Two Models of Women Fairy Tale Creation in Slovenia –
Women Fairy Tale Writers and Women Storytellers

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This article presents Slovenian female fairy tale writers who belonged to the streams of fairy tale writing in the middle of the 19th century, when Josipina Turnograjska published the fairy tale *Rožmanova Lenčica* (Rožman’s Lenčica) in 1853. This was much later than the start of European women fairy tale writing, which has its roots in the late medieval period with the trobairitz, and continued in the 16th century. After that the new stream of women fairy tale writers developed with the préciosité in the 17th century. The author researches the development of women fairy tale writing in Slovenia and classifies their creation of fairy tales in two main models: writing literary fairy tales, and storytelling or performing folk tales. Lately, among Slovenian women, writing contemporary fairy tales is also popular.

1. The topic addressed

Slovenian women fairy tale creators made an appearance in the middle of the 19th century, when Josipina Turnograjska in 1853 published the fairy tale *Rozmanova Lenčica* (Rožman’s Lenčica). With this publication, the Slovenian women fairy tale creators also ‘officially’ became synchronously integrated into the European streams of women fairy tale writing. Long before that, the medieval female troubadours (trobairises) had created their works in Europe, while in the 17th century the French women authors of the literary style called préciosité, known as les précieuses, developed an authorial approach to fairy tale writing, which was later also to become established in the Slovenian territory.
It is a known fact that the first collections of fairy tales were intended for adult readers, as is evident in the works *Le piacevoli notti* (*Thefacetious Nights of Straparola*, 1550–1553) by Giovanni Francesco Straparola, and *Il pentamerone* (1634, 1636) by Giambattista Basile, which are now recognized as the first collections of fairy tales for adults. The first collection of fairy tales for children — according to current knowledge — was *Les Contes de ma mère l'Oye* (*Mother Goose Tales*, 1697) by Charles Perrault. The most popular children’s fairy tale collection — also according to the number of translations — entitled *Kinder- und Hausmärchen* (*Children’s and Household Tales*) and written by the brothers Jacob and Wilhelm Grimm was first published in 1812 (the first book) and in 1815 (the second book), after which it experienced several updated editions. In fairy tale research this collection is still regarded as the central book collection of fairy tales.

Typical of French fairy tales, narrated in literary salons, was that the “text was intended for children, while the context was meant for adults”1. Nevertheless, fairy tales of the French les précieuses exerted a major impact on the development of fairy tale writing and storytelling, not only for adults but also for children around the world.

2. The women fairy tale writers and storytellers

The model of writing fairy tales comprises the first form of ‘women fairy tale creating’ represented by literate storytellers or writers of fairy tales, such as les précieuses. These were the authors of higher social origin, like the most famous writer of fairy tales, Marie-Catherine d’Aulnoy (1650/51–1705), also known as Madame d’Aulnoy. Beside her, among the most prominent French women fairy tale writers were Henriette-Julie de Castelnau de Murat (1670–1716) and Marie Jeanne

1 Seifert 2006, p. 54.
L’Heritier de Villandor (1664–1734). The latter wrote a collection of short stories entitled *Les Caprices du destin, ou Recueil d’histoires singulièrè et amusantes* (1718). They put model folk tales into literary form, while also adding authorial elements and placing stories into a cultural context. Renowned as les précieuses were also Gabrielle-Suzanne Barbot de Villeneuve (1695–1755), who wrote *La jeune américaine et les contes marins* (1749), and Jeanne-Marie Leprince de Beaumont (1711–1780), with the work *Magasin des jeunes Dames* and *La Belle et la Bête* (Beauty and the Beast). In her collection of fairy tales Madame de Villeneuve also published one of the most recognizable variants of the fairy tale type ATU 425C – Beauty and the Beast: La Belle et la Bête, which still has an important role in comparative literary-historical studies. The fairy tale *Beauty and the Beast* is similar to Apuleius’ fairy tale *Cupid and Psyche* (ATU 425), which was published in his well-known book *Metamorphoses*.

The model of oral creation or storytelling comprises another form of ‘women fairy tale creating’, represented by the so-called storytellers or the narrators and amanuenses of fairy tales, as they were engaged with storytelling and writing of fairy tales. This article does not include the folk storytellers – narrators, of whom the most famous was Dorothea Viehmann from Rengershausen near Kassel (1755–1815), who passed on as many as 21 fairy tales to the Brothers Grimm which were mostly included in the second book of the first edition (1815). Considering that she was of Huguenot descent, it makes sense that her ‘German’ fairy tales of the Brothers Grimm often refer intertextually to the French context.

Dorothea Viehmann was a peasant woman of lower social origin who dealt with storytelling, especially of folk tales. Left to fend for her four children at the time when the Brothers Grimm collected fairy tales, she came in their bourgeois house in Kassel, where she told them 36 fairy tales which they wrote down. She was immortalized by the third brother, Ludwig Grimm, who was a painter and drew her portrait. Dorothea Viehmann was not the only storyteller for the Brothers Grimm, as the latter also got their
fairy tales from other storytellers, including the Hassenpflug sisters (Amalie, Johanna, Marie) and Dorothea Wild.

3. The women fairy tale writers of the 19th century

The 19th century, under the influence of Romanticism and the search for national identity, saw the rise of interest in the folk tradition, including fairy tales; this is why Jack Zipes named it the Golden Age of folk and fairy tales. At the end of the 19th century, a monographic disquisition was also created in the field of comparative analysis of a single fairy tale type – under the influence of historical-geographical method of fairy tale research – written by Marian Roalfe Cox (1860–1916), addressing the fairy tale type ATU 510A – Persecuted Heroine: Cinderella: Three Hundred and Forty-Five Variants of Cinderella (1893). This was a time when the first female researchers began collecting fairy tales and folk tales, which had until then been published mostly by male collectors, even though many of the latter gathered fairy tales from the so-called female informants or narrators of fairy tales.

At this time, when society was still traditionally oriented, the women authors and collectors, researchers or writers of fairy tales only seldom, if ever, managed to establish themselves. Among the few exceptions are the already mentioned Marian Roalfe Cox and Božena Nemcova (1820–1862), who in the period 1857–58 issued the Czech Fairy Tales (translated into Slovene in 1912 and 1920), and beside them also Laura Gonzenbach, who collected the material for fairy tales in Sicily and published it in the book Sicilianische Märchen (Sicilian Folktales, 1870).

In the Slovenian territory, in addition to male collectors and authors of fairy tales (Matevž Ravnikar (Poženčan), Matija Valjavec, Janez Trdina, Fran Levstik, Josip Jurčič et al.) also women fairy tale writers began to

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2 Zipes 2013.
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collect and/or write folk tales. They started to gain reputation in the second half of the 19th and the first half of the 20th century, primarily by writing songs with fairy-tale elements and translating fairy tales. Among them were Marica Strnad Cizerlj, Marica Nadlišek Bartol, Manica Koman, Lea Fatur, Josipina Urbančič Turnograjska, Vida Jeraj, Marija Grošelj, Marica Gregorič Stepančič, Elza Lešnik, Marija Kmet, Pavlina Pajk, Luiza Pesjak, Marija Jezernik, Sonja Sever, Ljudmila Prunk, Marjana Grasselini Prosenc or Anka Nikolič, Ilka Vašte, Liza Hribar, and others. Besides these well-known female fairy tale writers, there are many about whom we do not have enough information and who therefore require further research, including Albina Hintner.

According to those sources known at present, Josipina Turnograjska was the first Slovenian woman writer to write and also publish a fairy tale. Her fairy tale entitled *Rožmanova Lenčica* (Rožman’s Lenčica) was published in 1853 in the newspaper *Zora* (pp. 113–127).

Thus, also in the Slovenian territory two models of creating fairy tales developed – the written and the oral model. The first model of creating fairy tales, represented by women fairy tale writers, began in 1853 by Josipina Turnograjska. The author originated from a higher social class, which means that she was well-educated, had learned languages and, what is important, knew how to write and had access to the Slovenian literary system of the time, namely the publications in magazines. Another Slovenian woman writer of fairy tales, Luiza Pesjak, who translated into Slovene the German version of *Red Riding Hood* (*Rudeča kapica* 1875), also came from the higher social class.

The storytellers or ‘narrators of fairy tales’, of course, existed long before fairy tale writers appeared, but no records on the matter exist. Only later, certain sources were preserved about them, for example in Štrekelj’s and Križnik’s collections; however, even these records are modest at best. Nevertheless, they proved invaluable for further research. When the collecting of folk literature became a part of scientific discipline – folklore studies and ethnology – the information on the women storytellers also started to
be preserved. The most prolific author on the female and male fairy tale writers in the Slovenian territory up to the present was Milko Matičetov who also presented the narrators he used in the introduction to the first book of the series entitled *Slovenski pravljičarji* (Slovenian Fairy Tale Writers)\(^3\).

4. *Štrekelj’s storytellers*

Particularly interesting for researchers of Grimms’ fairy tales is the handwritten manuscript known as the *Ölenberg Manuscript* dating from 1810, in which the Brothers Grimm sent Clemens Brentano the manuscripts of fifty fairy tales that were only critically edited in 1975. The editor of the publication of this manuscript was Heinz Rölleke. In Štrekelj’s legacy we can trace similarities and also differences in the collection of fairy tales. With the help of some 340 collectors the Slovenian linguist and literary historian Karel Štrekelj (1859–1912) also collected approximately 2,000 Slovenian folk tales and legends in addition to folk songs. This material has not been published in full and is kept at the Institute of Slovenian Ethnology of the Scientific Research Center of the Slovenian Academy of Sciences and Arts (SRC SASA). Štrekelj’s legacy was presented to the public by Monika Kropej,\(^4\) who has published 100 fairy tales from this archive.\(^5\) The collection of Slovenian folk songs and folk tales had already been encouraged by the Slovenska matica\(^6\) in 1868, while the efforts of collecting among Slovenes were further supported by Karel Štrekelj when he took over the editorship of the *Slovenske narodne pesmi* (Slovenian Folk Songs) in 1887.

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3 Matičetov/Štefan 2010.
5 Kropej 1995.
6 Slovakia’s scientific and cultural institution.
Between 1868 and 1914, male and female collectors from all over Slovenia helped gather the fairy tales and legends that can still be found in Štrekelj’s legacy. At that time, the Slovenian territory was still within the Austro-Hungarian monarchy. It should be noted that the analysis of Slovenian fairy tales and legends from Štrekelj’s legacy requires understanding of the European context. Namely, these fairy tales were for the most part not intended for children but for adults, as they reflected the Slovenian cultural space and the search for cultural identity of the Slovenian nation.

One of Štrekelj’s collaborators was also a prospective writer, Fran Milčinski, who sent Karel Štrekelj the records of fairy tales from three women fairy tale writers, adding a letter dated 17.11.1911, in which he writes: “F. Milčinski handing over nine Styrian fairy tales, which were written by Ana Kovač, Tona Tomažič and Micka Kajtna, who all received 6 K[reuzer] 90 of reward in cash.”

The fairy tales were written by the women fairy tale writers Ana Kovač, Tona Tomažič and Micka Kajtna and their records were preserved in manuscripts as well as transcripts or typescripts. In addition to these three writers, the records of folk tales were also sent to Štrekelj by Tonca Zlozna and Tereza Pošepl. These five women fairy tale writers belong to the second model of fairy tale writing: they didn’t just write fairy tales, but also narrated them.

Tonca Zlozna from Gorjansko contributed the first fairy tale, which was written in 1884. She probably passed it on to Karel Štrekelj personally as she was the housekeeper of the Štrekelj family. Her fairy tale entitled Pravljica o treh hčerah (Fairy Tale of Three Daughters) belongs to the fairy tale type ATU 311 – Saved by the Sister, because it contains the motif of Bluebeard, who was very popular in the European tradition of the 19th century. It can also be found in the collection of the Brothers Grimm, in the fairy tale no. 46, Fitcher’s Bird. In the fairy tale of Tonca Zlozna, this motif shows certain similarities with Perrault’s and Grimms’ versions, but her story was not intended for children. By contrast, in the fairy tale of the same type entitled Te že vidim, te že vidim (I Already See You, I Already
See You), from the collection Za devetimi gorami (Behind Nine Mountains, 2011) by the contemporary Slovenian young adult writer Anja Štefan, the motif of Bluebeard appeared, which was also intended for children. The text is adapted for children, while maintaining elements of horror and compassion, as well as the disentanglement at the end of the fairy tale, as the farmhand rescues all daughters from the master – Satan.

Tereza Pošepl from Središče ob Dravi (Ormož) was, according to the currently known sources, the only one among Štrekelj’s fairy tale writers who wrote two units, which were sent to Štrekelj by Matej Slekovce (1846–1903), when the latter edited the first book of Slovenske ljudske pesmi (Slovenian Folk Songs). She wrote down a short superstition and the fairy tale entitled Zakaj ne terpi svinja psa, pes ne mačke, mačka pa ne miši (Why Does the Pig Not Like the Dog, Why Does the Dog Not Like the Cat, Why Does the Cat Not Like the Mouse) – both in 1889.

Micka Kajtna from Trbovlje gave Fran Milčinski two fairy tales, Hčerke in roparji (Daughters and Robbers, 1911) and Vsak zase, bog za vse (Every Man For Himself and God For All, 1911). The first story is very short and tells of two friends, Janez and Tomaž. The latter finds a bag of gold. The friendship thus turns into a conflict, and the events are accelerated by a wanderer who wants to strip Janez of his gold. Janez called to Tomaž for help, with whom he had previously not wanted to share the wealth; therefore, the latter refuses his help by saying: “Every man for himself and God for all.” The other fairy tale, Daughters and Robbers, is longer, more complex and falls in the fairy tale type ATU 955 – The Robber Bridegroom.

Ana Kovač from Buče near Šmarje pri Jelšah wrote five fairy tales: Kralj preizkuša ženo (The King Tests His Wife, ATU 875), Mrtvaški ženin (Deathlike Groom, ATU 365), Neusmiljena mati kaznovana (Ruthless Mother Punished, ATU 717), Poplavček (ATU 401 and 707), and Sojenice (The Fates, ATU 931), all in 1911. The fairy tale The Fates tells the story of four witches who gather under the window to talk about a child who had just been born and to prophesy his fate – the conclusion being that a man
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is born at a happy or unhappy hour. At the end of the fairy tale or the text, as a specific authorial supplement or self-referentiality, the narrator Ana Kovač added a valuable authorial statement: “I’m curious whether the hour of my birth was happy or unhappy.”

Tona Tomažič from Hrastnik gave Fran Milčinski two fairy tales, *Graščakova žena* (The Lord’s Wife, 1911), and *Roparski glavar in prepovedana soba* (The Plundering Chief and the Forbidden Room, 1911).

All fairy tales by Ana Kovač, Tona Tomažič and Micka Kajtna, sent by Fran Milčinski to Karl Štrekelj, where typed in 1965 by Albina Štrubelj, who – either individually or with Milko Matičetov – also marked their AT-numbers according to the Aarne-Thompson classification systems (1961).

A common feature of all Štrekelj’s women fairy tale writers is that they deal with female social issues in a positive and negative sense, which is especially visible in Ana Kovač’s fairy tales *Ruthless Mother Punished* and *Poplarček*.

As a result of the fact that Karel Štrekelj died in 1912, shortly before the First World War, activities came to a halt in the field of fairy tale gathering and the preparation of a large collection of folk tales, whose publication had been envisaged by Štrekelj.

The entire activity of collecting folk songs and tales for Štrekelj’s collection involved 30 collectors. Biographical information about the women authors are scarce; nevertheless, their contribution is remarkable, since they continued with the European tradition of writing fairy tales, and especially storytelling.

It is interesting that Štrekelj mainly received songs from his female collectors. In Štrekelj’s legacy the collections or records of the following amanuenses of folk songs were preserved: Eva Damiš (34 songs), Marija Fuks (1 song), Josipina Furlani (2 collections that were not preserved), Amalija Inkret (35 songs), Rožica Janc (4 songs), Marija Jeraj (2 songs), Zinka Kavčič (45 songs), Štefka Knafeljc (24 songs), Roža Kos (1 song), Minka Ledenik (11 songs), singer Marija Lesjak (87 songs), Tili Mohorko (3 songs), Rezika Pfeifer (8 songs), Pepca Pouše (3 songs), Marica Pucihar (1
song), Teresa Rožmančič (booklet), Lojza Šalamon (118 songs), Marija Sevšek (unknown number), Mara Stegenšek (6 songs), Marija Stoklas (69 songs), Frančiščka Trstenjak (8 songs), Mick Vraz (1 song), Natalija Zabred (collection) and Mici Želko (1 song). An interesting fact is that France Kranjc sent Štrekelj the collection of his wife Micka Kranjc (11 songs), as well as the collection of Marija Lesjak (87 songs).  

5. **The Slovenian women fairy tale writers in the first half of the 20th century**

In the early 20th century, the interest in storytelling and writing of fairy tales greatly increased. Slovenian wives who took care of preschool children in the period between the First and the Second World Wars alongside childcarers and teachers, began to organize fairy-tale hours and evening readings.

5.1. **Fairy-tale hours**

The literary continuum motivated by Slovenian women fairy tale writers on the basis of two models, namely the first model of writing fairy tales and the second model of storytelling, was resumed mostly by female authors. The turning point was made by the Telovadno-kulturno društvo Atena (The Gymnastic-Cultural Society Athena), which founded the publishing house Belo-modra knjižnica (White-Blue Library) (1927–1941) and the Pravljični odsek (Fairy-Tale Section) and started Pravljične ure (Fairy-Tale Hours) in the so-called ‘Ladies Room’, i.e. the White Hall of the Union hotel in 1931. The first such evening took place on 17 December of that year, with the initiator Minka Krofta and a group of intellectuals who started with storytelling for young people:

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The storytellers themselves are a guarantee that the youth will really enjoy only the pearls of our own and international fairy-tale literature. Reciters will largely be our female artists or writers.

On Thursday, the birthday of His Royal Highness King Aleksander, Miss Maša Slavčeva, a member of the Slovene National Theatre Drama, will lead our youth into the fantastic land of fairy tales.

5.2. Slovenian woman writer recounts (from 1932)

The Gymnastic-Cultural Society Athena also organized evenings with storytelling in the Chamber of Labour Hall in Ljubljana, entitled Slovenska pisateljica pričuje (Slovenian Woman Writer Recounts), and the first such evening was organized on 12 May 1932. The participating writers from the circle of the White-Blue Library included Dora Gruden, Marija Jezernik, Manica Koman, Marijana Kokalj Željeznov, Marija Grošelj and Ruža Lucija Petelin.

6. Albina Štrubelj, technical editor of Štrekelj’s legacy

Štrekelj’s magnum opus was typed between 1961 and 1964 by Albina Štrubelj (1912–2009). She was born on 1 March 1912 at Sladki Vrh, and in 1940 she passed the teacher’s exam before the State Examining Board. In 1941 she was promoted to the position of teacher in Kompolje in the Kočevje region. An important turning point in her life came when she became higher librarian at the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts (1951–1972), where she worked as a secretary, archivist and librarian. In 1960, she published a long article

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in the magazine *Naša Sodobnost*, in which she wrote about a German woman ethnologist. Later on, she published two further papers: in 1995 *Androkles in lev – pravljice o trnu v levji šapi* (Androcles and the Lion – Fairy Tales about the Thorn in the Lion’s Paw), which is ready for publication, and a year later *Ljudska vednost o živalih in tuja učenost* (Folk Knowledge about Animals and Foreign Erudition). While working as a senior librarian, she (un)officially acted as the technical editor of Štrekelj’s legacy. During the period 1961–1964, Albina Štrubelj typed almost all the texts of Štrekelj’s legacy gathered from various manuscripts. At the end of the typescript she always added the initials A. Š. and the year.

Albina Štrubelj left fragmentary notes (234 pages, some pages missing), containing the elements of professional writing and comments on specific types of fairy tales and legends. From the analysis of private notes, it is apparent that Albina Štrubelj possessed deep knowledge of this subject. She was familiar with the international classification of fairy tales according to the Aarne–Thompson classification systems and commented on the individual versions of the same fairy tale type. Furthermore, she added critical personal notes based on the knowledge of type index and variations. Albina Štrubelj’s fragmentary records are also subjective, as they contain elements of social criticism, supported by concrete events, and personal records, for example songs etc.

Perhaps Albina Štrubelj intended to publish certain articles from the extensive material and several thousands of typed fairy tales, however, we can only make presumptions. The main contribution of Albina Štrubelj is the typing of the extensive manuscript collection, written in different fonts, with different pencils, on different sheets of paper, including illegible parts and specific issues.

Albina Štubelj typed all the fairy tales from Štrekelj’s legacy on the forms of the Institute of Slovenian Ethnology at SASA. Thus, for example, in the fragmentary records on fairy tales of Gašper Kriznik she wrote and drew a draft of a theoretical analysis of fairy tales:
In the margin of the text of The Fates, for example, she wrote: “3 Fates conceive the destiny of people”⁹. According to her interpretation, the fairy tale was geographically and historically determined. Her comments were socially conscious, and she divided the fairy tale tradition into folk, authorial and ‘modified’ fairy tales.

The manuscript legacy of Albina Štrubelj would deserve special attention in a separate article. Her material remained in fragmentary form, at the level of subjective impressions on concrete fairy tales.

7. Contemporary women fairy tale writer

7.1. Kristina Brenk and Zlata ptica

Kristina Brenk has played three important roles in the literary system of Slovenian youth literature: she was an author, translator and editor. Many fairy tales that she published in the collection Zlata ptica (Golden Bird) or individual anthologies were indirectly related to Štrekelj’s legacy. An important milestone in the field of fairy tale writing was the book collection of fairy tales entitled Golden Bird, dated 1956, which was started by Mladinska knjiga publishing house in 1956, with the aim of publishing collections of the world’s most beautiful fairy tales. The collection was established by Kristina Brenk, and named after the Slovenian folk tale Zlata

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ptica (Golden Bird). The first book was illustrated by Ančka Gošnik Godec, a painter with a Bachelor of Fine Arts degree. In the 60-year history of this invaluable collection of fairy tales, around 170 books from almost all over the world were published, including about 30 editions and reprints of Slovenske ljudske/narodne pravljice (Slovenian Folk/National Fairy Tales) from 1959 to 2016.

Among the Slovenian women novelists and poets, the European fairy-tale tradition was authorially most prominently continued by Svetlana Makarovič with her many fairy tales and publications, including the review collection Svetlanine pravljice (Svetlana’s Fairy Tales, 2008); among young novelists and poets the most prominent author is Anja Štefan. Contemporary Slovenian women fairy tale writers developed both models of fairy tales: written and oral, as well as the third model – the writing of contemporary fairy tales.

7.2. The first and second model of fairy tale creation

The first model of the writing of fairy tales and the second model of storytelling are refined by the renowned Slovenian artist Svetlana Makarovič, who often refers intertextually to the model of the folk tale while developing a distinct third authorial type of fairy tales – a contemporary fairy tale: Miška spi (Mouse Sleeps, 1972), Take živalske (Animalesque, 1973), Vrček se razbije (Pitcher Gets Broken, 1975), Glavni petelin (Chief Rooster, 1976), Vrtirepov koledar (Swirl-Tale’s Calendar, 1977), Pravljice iz mačje preje (Tales of Cat Yarn, 1978), Mačja preja (Cat Yarn, 1992), Smetiščni muc (Landfill Cat, 1999), Svetlana’s Fairy Tales (2008), Zlata mačja preja (Golden Cat Yarn, 2014). Her links to the folk tradition are explicit in the contemporary short fairy tales for children and the latest contemporary fairy tales, which are not intended for children, because they end in tragedy and are based on the mythical and not the fairy tale tradition: e. g. Balada o Sneguročki (Ballad of Sneguročka), Berto, zajec lango-
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Svetlana Makarovič is the central Slovenian literary youth author who developed an original authorial model of contemporary fairy tale, in which the animal acts as the central literary figure, referring to the model of folk tales. In addition to using the first model – the model of writing, she is also active in storytelling. In doing so, she develops a specific characteristic, namely, telling the fairy tales accompanied with music, for example, the Ballad of Sneguročka (2013), Katalena (2009), Moonlight String (2015), Dead Man Comes for his Mistress (2010), etc. Svetlana Makarovič tells the fairy tales mostly to adult addressees.

Anja Štefan is also active in the context of both models – both by writing fairy tales or contemporary fairy tales and by collecting and interpreting folk tales. An example of an updated folk tradition is the contemporary fairy tale Bobek in barčica (Bobek and the Small Barrel, 2005), which represents the authorially modernized folk tale Mojca Pokrajculja, written by Vinko Möderndorfer and published in 1937. The model of contemporary fairy tales which are associatively linked to the model of folk tales is evident in particular in the units Čmrlj in piščalka (Bumblebee and Whistle, 1998), Melje, melje mlinček, sedem pravljic za lahko noč (Grind, Grind Little Mill, Seven Bedtime Stories, 1999), Lešniki, lešniki (Hazelnuts, Hazelnuts, 2000) – fairy tales told in images, Kotiček na koncu sveta: sedem novih pravljic za lahko noč (Corner at the End of the World: Seven New Bedtime Stories, 2005), Štiri črne mravljiče (Four Black Ants, 2007) – philosophical fairy tales, Gugalnica za vse (Swing For Everyone, 2013). Anja Štefan is a prominent fairy tale writer who deals with fairy tales in an oral way (storytelling) and by way of writing (modernizing folk tales), while also refining the performativity of storytelling. The author, in 1998, participated in

bardski (Berto, the Lombard Rabbit), Katalena, Mesečinska struna (Moonlight String), Mravec pride po ljubico (Dead Man Comes for his Mistress), Rdeče jabolko (Red Apple), Saga o Hallgerd (Saga of Hallgerd). The writer Svetlana Makarovič engages in both models of fairy tale creation, while her narrative is recitative and could be described as musical narration.
starting *Pravljični maraton* (Fairy Tale Marathon), which in 2004 was renamed the storytelling festival *Pravljice danes* (Fairy Tales Today). The fairy tale festival takes place every year in the Cankarjev Dom (Cankar Hall) in Ljubljana and is considered to be the central storytelling event, also having accompanying events, for example in the Slovenian ethnographic museum and elsewhere. In 2010 Anja Štefan, together with Irena Matko Lukan, also created a private Storytelling Institute.

Irena Cerar is the central storyteller at Križnik’s fairy-tale festival *Jenkret je biv* (Once Upon a Time) which has been co-organized since 2012 by the Central Library Kamnik (Breda Podbrežnik and Ivanka Učakar) and the Motnik Cultural Society, and is dedicated to Gašper Križnik, an important recorder of Štrekelj’s fairy tales. He collected many fairy tales and published them in 1874 under the title *Slovenske priporedke iz Motnika* (Slovenian Tales From Motnik). Irena Cerar refined both models of fairy tale creation. She added a new quality to these two models, combining them with walks in nature around Slovenia, Kamnik and its surroundings. Her three books of fairy tales – *Pravljične poti po Sloveniji* (Fairy-Tale Journeys Through Slovenia, 2005), *Pravljične poti v zgodovino* (Fairy-Tale Paths Into History, 2010), *Kamniške pravljične poti* (Kamnik Fairy-Tale Trails, 2015) – represent an upgrade of the model of writing fairy tales in conjunction with literary geography (mountain walks). Features of all three books are also the descriptive information about the trails through different places. All three books are a combination of literary and factual material. The author links storytelling with walks along mountain trails or cultural paths of Slovenia. In this way she adapted folk tales from Štrekelj’s estate, as well as from the collections of Jakob Kelemina, Pavel Medvešček, Lojze Zupanc, the books of Josip Vandot and many others. Thus we find in her books explanatory narratives about the creation and/or causes of the formation of mountain ranges, names, caves, lakes, places, a pond, and a variety of characters from tradition, for example Blagodej (Bohinj), Peter Klepec (Čaber), Kralj Matjaž (Peca),
7.3. The third model of fairy tale creation – writing contemporary fairy tales

In modern times, when creating adaptations of folk tales there was a certain modernization of the writing of fairy tale texts. Anja Štefan, in one segment of her work, explicitly refers to folk tales, while also developing them by modernizing the language and style of folk tales from Štrekelj’s legacy – *Hudičeva volna* (Devil’s Wool) – or from materials collected by Milko Matičetov – *Od lintverna* (From Lintvern) – and adapting them to young addressees in a cultivated manner. Anja Štefan specializes in storytelling for young addressees, but she also performs for adults. Interestingly, the author also creates fairy tales written in pictures for very young readers, based on folk tales such as *Čez griček v gozdiček* (Over the Hill and Into the Forest, 1994), or *Lešniki, lešniki* (Hazelnuts, Hazelnuts, 2000).

Women authors rarely create only according to one model of fairy tale writing, most often they intertwine them, e.g. adapting fairy tales and storytelling (Irena Cerar), or writing fairy tales and storytelling (Anja Štefan). However, in so doing, each woman author develops her own authorial style, for example musical fairy tales (Svetlana Makarovič), the-
atrical fairy tales (Eka Vogelnik), mountain fairy tales (Irena Cerar), narrated fairy tales (Anja Štefan). In addition to these, there are many other fairy tale writers and storytellers, wherein each has her own specifics and is part of this kind of literary continuum. The development of storytelling was undoubtedly also influenced by the radio shows Za en groš fantazije (Fantasy For a Penny) at Radio Študent and Pripovedovalski variete (Storytelling Variety) at the Union Hotel, which in a way continues and builds upon the tradition of the fairy-tale hours that were also held at the Union Hotel from 1931. The creation of these events was among others the merit of the well-known Slovenian storytellers – mostly narrators of fairy tales – Špela Frlic and Ana Duša. The recreating of Slovenian folk tradition was also largely the contribution of the singer and storyteller Ljoba Jenče, who was one of the first Slovenian performers of folk songs and who is still telling fairy tales and organizing workshops and other storytelling events.¹¹

8. Conclusion

In the literary continuum of the Slovenian women fairy tale writing, it was above all two models of creating fairy tales which developed in the 19th century – writing fairy tales and storytelling. The women fairy tale writers and women storytellers were saved from their previous anonymity precisely by Štrekelj’s legacy. Based on written sources, we can conclude that Štrekelj’s legacy included 30 collectors of folk songs and fairy tales.

Slovenian literary fairy tale writing has witnessed more than one hundred and fifty years of development to date, while women fairy tale writers and women storytellers were synchronously included in the European streams in the middle of the 19th century, when in 1853 Josipina Turnograjska published the fairy tale entitled Rožman’s Lenčica.

¹¹ Ivančič Kutin 2010.
By encouraging the collection of materials Karel Štrekelj helped in shaping the emerging trend of women recorders and authors of fairy tales. Štrekelj’s collecting action, which he initiated with his *Prošnja za narodno blago* (Request for National Goods, 1887), inspired the emerging model of recording folk tales, although only the material of five Štrekelj’s female co-workers is preserved until today (Micka Kajtna, Ana Kovač, Tereza Pošepl, Tona Tomažič, Tonca Zlozna). How many women storytellers there were originally is unknown, because collectors or recorders of fairy tales mostly disregarded this information. The first fairy tale was contributed by Tonca Zlozna (1884), who was the housekeeper of Štrekelj’s family. During the First and Second World Wars, as a result of the situation, the creators of fairy tales mostly applied the written or authorial model of fairy tale creation (Lea Fatur, Manica Koman, Ilka Vašte), while they also began with storytelling – *Fairy-Tale Hours*, 17 December 1931, *Slovenian Woman Writer Recounts*, 12 May 1932.

The development of fairy tale writing and storytelling after the Second World War was largely influenced by Kristina Brenk (as author, translator and editor), especially by setting up the collection of fairy tales entitled *Golden Bird*, 1956. We should also mention Štrekelj’s technical editor’, Albina Štrubelj, who typed almost all the manuscripts from Štrekelj’s legacy.

From 1970 onwards, literary circumstances have matured enough to allow for systemic and systematic development of the two previous models, as well as for the establishment of the third model – the contemporary fairy tale. The women authors, especially Svetlana Makarovič, Anja Štefan and Irena Cerar, refined both models – writing fairy tales and storytelling. Since the establishment of the Storytelling Festival in 1998, which has its own versions all around Slovenia, the culture of storytelling became strongly developed. Today, the women authors develop not only the basic models of writing fairy tales and storytelling (written, oral and contemporary), but also add their own personal specifics.
Recommended reading list

The concept of ‘women fairy tale creators’ includes women storytellers, as well as women who write, collect and record fairy tales. This article discusses only the women fairy tale creators – authors of fairy tales and creators who not only tell, but also write fairy tales, or are engaged in fairy tales in a performative and literary way.

Marie-Catherine d’Aulnoy (1650–1705): *Contes Nouveaux ou Les Fées à la Mode* (New Tales, 1698); *Les Contes des Féés* (Tales of Fairies, 1697).

The Czech author Božena Němcová (1820–1862) was best known for the tale *Babička* (*The Grandmother*, 1855) and the collection of Czech fairy tales (1845–47). The texts of Božena Němcová were published in Slovene several times. The novel *Grandmother* in the translation by France Cegnar came out in 1862, 1864 and 1902, and the new translation by Jože Glonar in 1944, reprinted in 1998. Tales entitled *In the Castle and Below the Castle* were published in 1895. In 1886 and 1905 the Czech national fairy tale entitled *Jaromil* was published (translation in Slovene by Fran Harambaša Podkrajšek).

Marica Strnad published in the supplement of the newspaper *Edinost – Slovenka* 1/24 (1897) the sketch *Rojenice ob prvi slovanski zibki* (The Fates Beside the First Slavic Cradle). The *Slovenian Biographical Lexicon* states that the author wrote “small texts for the youth”, which are not currently available.

Manica Koman (1880–1961) published the *Narodne pravljice in legende* (National Tales and Legends, 1923) and *Teta s cekarjem: zvezek izvirnih pravljic* (Auntie With a Shopping Bag: Volume of Original Fairy Tales, 1938) and is also known as a storyteller. In the *Catalogue of the Manuscript Collection of the National and University Library* (2008, p. 589) a legacy of 17 fairy tales by Manica Koman is mentioned, library call number: Ms. 1706.

Ivan Lah: *Josipina Turnograjska* (1921).

Vida Jerajd published in the supplement of the newspaper *Edinost – Slovenka* 1/16 (1897) the sketch *Rojenice* (The Fates).

Marija Grošelj: *Čebelica brenčelica* (Buzzing Bee, 1926).


Elza Lešnik published in the collection titled “Šumi, šumi Drava ...” (“Murmur, murmur, Drava River ...”, 1925, 1931, and 1938) twenty-six texts in three chapters: 1) sketches from the history of Maribor, 2) stories and fairy tales from the surroundings of Maribor and 3) stories and fairy tales from other places.


Women Fairy Tale Writers and Women

Lujiza Pesjakova: *Stara pravljica v novej obliki*. In: *Vertec* 2/1 (1.1.1872); *Rudeča kapica*. In: *Vertec* 5/2 (1.2.1875).


Sonja Sever (née Kamplet, 1900–1995) was a writer for youth. She opened a kindergarten in Zagreb where she told original fairy tales, stories and fables, for example *Čevljarček Palček in druge pravljice* (Shoemaker Dwarf and Other Fairy Tales, 1938), *Pravljice* (Fairy Tales, 1940), *Čarovni nakit* (Magic Jewelry, 1940), *Kamenček sreče: zgodbe o živalih* (A Pebble of Happiness: The Stories About Animals, 1952). She has translated the works titled *Der Struwwelpeter* (Shockheaded Peter, 1925) by Heinrich Hoffmann and *Max und Moritz* (Max and Moritz, 1929) by Wilhelm Busch.

Ljudmila Prunk Utva (1878–1947) issued in 1913, together with Mira (M. Šega), the collection *Pravljice za mladino* (Fairy Tales for Youth), and she also adapted the collection *Andersenove pravljice* (Andersen’s Fairy Tales, 1923) and a fairy tale in form of a picture book, entitled *Krtek Buc* (Mole Buc). The *Slovenian Biographical Lexicon* characterized her as “household writer”.

In 1927, Marjana Grasselini Prosenc published under the pseudonym Anka Nikolič *Prawljico o gralu po francoskih virih* (Fairy Tale of the Grail According to French Sources).

Ilka Vašte (1891–1967) published *Pripovedke s soških planin* (Tales From the Soča Mountains, 1916), later entitled *Fairy Tales From the Soča Mountains*. She wrote and drew *Pravljlce* (Fairy Tales, 1921), published in Trieste. The *Nove pravljice* (New Fairy Tales) remained in the form of a manuscript, including the author’s illustrations, while in the magazine *Galeb* (1954/44) from Trieste she published a number of ‘new’ fairy tales.

Liza Hribar, inter alia, published fairy tales for children in the first volumes of the *Ciciban* magazine (1945/1946).

Albina Hintner (pseudonym Alba Hintner), born 4.12.1871 in Ljubljana, died 22.11.1952 in Graz. She published *Slovenske pravljice in povedke* (Slovenian Fairy Tales and Fables) in *Laibacher Schulzeitung* (no. 29/5, 15.5.1901), in German. Florian Hintner, Latin and German professor at the grammar school in Ljubljana, was also the editor of the *Laibacher Schulzeitung*. During the time he was the editor, Alba also published in this newspaper. That Alba and Florian were connected is witnessed by the material in *Das Historische Alpenarchiv*. They were active in the Austrian Alpine Association (Sektion Zell am See). After the First World War they probably emigrated to Austria. Florian died on 3.9.1944. The archive, among others, includes the membership card from 1961 belonging to Alba Hintner.

Manuscript of the fairy tale is kept by the National and University Library: NUK Manuscript Department, library call number: Ms. 1445. http://www.nuk.uni-lj.si/dokumenti/ katalog-1471-1831.doc

In the preface to the book *Josipina Turnograjska – njeno življenje in delo* (Josipina Turnograjska – Her Life and Work), which was published in the collection *Slovenska ženska knjižnica* (Slovenian Women Library, vol. 1, 1921), Josip Stritar wrote a poem dedicated to the author; and the editor Ivan Lah (1881–1938) contributed an extensive foreword about her life and work. In the second part of the book he published nine
works and the fairy tale Rožman’s Lenčica, subtitled Po narodni pripovedki (According to a National Tale).


Material is kept – together with the rest of the narrative tradition of Štrekelj’s legacy – by the Institute of Slovenian Ethnology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts (SRC SASA) in Ljubljana. The poetic material from Štrekelj’s legacy is kept by the Institute of Ethnomusicology SRC SASA.


Historical Archives of Ljubljana. Archival material II. Statal grammar school in Ljubljana, no. 398. In: Ljubljana, 12.5.1932.


Rdeče jabolko (Red Apple, 2008), Berto, zajec langobardski (Berto, the Lombard Rabbit, 2009), Mesečinska struna (Moonlight String, 2010 and 2014), Kata Katalena (2010), Saga o Hallgerd (Saga of Hallgerd, 2012), Balada o Sneguročki (Ballad of Sneguročka, 2012), Deseta hči (Tenth Daughter, 2012).

Theatrical musical-literary evening by Svetlana Makarovič: Kata Katalena, Moonlight String, Dead Man Comes For His Mistress, Sneguročka, Veliki kosovirski koncert (Great Concert of the Kosovirji) etc.

Telling the Ballad of Sneguročka and musical accompaniment.

Telling the Moonlight String, 8.2.2015 in the Great Reading Room of the National and University Library, with the musical accompaniment by the Simbolic orchestra.

Storytelling of the author with the musical accompaniment of a violine and cymbal in Mini Theatre, 7.3.2010.

Irena Cerar rewrote the original works in accordance with the Law on copyright and other related rights https://www.uradni-list.si/1/content?id=78529, with all the units stating the original copyright sources, literature, maps (e.g. Skopi graščak in njegova dobra hči [Miserly Lord and His Good Daughter], adapted after: Janko Orožen: Gradovi in graščine v narodovem izročilu. Celje: self-publishing, 1936, p. 86).


A prominent example is the fairy tale with the motif of a girl without hands (ATU 706), which was also included in the Štrekelj’s collection: Graščakova žena (Lord’s Wife, 1911), Deklica brez rok (Little Girl with no Arms, 19th century), and Mačoha (Stepmother, 1842–1895).
Bibliography

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Zipes 2013