Research Article

A COMPARATIVE ANALYSIS OF FAIRY TALES AND FAIRY TALE WRITERS WITH AN EMPHASIS ON TINA WAJTAWA, THE 'LITTLE FLOWER' FROM RESIA

Comparative Literature

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Abstract

The paper deals with the comparative analysis of the fairy-tale motif of the animal groom/bride, which in H. J. Uther's international index of fairy-tale types is marked with numbers from 400 to 459, or the Beauty and the Beast motif, which is marked with the number ATU 425C. The fairy tale type is known from ancient literature, from Apuleius' tale of Amor and Psyche (2nd century), through many versions of European fairy tales, from the French précieuses of M. De Beaumont (Beauty and the Beast), to the golden age of fairy tales and variants by Dorothea Viehmann (The Singing, Springing Lark, 1815), Laura Gonzenbach (Zafarana, 1870), and the variant by Tina Wajtawa (1900–1984), the fairy tale writer from Resia, entitled Dekle, ki je hotela rožico (The Girl Who Wanted a Flower). The results of the comparative analysis show that the fairy tales are similar and different at the same time. The essential similarity of the variants by the Resia fairy tale writer Tina TinaWajtawa, who told the motif of the animal groom/bride three times (Benjamina, The Girl Who Wanted a Flower and Žabica [The Little Frog]), shows that Tina Wajtawa related to the antiquity and the Romanesque tradition, while at the same time she added specific cultural elements from Rhesia as well as modern elements; in addition to the attribute of beauty, she attributedted the attribute of subjectivization (thinking) to her heroines.

Theoretical aspects of the fairy tale type ATU 425C *Beauty and the Beast*

The fairy tale type Beauty and the Beast is one of the most popular fairy tale types/motifs, often equated in pop culture with the idea that beauty is in the eye of the beholder.

Hans-Jörg Uther and the fairy tale type of ATU[1] 425, 2004, 2011 *The Animal Groom*

In the International Folktale Index, the animal bride/groom fairy tale type is one of the most common – because it also has fairy tale sub- types, it is called Enchanted Wife/Husband and Other Relatives or a cycle of fairy tales about an animal groom and/or bride. These are extensive fairy-tale types of ATU180 400–459, which also have different introductions or are (Anderson) combinations of different episodes from other fairy tales, because the motif is clearly adapted to cultures. The fairy tale type is present on all continents, the basic part is similar, but the individual elements are different. Uther listed more than 70 cultures and more than 1,200 written versions of the fairy tale type ATU 425 C in which the written fairy tale type is recorded (Uther 2004: 231–269).

The first cycle refers to the motif of the animal bride ATU:

1. 400 [Mož išče izgubljeno ženo] The Man on a Quest for His Lost Wife
2. 402 [Živalska nevesta] The Animal Bride
3. 403 [Črna in bela nevesta] The Black and the White Bride

4. 404 [Slepa nevesta] The Blinded Bride

5. 405 [Jorinda in Joringel] Jorinde in Joringel

6. 406 [Kanibal] The Cannibal

7. 407 [Deklica roža] The Girl as Flower

8. 408 [Tri pomaranče] The Three Oranges

9. 409 [Deklica volk/ulja] The Girl as Wolf

10. 410 [Speča lepotica (Trnuljčica)] Sleeping Beauty

11. 411 [Kralj in Lamia] The King and the Lamia

12. 412 [Dekle (mladenič) z dušo v ogrlici] The Maiden (Youth) with a Separable Soul in a Necklace

13. 413 [Ukradena obleka (Poroka v ukradeni obleki)] The Stolen Cloth ing (Marriage by Stealing Clothes)

The second cycle refers to the motif of the animal groom:

1. 425 [Iskanje izgubljenega moža] The Search for the Lost Husband

2. 425A [Živalski ženin] The Animal as Bridegroom

3. 425B [Sin čarovnice] Son of the Witch

4. 425C [Lepotica in zver] Beauty and the Beast

5. 425D [Izginuli mož] The Vanished Husband

6. 425E [Začarani mož poje uspavanko] The Enchanted Husband Signs a Lullaby

7. 425M [Ženin kača/on] The Snake as Bridegroom

8. 426 [Deklici, medved in palček] The Two Girls, the Bear, and the Dwarf

9. 433B [Kralj Lindorn] King Lindorn

10. 440 [Žabji kralj ali Železni Henrik] The Frog King, or Iron Henry

11. 441 [Ježek Janček] Hans My Hedgehog

12. 444 [Začarani princ odčaran] Enchanted Prince Disenchanted

13. The third cycle refers to siblings/brother or sister (450–159)

14. 450 [Bratec in sestrica] Little Brother and Little Sister

Milan Grošelj, *About the Type of the Tale of Cupid and Psyche* (1942)

Among Slovenian scholars, Milan Grošelj wrote about fairy tales from the point of view of classical philology. He took Apuleius' tale of Cupid and Psyche as a starting point, but he also mentions 250 of Ovid's tales that don't include the motif of Cupid and Psyche. It is interesting that Grošelj quotes Plato's Phaedrus, where he mentions the soul (Psyche) and Eros and interprets the fairy tale as an allegory for the relationship between the human soul and Eros. Grošelj cites intertextual connections with the Orient and proto-cultures. He writes about the triple conception of metamorphoses as a fluid conception of man, or about metamorphoses, in which a person is 1) both at the same time – a person and an animal, or 2) the sequence "someone (is) an animal during the day and a person at night" (Grošelj 1942: 69), and about the concept of metamorphosis 3) as a consequence of magic or punishment for sin. Grošelj mentions the dual nature of a woman – a

fairy creature, but in Apuleius' fairy tale, Cupid has a dual nature, therefore he considers the fairy tale as a fairy marriage. Grošelj gives an interesting interpretation about the relationship between man and soul. He interprets the fairy tale as an allegory for the relationship between the human soul and Plato's Eros, wherein Plato's dialogue Phaedrus is said to have provided the basis for it. Grošelj gives an interpretation of the "fairy marriage," which is characterized by the fluidity of the dual nature of man – in some versions, including Apuleius' fairy tale, this creature with a dual nature is a man, in other versions a woman – in both cases it is about a fairy marriage.

Grošelj writes about the two-part myth, which in the first part is tragic and ends in disaster, "But because the fairy tale loves a happy ending, they added tasks and an apotheosis or metamorphosis." (Grošelj 1942: 68). The classical philologist Grošelj finds a mention in Homer and Horace. He mentions three types of metamorphoses. The first is to have two images at the same time – to be "both God and the fig leaf" at the same time; the second – to have two images consecutively (being an animal during the day, human at night); and the third – a temporary or permanent metamorphosis. Metamorphosis can be 1) the result of magic, 2) punishment for sin, 3) solution (Grošelj 1942: 69). According to him, the names Cupid and Psyche, allegories for love and the soul, arose later. The ancient Psyche motif probably originated from the oriental goddess Psyche. Grošelj interprets the tale of Cupid and Psyche as a tale about thefluidity of human nature.

Erich Neumann, *Amor and Psyche (1956)*

Theoretical explanations from the point of view of psychoanalysis are also interesting, e.g. by Erich Neumann (Amor and Psyche, 1956), who writes about the psychic development of the feminine in fairy tales. Similar to Grošelj, he draws from ancient sources and also sets the story in Egypt – the Tale of Bata or the myth of the goddess Isis and Osiris. As a psychologist, he is interested in dreams and the same archetypal motifs that appear in different cultures. Neuman's interpretation and the stages of Psyche's initiation are the typical stages and trials of a heroine in the shadow of a man. He believes that the change of the female psyche is in the foreground, as well as the male psyche, because Amor also changes. Neumann argues for archetypal motifs in the tale of Cupid and Psyche, which are present in different cultures. He believes that the myth, as he calls it, consists of many folkloristic motifs. Neuman interprets the birth of the child of Cupid and Psyche also as self-birth, the internal metamorphosis of both Psyche and Cupid, which is externalized as the birth of a daughter. Here he states Socrates' Diotima of Mantinea's maternal secret. According to him, it is this archaic matriarchal psychology and masculinist experience that is the psychic basis of many myths, rituals and mysteries (Neumann 1956).

Bruno Bettelheim, *The Uses of Enchantment (1976)*

The research so far in the field of the fairy-tale motif of Cupid and Psyche, which can be found in all cultures from prehistoric times to the present day, is almost impenetrable. It is interesting that Bruno Bettelheim in the chapter on the cycle of fairy tales about the animal groom with sub-chapters (*The Struggle for Maturity*, *About the Boy who went Around the World in Search of Fear*, *The Animal Bridegroom*, *Snow White and Rose*, *The Frog King*, *Cupid and Psyche*, *The Enchanted Pig*, *Blackbeard*, and *Beauty and the Beast*) moved the discourse from the field of literature for adults to the field of youth literature, even if until then, based on previous research, the fairy tale type/motif was interpreted in the context (of literature) for adults as "nights of love with Cupid." Cupid and Psyche also have a child named Pleasure. Thus, Psyche married Cupid according to legal custom, and soon they had a daughter, whom we call Pleasure (Apuleius 1981: 178).

In the chapter The Animal-Groom Cycle of Fairy Tales Bettelheim first discusses the fairy tales Struggle for Maturity and The Animal Groom, then analyses seven fairy tales (Cupid and Psyche, Beauty and the Beast, About the Boy Who Went Around the World in Search of Fear, Bluebeard, Snow White and Rose, The Enchanted Pig, and The Frog King). If the poetic language of the fairy tale is translated into the dry language of psychoanalysis, the marriage of the beauty and the beast is the humanization and socialization of the Id brought about by the superego. How appropriate, then, that in Cupid and Psyche, the child from this marriage is Joy or Pleasure, the ego that provides us with the satisfaction necessary for a good life, says Bettelheim (1999: 420). In all theoretical explanations, it is rarely mentioned that in the second part of the fairy tale Psyche is pregnant and goes through many trials, which are metaphors for the symbolic transitions from the archetype of the naive girl, through the different phases (the four trials of Psyche), to the archetype of the great mother, however, this segment goes beyond the scope of the present article and is the subject of further research.

Jack Zipes, *The Dark Side of Beauty and the Beast: The Origins of the Literary Fairy Tale for Children (1981)*

In numerous articles and monographs, including those cited, Jack Zipes discusses the fairy-tale type ATU 425 C or the Beauty and the Beast motif that also appears in many film remakes. The most famous are the animated films (corporation) of Walt Disney, of which Zipes is very critical, because they are economic and not artistic products (e.g., Beauty and the Beast, 1991; feature film, 2017, etc.). Zipes deals with the fairy-tale typemainly in the French culture of the 17th and 18th centuries and the so-called "salon games" at the court of King Louis XIV and literary salons in French castles. The popularization of fairy tales was greatly influenced by the translation of collection of Arabic fairy tales *One Thousand and One Nights* into French by Antoine Galland, titled *Les mille et une nuits*, which motivated the telling and writing of fairy tales

from 1706 onwards. Fairy tales in Versailles and at the courts had the function of entertainment in aristocratic salons, under the pretext that the text was for children and a fairy tale on top of that, but in fact the fairy tales written by the précieuses represented the aristocracy, social manners and interests of the aristocracy. The message of Beauty and the Beast and the salon variants is that the attribute of girls is beauty combined with virtuous behaviour.

Zipes points out that the theme of self-denial in the fairy tale Beauty and the Beast emphasizes the social function of the fairy tale, which changed when fairy tales began to be written and children from the middle and upper classes were raised with them. This was done in France by governesses – M. De Beaumont also did this work and was a private singing teacher – who used fairy tales to educate girls in particular. Fairy tales became entertaining and instructive, including the fairy tale of M. De Beaumont, who used this version to inculcate the 'good' behaviour of girls who were self-denying and far from autonomous. Social success in the 17th and 18th centuries was measured by marriage contract and social status (Zipes 1982: 14).

Christina Bacchilega, *Postmodern Fairy Tales: Gender and Narrative Strategies (1997)*

Christina Bacchilega titled the entire chapter in her monograph *[Beauty is] In the Eyes of the Beholder: "Where is Beast?"* in which she critically theorizes the fairy tale type ATU 425 C. As a starting point, she considers the tale of Cupid and Psyche (2nd century) and compares it with the interesting Norwegian fairy tale by P. C. Asbjornsen and J. Moe, *East of the Sun and West of the Moon from 1852*. C. Bacchilega mentions the duality – invisibility and bestiality of Cupid or Beast and familiar concept: virginity, sisters, father, mother-in-law, gods or immortals in Cupid and Psyche and mortals in the fairy tale Beauty and the Beast, which gives priority to 'true' beauty over presumptuousness. About the motif of the fairy tale, she says that the heroine is both active and self-sacrificing for her father and for the Beast. The fairy tale is based on the patriarchal concept of marriage and transition to a higher class. The attribute of beauty is a socioeconomic bonus for entering a higher social status and is a condition for transactional success. She says that M. de Beaumont's variant is colonial because it posits the appearance of the Beast as a problem of perception. She believes that the fairy tale Beauty and the Beast is a psychosocial and social initiation, a woman's conception of combining love and sexuality. The fairy tale is also about leaving the father's home for the husband's, which is a patriarchal framework – from the merchant father to the rich Beast, therefore the girl abandons childhood phantasms and accepts reality, but the fairy tale does not talk about her desires and losses (Bacchilega 1997: 81).

Maria Tatar, *Beauty and the Beast (2017)*

In her latest monograph entitled *Beauty and the Beast: Classic Tales About Animal Brides and Grooms from Around the World* (2017), Maria Tatar cites the Greek myth about Zeus and Europa (2nd century BC) and the tale of Hasan of Basra from the collection of Arabic tales (9th century) as the first example before Apuleius, and also includes the Indian tale The Girl Who

Married a Snake in the chapter. She goes on to use the phrase "*charismatic couples and the popular imagination*." She lists and analyses many fairy tales from all continents and cultures. The opening chapter is entitled *An Unusual Couple in a Fairy Tale as Old as the World*. M. Tatar says that the fairy tale combines the symbolic image of a couple representing body and soul, animality and humanity, instinct and intellect, social life and animalism. Similar to M. Tatar, *Graham Anderson in Fairy tale in the Ancient World* (2010) places the myth of Cupid and Psyche in 2000 BC, i.e. to the time of Hittite myths on clay tablets, e.g. *The Sun God Telepinus and Daughter of the Sea God*, *The Disappearance and Return of Anzili and Zukki*; in antiquity, it is the myth of Zeus and Semele, Zeus and Europa, and Zeus and Callisto, etc. (Anderson 2000: 63–64).

LITERARY VERSIONS OF FAIRY TALE TYPE/MOTIF ATU 425C

Lucius Apuleius, *Cupid and Psyche* (approx. 124–180 AD)

In the extensive collection of myths by Lucius Apuleius from the 2nd century AD, translated by Primož Simoniti, the tale of Cupid and Psyche (60 pages) is divided into eight chapters, namely: Psyche's Beauty and her Punishment, Reception in Cupid's Mansion, Love Nights with Cupid, Evil Sisters, Psyche's Sin, Mother Venus and Son Cupid, Psyche's wanderings Around the World, The Four Trials, and Redemption – The Wedding of Cupid and Psyche (Apuleius 1981).

Jeanne-Marie Leprince de Beaumont, *Beauty and the Beast (1740)*

The motif of the animal bridegroom was the most popular fairy tale type in the French salons, which was told mainly by précieuses [2] – women fairy-tale writers who supposedly wrote fairy tales for children, while in fact they were meant for adults, because in an aristocratic environment they aestheticized and thematized love, directly the motif (of agreed upon) marriage and indirectly also sexuality. The very telling of the fairy tale type – the animal groom (and bride) – was a "salon game", the aforementioned type being characterized by "the text for children and the context for adults" (Seifert 1996: 44, 45).

The précieuse Jeanne Marie Leprince de Beaumont (1711–1780) wrote a fairy tale entitled Beauty and the Beast (1756), which has the number 425C Beauty and the Beast in the ATU index and is a variant of the ancient Apuleius' (2nd century) tale *Cupid and Psyche* from *The Golden Ass or Metamorphoses*.182 In a collection of ten fairy tales, J. M. L. de, Beaumont dedicated four to related motifs, e.g. Le Prince Cheri, Le Prince Charmante, Le Prince Spirituel, Le Prince Zefir, in which she continues with the distant but at the same time close courtly theme – dreaming about love (prince) or marriage with a prince or economic and social promotion through marriage (Beaumont 2001: 169).

The fairy tale *Beauty and the Beast* [3] is a literary link between the castle writing of female troubadours and the courtly writing of women fairy tale writers, as the tales contain many elements of the troubadour context (court, palace, garden), the concept of '*fin amor*' is redefined (courtly love, courtship, virtue, marriage: "They lay together"; troubadour test of love/virtue, promise, flattery, motif of (arranged) marriages, rose as a symbol of love, winter as a symbol of emotional winter). At the same time, the fairy tale *Beauty and the Beast* contains all the features of fairy tales (fairytale creatures (fairy, the Beast), fairy-tale events (dreams), fairy-tale objects (magic ring/mirror), etc.). The novelty is that the main fairy-tale character – the girl Beauty – has attributes of (passive) knowledge (reading, books, library, harpsichord, sheet music) in addition to the attributes of beauty and goodness. This is shown as a courtly decoration rather than an application of knowledge. *Beauty and the Beast* is also a fairy tale, which is why typical features of European fairy tales appear, e.g. metallization (gold coins, gold letters), mineralization (diamonds, fireplace, stone statues), etc. (Luthi 2011: 28). The subjectification of female authors, from castle troubadours, courtly précieuses to middle-class fairy tales, is characteristic of the development of fairy tales.

Dorothea Viehmann, *The Singing, Springing Lark* (1815)

Dorothea Viehmann (née Katharina Dorothea Pierson, 1755–1815) was the most important source of the fairy tales of Jacob and Wilhelm Grimm. She told them over 40 fairy tales (out of 210) which they published mainly in the second volume of *Kinder und Hausmarchen* (KHM, 1815).

She was the daughter of an innkeeper; her ancestors on her father's side were Huguenots who fled to the land of Hesse as French Protestants. She heard many fairy tales, legends and sagas from traveling merchants, artisans and carters in her father's inn. She married the tailor Nikolaus Viehmann and had seven children with him. After her husband's early death, she took care of the children by herself by selling produce from her garden at the market.

In 1813, she met the Brothers Grimm and told them fairy tales weekly until 4 September 1814. Due to her Huguenot origin, her fairytales contain many French elements (e.g., Puss in Boots, which was excluded from the collection by the Brothers Grimm after its first publication in 1812) (Ehrhard 2012: 46–7).

The fairy tales told by Dorothea Viehmann to the Brothers Grimm with motif ATU 425C are KHM[4] 88 The Singing, Springing Lark (Das singende springende Löweneckerchen) and KHM 127 The Iron Stove (Der Eisen-Ofen). It is characteristic of both fairy tales that they relate to thefairy tale type ATU 425C.

In many fairy tales by J. and W. Grimm, motifs from the cycle of fairy tales about the animal bridegroom (*The Frog King or Iron Henry*) and/or bride (*Jorinde and Joringel*) or

brother/sister (*Little Brother and Little Sister*) appear. Unlike the time and place of the French précieuses, where the central place is a manor, towns, a garden, in Grimm's fairy tales the central places are a forest, a castle and a garden.

In the present article, we discuss the fairy tale The Singing, Springing Lark (Das singende springende Löweneckerchen), 1815:

"*Once upon a time, there was a man who was going on a long journey, and when saying goodbye, he asked his three daughters what he should bring for them on the way. The oldest wanted pearls, the second wanted diamonds, and the third said: 'Dear father, I want a singing, springing lark.'*" (Grimm 1993: 433.)

In *A Dictionary of Literary Symbols* (Ferber 2007: 107–108), the lark is a symbol of the love bird because it sings early and is the opposite of the nightingale which sings at night. The image of the beast in the fairy tale is the lion, who tells the father in exchange for his life to give him the first thing that comes to him at home. This is the traitorous father motif (betrayal of a child/daughter or son) or the devil's bridge motif, because they expect an animal (cat or dog) to cross the bridge first. It is the youngest daughter who then "voluntarily" goes to the lion, who was a lion during the day and a king at night, with whom she eventually marries. "And they lived happily ever after; they worked at night and slept during the day." Later, the youngest daughter visits her two sisters twice for their wedding. They leave together with the child, but the king is afraid of the daylight, which shines on him anyway, and so he turns into a white dove for seven years. The similarities with the tale of Cupid and Psyche are great. Complex trials follow, with symbols (dove, chest, sun, etc.) and numbers (seven years), the wind motif appears (Zephyr in Cupid and Psyche), and just before the (new) wedding of the enchanted prince and queen, recognition occurs and together they fly back to their child, across the Red Sea, on the wings of a miraculous bird. There is an extremely large amount of symbolism, as the fairy tale *The Singing, Springing Lark* contains many motifs, motif fragments and blind motifs (M. Luthi 2011: 70) from the ancient fairy tale.

Laura Gonzenbach, *Zafarana (1870)*

Jack Zipes, one of the leading literary scholars on fairy tales, translated Laura Gonzenbach's collection of Sicilian fairy tales, Sizilianische Märchen (Fiabe siciliane, 1999), from Italian into English. First, he translated part 1 of *Beautiful Angiola* (2003), then part 2: *The Robber with a Witch's Head*, after which both parts were published in the integral version of *Beautiful Angiola: The Lost Sicilian Folk and Fairy Tales of Laura Gonzebach* (2005). In 1999, Luisa Rubini published the complete version in Italian with an introduction and comments. Only with the first, second and complete translations into English, with a preface and notes by Jack Zipes, did the collection gain an important place in literary history.

Laura Gonzenbach, married Laura La Racine, was born in 1842 in Messina, Sicily. Her father was a consul and merchant from St. Gallen, Switzerland. She grew up in a Protestant, German-speaking Swiss community in Messina. She was well educated and she also spent some time in Berlin. At the age of 27, Laura married the Italian officer François Laurent La Racine from Savoy, had five children and lived in Naples. She died young – in her 36th year. She collected Sicilian fairy tales at the initiative of the Swiss historian and theologian Otto Hartwig, who came to Messina at her father's invitation and stayed there for five years (as a Protestant preacher). He needed some authentic Sicilian folk tales for his book on the culture and history of Sicily. Laura initially sent him 10, then another 92 fairy tales from the area below Etna. Laura was translating them into *German on the fly*. This is one of the few collections of fairy tales from the 19th century, collected and written by a female author. Her source was also mainly women; there is only one man among them, who also heard his fairy tales from his mother. Most of the storytellers were farmers from the area around Messina.

The tale of Zafarana is similar to the tale of *Beauty and the Beast*. The introduction presents a traveling merchant with his three daughters. The merchant father makes three trips and asks his daughters what he should bring them. Here the variant is similar, as the older daughters want beautiful dresses and jewels, gold and silver, while the youngest daughter of Zafarana first desires him to bring her the French, then the Portuguese king. Zafarana is kidnapped by a cloud and taken to an old man's castle. Zafarana leaves the castle three times, twice because of her sisters' marriages to the French and then Portuguese kings, and the third time because of her father. There is a change of clothes and just before Zafarana would be hanged, disguised as a young man, she is saved by a cloud or a rich and handsome prince who was bewitched into an old man (Zipes 2004: 482).

In this variant of the fairy tale, we see similarities and differences with the tale of Cupid and Psyche and with Beauty and the Beast. However, it is also possible to find similarities and differences with the Tale of Kamar al-Zaman and the Chinese princess Badur from the Arabian fairy tale collection *One Thousand and One Nights* (e.g., magical flight, changeof clothes, princess falls in love with Zafarana, disguised as a young man, etc.). The similarity with the fairy-tale type ATU 425C is that instead of the Beast, there is an old man that in Apuleius Zafarana is carried away by a cloud instead of the wind god Zephyr. Like M. de Beaumont, L. Gonzenbach also wrote some variants of the fairy tale type, e.g. Prince Scursini, The Pig King, King Cardidu and Zafarana (Zipes 2004: vii–x).

Tina Wajtawa, *The Girl Who Wanted a Flower* (1966)

Today, the most famous Slovenian-Resian teller of folk tales is Valentina Pielich – Tïna Wajtowa (1900–1984). She was discovered by academician dr. Milko Matičetov, who visited the Terska dolina valley as a student, and intensively researched the oral tradition in Resia in the years 1962–1967. Tïna was born in Solbica, Resia as the fourth child of a sander Giosue Leopold Pielich

and Giovanna Siega from Osojane. She lost her father when she was four years old and her mother then supported three children on her own. She and her daughters sold thread, ribbons, combs, buttons and thimbles in the villages and bought hair (for resale). Therefore, Tina experienced severe poverty as a child, but she became very attached to her mother and met many people who had many interesting things to say. She finished only two or three years of school, but with her mother and other village girls she traveled through Friuli, Istria, Notranjska and Vipava. She married the sander Žvan Negro. Eight children were born to them, but four died shortly after birth. In her life, she often encountered death: her father froze to death in Croatia, one brother drowned, another died after falling down the stairs, she lost four children at birth, and later three more sons. She was widowed at the age of 53, when the youngest daughter Gelinda was only 16 years old. 12 years later, Gelinda also became a widow. In her old age, she therefore lived with her daughter Gelinda in Pordenone and helped her take care of her two grandsons. Despite this, she did not give up, she was always cheerful and optimistic and socially sensitive and the fairy tales she collected all her life helped her cope with life's difficulties. She loved to tell them and was proud of the fact that people listened to her and even recorded her on tape and film. Matičetov recorded it in 1967 in Učja for the TV documentary *Pri naših pravljičarjih* (Visiting our Storytellers) (Rehar Sancin 2012, Matičetov 1984).

Tina Wajtawa's fairy tale, *Dekle, ki je hotela rožico* (The Girl Who Wanted a Flower), is very similar to the fairy tale type ATU 425 C. The introductory part presents a husband and wife, three little girls (T. Wajtawa's characteristic is the use of diminutives, with which, as a storyteller, she emotionally characterizes her relationship to the characters). At the beginning of the fairy tale, the mother dies and the merchant father supports the family by selling tablecloths. He named his youngest daughter Rožica (Little Flower) because of her beauty. The story is similar – when the father goes on a journey, he asks his daughters what he should bring them. The first daughter wants her father to bring her a necklace (made of gold and silver, so that it shines like the sun), the second wants a dress (colloquial: gvant) with stars and the colour of the air (novelty). The wishes of the first two sisters are constant – jewels (necklaces, silver, gold, etc.) and clothes (silver, gold, etc.). The youngest daughter desires a red flower (the constant is flower/blossom/twig, etc.). Interesting is the use of the third person plural form of the masculine gender for the father in the fairy tale. Father rides a horse (novelty).

"'You know what' – she said – 'if you bring me a red flower, if you manage to find it, I' – she says – 'will be satisfied with that'" (Wajtawa 2019: 6.).

The father plucks the forbidden red flower from the garden of "the man with the face of a beast." The motif of the mirror also appears in the text. T. Wajtawa mentions emotions as well: "And instead of being happy, she started to feel sad" (Wajtawa 2019: 5). The novelty is that she adds emotional elements (I am happy; then one day she began to stand in sadness; in a bad mood; she began to cry; she was sad, she would like to see...), but not as much as the précieuses who described details in a baroque manner. Unlike other variants of the fairy tale type, T. Wajtawa has

a lot of dialogues, so the text is narrative and not descriptive as in précieuses. In addition to attributes of beauty (beautiful, the most beautiful...), T. Wajtawa also adds attributes of intelligence to literary heroines (Then she began to think...; Then she began to think even more...). For T. Wajtawa, this fairy tale also ends with a wedding and the concept of an extended family that lives together: "Then they got married, and they brought their father and sister, and then everyone stood in the castle, growing flowers, and no one had such flowers, only they" (Wajtawa 2019: 7).

Based on the reading of T. Wajtawa's fairy tales, it is established that she added emotional elements to her fairy tales – both for negative and positive emotions – her heroines are beautiful and smart, her fairy tales are narrative (a lot of dialogues, the category of liveliness) and not descriptive (précieuses), they have a happy end that is not an end in itself. At the end of this fairy tale, the youngest sister invites her father and older sister to her castle (Romance type of extended family) and they all grow flowers together (Romance meaning of garden). Emphasizing family values is the added value of T. Wajtawa's fairy tales. Unlike Apuleius' tale of Cupid and Psyche, her sisters are not evil, but live together with her and grow flowers which are a symbol of cultivation, the development of family and social relationships and specificity. Interestingly, the Beast also offers Rožica that she can bring her father and sister to the castle – "if they want to come". The novelty is also that T. Wajtawa considers the same possibilities for both sexes – the Beast offers her the possibility, and together they go to ask their father and sister if they want to come and live with them in the castle. The girl Rožica sees something more in the Beast, not only that he is handsome and the son of a king and that he has a castle, but that he also has flowers that grow in winter. T. Wajtawa takes into account the role of women, their desires, choices, advocates for equal decision-making by husband and wife, wherein adding between the lines that one must have a garden and also have flowers in winter, which means that one must cultivate oneself and others and relationships, even during winter which is a symbol for the added value of life and not just for a change in economic and social status upwards as in the folktale model. These innovations are shown naturally, through actions, conversations, narration, and the heroine is not passive, but thinking and active and wants something more from life – flowers in winter. The symbol of the garden is also a symbol for the (family) paradise, for the community and is the "*locus amoenus*".

Findings and Discussion

On the basis of a comparative literary analysis of the fairy-tale type of the animal groom ATU 425 C Beauty and the Beast, it has been found to have a two-thousand-year written tradition, more than 1,200 written variants, from Apuleius' tale of Cupid and Psyche (2nd century), medieval variants, through the golden age of fairy tales – 19th century (Zipes) to date. From the point of view of the literary theory of fairy tales, there are interesting variants of French précieuses from the 17th and 18th centuries who dealt with this type of fairy tale en masse, supposedly for children, but actually for adults. In this way, they verbally and in writing thematized the motif of

(arranged) marriages from the point of view of female fairy-tale characters who are passive, but in the end advance to a higher economic and social class and accept the "animalistic" side of (arranged) marriages. Bruno Bettelheim wrote about the psychoanalytic view of the cycle of fairy tales about the animal bride and groom, provoking negative and positive reactions with his theory in which he emphasized the sexual component. He abstracted the social component of "beast" domestication, which was emphasized by Jack Zipes, and the motif of arranged marriages or prenuptial agreements as a way of eco- nomic and social promotion. Precisely because of the motif of arranged marriages, love and marriage were two different matters in the poetry of the troubadours and the fairy tales of the précieuses, several times also in the motif of Lepa Vida, who listened to the advice and married an elderly, sick man, who is as old as her father, so in the poem by Prešeren he is called father – husband, because he is a man of her father's age. [5]

Summarizing all the similarities and differences, together with the theoretical findings, it can be seen that the fairy tale types from 400 to 459, especially the motif of the animal groom/bride, have been present in written culture for two millennia, from Apuleius' tale of Cupid and Psyche to T. Wajtawa's tale *Dekle, ki je hotela rožico* (The Girl Who Wanted a Flower). The ancient fairy tale in the first part is based on a myth (M. Grošelj), and in the second part on a fairy tale (marriage). The tales of précieuses are descriptive and socializing, emphasizing the fairy-tale character of a girl who sacrifices herself, first for her father, then for her husband and advances economically and socially to the highest social class. The fairy tale that Dorothea Viehmann told *the Brothers Grimm* is very complex, as it comprises of two parts and includes abundant symbolism and narration. The fairy tales by L. Gonzenbach and T. Wajtawa emphasize the literary character of the heroines, who are beautiful, but also thoughtful and active. These two storytellers use many dialogues and T. Wajtawa even more. Wajtawa's fairy tale narrates, there is a lot of dialogue, emotions and care for children (a widowed father cares for his daughters) which is almost not present in the model of a folk tale. T. Wajtawa says that they (husband and wife) "loved, loved, loved, loved each other". Typical regional elements are, for example, motifs of tablecloths, fabrics. Wajtawa also emphasized that the widower raised his daughters alone, this is one of the rare examples of parental or father's upbringing of children in the model of a folk tale. T. Wajtawa emphasizes loud monologue, her characters think out aloud. The father gives Rožica the opportunity to choose whether she will go to the Beast or not, and this is the difference from the previous variants. In the Resian variant, the time component is emphasized (one hour, one year).

T. Wajtawa's fairy tale is one of the few in which, at the end, in addition to the wedding, the heroine invites her father and sister to live together in the castle. They all grow a garden of flowers together, which is symbolic of community and the cultivation of relationships and the Romance model of the extended family. Based on an insight into relevant research and a comparative analysis of several fairy tales of the same fairy tale type ATU 425C, it was established that this fairy tale type/motif is archetypal, universal in all cultures, with specific cultural elements and the style of storytellers who each emphasized in their culture the family in

society, especially through the female literary character, who was initially equipped only with the attribute of beauty, later also with subjectivization. The fairy tale type/motif is relevant, flexible and memorable (Zipes), so it will live on in fairy tales and media adaptations for a long time.

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Abbreviations

AT or Aa/Th is an international designation or acronym based on the surnames of two folklorists, Antti Aarne and Stith Thompson (1928, 1961), who published an internationally classified index of fairy tale types.

ATU is an international designation or acronym based on the surnames of three folklorists, Antti Aarne, Stith Thompson, Hans-Jörg Uther, who published an internationally classified index of fairy tale types (Uther 2004, reprint 2011). https://edition.fi/kalevalaseura/catalog/series/FFC

KHM is the international label/acronym for the collection of Grimm's fairy tales Kinder- und Hausmärchen.

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

[2] Marie-Jeanne L'Héritier de Villandon, 1696; Charlotte Rose de Caumont de La Force, 1697; Marie-Catherine Baronne d'Aulnoy, 1697–98; Henriette-Julie de Castelnau, Countess of Murat, 1698; Henriette Julie de Murat, 1699; Gabrielle-Suzanne de Villeneuve, 1740; Jeanne-Marie Leprince de Beaumont, 1756. Apuleius, Lucius (1981). Metamorfoze ali Zlati osel. Ljubljana: Cankarjeva založba.

[3] In the collection Francoske pravljice (French fairy tales, 1957) Niko Kuret translated the title as Zalika in zver (with a small initial), while Marija Javoršek in Najlepše pravljice 1 (The Most Beautiful Fairy Tales 1, 2001) translated it as Zala in Zver (Beast with a capital initial).

[4] KHM is the international label/acronym for the collection of Grimm's fairy tales Kinder- und Hausmärchen.

[5] KHM is the international label/acronym for the collection of Grimm's fairy tales Kinder- und Hausmärchen