

COMPARATIVE ANALYSIS OF SLOVENIAN AND BULGARIAN FAIRY TALES



Comparative Literature

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Abstract

The article presents a comparative analysis of selected fairy tales from the Typical Index of Slovene Folk Tales, 2015, by Monika Krojež Telban, and the collection of Bulgarian fairy tales by Ljudmil Dimitrov, entitled *The Short tailed Rooster*, 2018, which includes twenty-five fairy tales about animals. The method of literary analysis of Max Lüthi was used in the process.

INTRODUCTION

According to the sources found so far, ten collections of fairy tales have been published in Slovenia under different titles, in which Bulgarian fairy tales were included or had a central meaning. In the book *Venec slovanskih povestij: prevodi iz raznih slovanskih jezikov, 1. del* (*The Wreath of Slavic Tales: Translations from Various Slavic Languages, Part 1*), from 1896, there are no Bulgarian fairy tales. In these condpart, published in Gorizia in 1898, entitled *Venec slovanskih povestij: prevodi izraznih slovanskih jezikov 2* (*The Wreath of Slavic Tales: Translations from Various Slavic Languages 2*), there are two Bulgarian fairy tales among the translations of fairy tales or tales from Russian, Polish, Slovak and Serbo-Croatian by Andrej Gaberšček (*Gabršček* 1898), namely *Ded Liben* (*Grandfather Liben*) by Lj. Karavelov and *Sanjarije in resničnost* (*Dreams and Reality*) by T. Vlajkov.

An independent collection of Bulgarian fairy tales from 1939, written by Angel Karajličev (1902–1972), was translated by Alojzij Bolhar under the title *Priognjišču: zbirka bolgarskih narodnih pravljic in pripovedk* (*At the Hearth: Collection of Bulgarian Folk Tales and Tales*)¹, and the original images were provided by Bulgarian artists Neva and Nikola Tuzsuzova (36 fairy tales).

¹ *Blagoslovljeni orehi* (*Blessed Walnuts*), *Bog Oče in štirje bratje* (*God the Father and the Four Brothers*), *Čarovnik in ptice* (*The Wizard and the Birds*), *Človek zmaguje z zvijačo* (*Man Wins by Trick*), *Dedin vnuk* (*Grandfather and Grandson*), *Dva brata cigana* (*Two Gypsy Brothers*), *Gladni volk* (*The Hungry Wolf*), *Karkoli pričneš* (*Whatever You Start*), *Pomisli na dober konec* (*Think of a Good End*), *Lenuh* (*Lazy bones*), *Maček se oženi z lisico* (*The Cat Marries the Fox*), *Navihani petelin* (*Naughty Rooster*), *Neumna žena* (*Stupid Wife*), *Neumni medved* (*Stupid Bear*), *Ovca Trpinka* (*Sheep Trpinka*), *Pepelka Mara* (*Cinderella Mara*), *Pošast in carska hči* (*The Monster and the Imperial Daughter*), *Pravični i nkrivični* (*The Righteous and the Unjust*), *Prebrisani kozel* (*Clever Goat*), *Racun* (*Account*), *Razumni starček* (*Reasonable Old Man*), *Slepi zmaj* (*Blind Dragon*), *Stari ljudje ne morejo, a znajo* (*Old People can't but Know How to*), *Strašne zveri* (*Terrifying Beasts*), *Tepci* (*Fools*), *To je od moje žene* (*That's My Wife's*), *Vrabček išče koralno zrno* (*Sparrow Looking for Coral Grain*), *Vrabček sanja* (*Sparrow Dreams*), *Vrabec in lisica* (*The Sparrow and the Fox*), *Vrag in njegov učenec* (*The Devil and his Pupil*), *Vrag in ovčar* (*The Devil and the Shepherd*), *Spas* (*Salvation*), *Za bližnjega* (*For Thy Neighbor*), *Za potomce* (*For Offspring*), *Zakaj je žitnik lastako majhen* (*Why the Grain is so Small*), *Zakaj se sonce ne ženi* (*Why the Sun does not Marry*), *Zlata deklica* (*The Golden Girl*), and *Zvita lisica* (*Cunning Fox*).

In 1940, Viljem Kus (Kus 1940) published (collected and arranged) the collection *Šopek bolgarskih pravljic* (Bouquet of Bulgarian Fairy Tales),² with 12 fairy tales altogether. In Cobiss, the section of Bulgarian literature also lists a collection from 1942, *Svatbamiške Miki* (The Wedding of Mickey Mouse) by Nikolaj Fol (Fol 1942), about whom no information is available. This is a longer fairy tale with drawings about Princess Tiki-Tiki or Golden Princess and Dragon Hu-Hu-Hu. Also featured are the heroic Prince Wei-Hai-Wei of the Tung-Tung-Tung Province, the court jester Lu-Tu-Tu, and the title character Mickey Mouse (the drawing is very similar to W. Disney's early cartoon about Mickey Mouse from 1922). The scenery is set in China (one fairy tale, 16 short chapters, 58 pages), where Mickey Mouse, who is in fact Prince Omar, the son of a Persian hah who was turned into Mickey Mouse by a silver fairy because he killed her favorite deer, asks for the hand of the princess Tiki-Tiki. The tale is interesting; full of unusual twists, but it goes beyond the purpose of the present article because it de facto has nothing in common with Bulgarian fairy tales, but only with fairy tales in general.

Great interest in fairy tales appeared after the Second World War, therefore in 1956 the author; translator and Editor Kristina Brenk (1911–2009) founded the *Zbirka pravljic Zlataptica* (Golden Bird Fairy Tale Collection). The connection between Slovene and Bulgarian culture is also evidenced by the fact that three years after the collection was established, in 1958, the Golden Bird Fairy Tales Collection published the collection *Živa voda in druge bolgarske pravljice* (Living Water and Other Bulgarian Fairy Tales)³, with altogether 47 fairytales⁴ by Ran Bosilek (real name Genčo Negencov), a well-known collector of folk tradition and a writer for children/youth. It is also the first collection of Bulgarian fairy tales aimed at young addressees.

Individual Bulgarian fairy tales were published in special booklets, e.g., in 1962 Kraljevič in obrt: *bolgarska pravljica* (The Prince and the Crafts: A Bulgarian Fairy Tale)⁵ in *Zbirka*

² Bai Ganu – bolgarski kmetovalec v velemestu (Bai Ganu: A Bulgarian Farmer in the Metropolis), Ded Joco opazuje (Grandfather Joco Observes) (Vazov, Ivan), Hadži Ahil, zobozdravnik (Haji Achilles, dentist), Hiter dobiček – hitra izguba (Easy Gained – Easy Lost) (Kojčo, Kraljevič), Ne vem kdo (Don't know who), Kurt Kann, Lev in človek (The Lion and the Man), Mali tiskar (Little Printer), Najboljši prijatelj (The Best Friend), Semenj (The Fair), and Siromakove besede (Words of the Poor Man).

³ Bom povedal (I will Tell), Bratin sestra (Brother and Sister), Bučko (The Pumpkin Head), Cesarjevičev sen (Prince's Dream), Cigan in ciganček (Gypsy and Little Gypsy), Čudežna skrinjica (Miracle Box), Čudežna piščalka (Miraculous Whistle), Deček in veter (Boy and Wind), Dvesto dvajset zvijač (Two Hundred and Twenty Tricks), Golobradec (Beardless), Gost (The Guest), Kos (The Blackbird), Kozel, klan, nezaklan (The Goat, Slaughtered, Unslaughtered), Lena nevesta (Lazy Bride), Lepo dekle (Beautiful Girl), Lev in človek (The Lion and the Man), Lisica botruje (Fox is a Godmother), Maček (The Cat), Medvedje bolan (The Bear is Sick), Medved in človek (The Bear and the Man), Medvedova četa (The Bear's Company), Naobisku (Visiting), Na svatbi (At the Wedding), Naglica (Haste), Navihanec (Naughty Boy), Nerojeno dekle (The Unborn Girl), Neznani junak (The Unknown Hero), Niso njegove (They are not His), Oženil se je zajec (The Rabbit got Married), Pamet in siromak (Sense and the Poor Man), Pametni pastirček (The Smart Shepherd), Pametno dekle (The Smart Girl), Pravica in krivica (Justice and Injustice), Prebrisani Peter (The Clever Peter), Razum in sreča (Reason and Happiness), Sami so se osramotili (They Embarrassed Themselves), Siromakova beseda (The Poor Man's Word), Šlajje starka po drnulje (The Old Woman went to Pick Cornelian Cherries), Sonce in Luna (The Sun and the Moon), Lisica in pastir (The Fox and the Shepherd), Uspeh (Success), Vila (The Fairy), Žal beseda (The Curse Word), Zatakniloseje petelinu (The Rooster got Stuck), Živa voda (The Living Water), Zlata pručka (The Golden Footstool), and Zlato jabolko (The Golden Apple).

⁴ Illustrations by Tone Kralj (1900–1975), translated by Matej Rode (1930–2012) (Rode 1955).

⁵ Illustrations by Leo Koporc, translated by Viktor Smolej (Smolej 1962).

Cicibanova knjižnica (Ciciban Library Collection). The next important collection is from 1968: Bolgarske ljudske pravljice (Bulgarian Folk Tales),⁶ Brata junaka (Brothers Heros), Bratec in sestrica (Brother and Sister), Car z oslovskimi ušesi (The Emperor with Donkey Ears), Čarovnik in ptice (The Wizard and the Birds), Človek in lev (The Man and the Lion), Človek, kača in lisica (The Man, the Snake and the Fox), Dar iz srca (Gift from the Heart), Darova na leta (Gifted Years), Deček, kije hotel vse vedeti (The Boy Who Wanted to Know Everything), Dedin vnuk (The Grandfather and the Grandson), Dragoceni kamen (The Precious Stone), Dva soseda in revščina (Two Neighbors and Poverty), Dva starca in mesečina (Two Old Men and the Moonlight), Enooka (One-eyed Girl), Gospodar (The Master), Gozd in sekire (The Forest and the Axes), Junaški petelin (The Heroic Rooster), Kakšni ljudje živijo po svetu (What Kind of People Live in the World), Kamenje pada zneba (Stones Fall from the Sky), Karko li seješ – sebi seješ (Whatever You Sow – You Sow for Yourself), Kdor ne dela, najneje (Whoever does not Work, ought not Eat), Kmet in dninar (The Farmer and the Day Labourer, Koliko je oslov? (How many Donkeys are there?), Ivanka in Marijka (Ivanka and Marijka), Medvedka in drvar (The Bear and the Woodcutter), Mlinza kače in kuščarje (The Mill for Snakes and Lizards), Nehvaležna medvedka (The Ungrateful Bear), Orač in gosi (The Plowman and the Geese), Orač in medvedka (The Plowman and the Bear), Ovčar in njegova žena (The Shepherd and his Wife), Pedenj mož (The Tiny Man), Pepelka Mara (Cinderella Mara), Racman in opankar (The Duck and the Man Wearing Sandals), Razvajena hči (The Pampered Daughter), Sestradani volk (The Starving Wolf), Sin deda Todorana (The Son of Grandfather Todoran), Slepizmaj (The Blind Dragon), Stari ljudje (The Old People), Štirideset bratov in njihova sestrica (Forty Brothers and Their Sister), Torba zlažmi (The Bag of Lies), Volk je pač volk (The Wolf is but a Wolf), Vrabček si išče zrno (The Sparrow is Looking for a Grain), Železni človek (The Iron Man), Zviti Peter in gostilničar (The Clever Peter and the Innkeeper), and Zviti Peter in njegovo maščevanje (The Clever Peter and His Revenge) with 45 fairy tales⁷ by Angel Karajličev.

⁶ Brata junaka (Brothers Heros), Bratec in sestrica (Brother and Sister), Car z oslovskimi ušesi (The Emperor with Donkey Ears), Čarovnik in ptice (The Wizard and the Birds), Človek in lev (The Man and the Lion), Človek, kača in lisica (The Man, the Snake and the Fox), Dar iz srca (Gift from the Heart), Darovana leta (Gifted Years), Deček, ki je hotel vse vedeti (The Boy Who Wanted to Know Everything), Dedin vnuk (The Grandfather and the Grandson), Dragoceni kamen (The Precious Stone), Dva soseda in revščina (Two Neighbors and Poverty), Dva starca in mesečina (Two Old Men and the Moonlight), Enooka (One-eyed Girl), Gospodar (The Master), Gozd in sekire (The Forest and the Axes), Junaški petelin (The Heroic Rooster), Kakšni ljudje živijo posvetu (What Kind of People Live in the World), Kamenje pada zneba (Stones Fall from the Sky), Karko li seješ – sebi seješ (Whatever You Sow – You Sow for Yourself), Kdor ne dela, najneje (Whoever does not Work, ought not Eat), Kmet in dninar (The Farmer and the Day Labourer, Koliko je oslov? (How many Donkeys are there?), Ivanka in Marijka (Ivanka and Marijka), Medvedka in drvar (The Bear and the Woodcutter), Mlinza kače in kuščarje (The Mill for Snakes and Lizards), Nehvaležna medvedka (The Ungrateful Bear), Orač in gosi (The Plowman and the Geese), Orač in medvedka (The Plowman and the Bear), Ovčar in njegova žena (The Shepherd and his Wife), Pedenj mož (The Tiny Man), Pepelka Mara (Cinderella Mara), Racman in opankar (The Duck and the Man Wearing Sandals), Razvajena hči (The Pampered Daughter), Sestradani volk (The Starving Wolf), Sin deda Todorana (The Son of Grandfather Todoran), Slepizmaj (The Blind Dragon), Stariljudje (The Old People), Štiridesetbratovinnjihovasestrica (Forty Brothers and Their Sister), Torba zlažmi (The Bag of Lies), Volk je pač volk (The Wolf is but a Wolf), Vrabče ksiišče zrno (The Sparrow is Looking for a Grain), Železni človek (The Iron Man), Zviti Peterin gostilničar (The Clever Peter and the Innkeeper), and Zviti Peter in njegovo maščevanje (The Clever Peter and His Revenge).

⁷ Illustrations by MatjaVidic, translated by Katja Špur.

Based on the Cobiss records, no Bulgarian fairy tales were published between 1968 and 2003. In the period from 2003–2018, translations of individual fairy tales began to be published again in the magazines *Ciciban* and *Cicido*, namely *Koliko je oslov* (How many Donkeys are there),⁸ *Čarovnikove ptice* (Magician's Birds),⁹ *Lisica in murenček pri mravljah* (The Fox and the Cricket at the Ants),¹⁰ *Maček in lev* (The Cat and the Lion)¹¹ and *Nikar tako brzo* (Not so Fast)¹².

In the paperback edition, which is not available to the general public but had to be considered for the purpose of the article, two volumes of *Slovanske pravljice* 1, 2 (Slavic Fairy Tales 1 & 2) were published in 2012, in which only two Bulgarian fairy tales were published: *Dva sosedina in revščina* (Two Neighbors and Poverty) and *Petelinček in kamenje pada* (The Rooster and the Stones are Falling).

In 2018, a collection of Bulgarian, Galician, South Russian, Russian and Ukrainian fairy tales by A.H.Wratislav was published, translated by Jernej Grobovšek (Wratislav 2018), entitled *Slovanske pravljice. Vzhodno slovanske pravljice* (Slavic Fairy Tales). Fairy Tales of Eastern Slavs). It is a translation of A. H. Wratislav's 60 fairy tales from 1889 in an indirect translation from English. Five Bulgarian fairy tales have been translated: *Bog-Ded* (God-Grandfather), *Bolgarska prijaznost* (Bulgarian Kindness), *Pepelka* (Cinderella), *Zlato jabolko in devet golobov* (The Golden Apple and Nine Pigeons), *Živalski jezik* (Animal Language), but the collection is only available in the form of "customprint". These two collections of Slavic fairy tales are only informatively relevant for the purpose of the present article, because the selected fairy tales are print of the collection from the 19th century and because they include only a few Bulgarian fairy tales for adults.

Collection *Petelinček Kratkorepec* and other Bulgarian folk tales about animals Since its founding in 1945, the Založba Mladinska knjiga publishing house, in addition to the *Ciciban* (1945–) and *Cicido* (1998–) magazines and around fifty collections for children and youth, has managed to maintain three quality collections that do not meet the commercial criteria of "best-selling picture books" and are not always in the repertoire (Marin Krpan, Muca Copatarica, Maček Muri and Mojca Pokrajculja), but they are important because they drive the development of Slovenian children's literature and fairy tales (Kobe, 2009). Just as Oton Župančič linked his first poetry collection for children, *Pisanice* (Easter Eggs, 1900), with the first poetry almanac *Pisanice od lepih umetnosti* (Easter Eggs of Beautiful Arts, 1779, 1780, 1781), Kristina Brenk also linked the *Čbelica* (Little Bee, 1953–) collection with an otherpoetic almanac, *Kranjska Čbelica* (Carniolan Bee, 1830). The collection *Zlata ptica* (Golden Bird 1956–) was named after the Slovene identity fairy tale *Zlata ptica* (Golden Bird) which is the first Slovene folktale, written by Matija Valjavec in 1852 and published in *Slovenskabčela* (Slovene Bee) under the title *Zlata ptica*

⁸ Translated by Katja Špur, adaptation by Anja Štefan, illustrations by Matjaž Schmidt (*Ciciban*, 2003).

⁹ Arrangement by Janko Dolenc, illustrations by Jelka Godec Schmidt (*Ciciban*, 2009).

¹⁰ Translated by Ljudmil Dimitrov, illustrations by Jelka Godec Schmidt (*Cicido*, 2018).

¹¹ Arrangements by Slavica Remškar, illustrations by Jelka Godec Schmidt (*Cicido*, 2016).

¹² Translated by Ljudmil Dimitrov, illustrations by Jelka Godec Schmidt (*Cicido*, 2018).

(Gold Bird) and in the collection *Velike slikanice* (Great Picture Books, 1967–). All three quality collections were founded by the visionary Kristina Brenk, an author, translator, and editor who developed the youth literary system.¹³

In the collection *Zlata ptica: zbirka najlepših pravljic in pripovedk iz svetovne književnosti* (Golden Bird: A Collection of the Most Beautiful Fairy Tales and Tales from World Literature, 1956–), *Zlata puščica in druge madžarske pravljice* (Golden Book and Other Hungarian Fairy Tales) was the first collection of fairy tales published, in 1956 (Brenk 1995). Later, this representative collection published fairy tales from around the world, including a collection of Bulgarian fairy tales entitled *Živa voda in druge bolgarske pravljice* (Living Water and Other Bulgarian Fairy Tales, 1958) by Ran Bosilek (1886–1958), followed in 2018 by the present collection of twenty-five fairy tales *Petelinček Kratkorepecin druge bolgarske ljudske o živalih* (Short-tailed Little Rooster and other Bulgarian Folk Tales about Animals) by Ljudmila Dimitrova and translated by students of the Lectorate for the Bulgarian Language at the Faculty of Arts, University of Ljubljana. Some of the fairy tales have already been published in the magazines *Cicido* (*Lisica in murenček pri mravljah*, 2018; *Maček in lev*, 2018; *Nikar tako hitro*, 2018) and *Ciciban*, but here with other translators (*Koliko je oslov*, 2003; *Čarovnikove ptice*, 2009), and in the collection of *Cicibanova knjižnica* (Ciciban Library) under the title *Kraljevič in obrt* (1962).¹⁴

Ljudmil Dimitrov, a foreign language teacher of Bulgarian at the Department of Slavic Studies at the Faculty of Arts, University of Ljubljana, and a translator, chose the fairy tales and wrote an accompanying word (25 fairy tales). The fairy tales were edited by Slavica Remškar and she also wrote a few words about the adaptations, under the title *Kdo drug bo pravljico povedal drugače* (Somebody Else would tell the Fairy Tale in a Different Way). The present collection is a typical example of how fairy tales have been gradually adapted for young people since the “golden age of fairy tales” (Zipes 2013), when they were intended for adults.

The present collection is also a typical example. In the late 19th and early 20th centuries fairy tales were translated and adapted that were more socially critical. In the first half of the 20th century, fairy tales were a socializing tool for women (writers and readers) (Zipes 2011). After World War II, fairy tales were intended for children and therefore depicted a beautified world (Zipes 2014). After 2004, however, they gradually lost their social-critical sharpness and became infantilized (frequent use of diminutives and children’s words, e.g., foxy, teddy bear, wolfie, little wolf). Linda Hutcheon in *Theory of Adaptation* (2006) believes that adaptations, in this case fairy tales; represent a way of developing and adapting texts to new times and different spaces. Slavica Remškar, who adapted the fairy tales for the present collection, writes in the accompanying word *Kdo drug bo pravljico povedal drugače* that the collection is adapted to a child addressee, so Jelka Godec Schmidtal so used illustrations of personifications (fairy tale characters are dressed in human clothes, e.g. a house, fox, table, legs, rooster, tail, paws, ox, sparrow, etc.; some live in

¹³ On Kristina Brenk, see the articles: Kobe (2001a), Brenk (2017), Oliver (2012).

¹⁴ *Zbirka Cicibanova knjižnica*

their natural habitats, e.g. hedgehog under the roots, fox in a cave, others in human houses, they are talking to each other, e.g. grandmother bear, godfather wolf, auntie fox, etc.).

The translation project involved students¹⁵ who translated 41 fairy tales, 25 of which were published (in alphabetical order): Bolan zdravega nosi (The Sick Carrying the Healthy), Čisto za skupaj (They Belong Together), Kdo je pomagal medvedki? (Who Helped Mama Bear?), Kosovka, daj mijajčece (Blackbird, Give me an Egg), Lisica in kozel v vodnjaku (The Fox and the Goat in a Fountain), Lisica in murenček primravljenih (The Fox and the Cricket at the Ants), Lisica lepotica (The Beautiful Fox), Lisica sodnica (The Fox as the Umpire), Maček in lev (The Cat and the Lion), Miška, žaba in kuščar (The Mouse, the Frog and the Lizard), Nabriti petelin (The Shrewd Rooster), Nehvaležna medvedka (The Ingrateful Bear), Nikar tako hitro (Not so Fast), O lisici in mlinarju (About the Fox and the Miller), O mogočnem levu in mali miški (About the Mighty Lion and the Little Mouse), Petelin junak in srebrna podkvice (Rooster the Hero and the Silver Horse shoe), Petelin, vrabec in lisica (The Rooster, the Sparrow and the Fox), Petelinček kratkorepec (The Short-tailed Little Rooster), Silni vrabec (Strong Sparrow), Strašne zveri (Terrible Beasts), Trduška, mehkuška in sladuška (The Hard One, the Soft One, and the Sweet One), Vinogradnik in kos (The Wine grower and the Blackbird), Vol in njegova družina (The Ox and his Company), Vrabčkove sanje (Sparrow's Dream) and Zakaj živijo ovce in pes v prijateljstvu (Why Sheep and Dogs Live in Friendship).

MATERIALS AND METHODS OF COMPARATIVE ANALYSIS

The article uses quantitative analysis (comparative analysis of twenty-five Bulgarian fairy tales) and a qualitative method of pedagogical research, namely comparative literary analysis, similarities and differences (fairy tale heroes, time, and place). The introduction presents the similarities and differences of comparative literary analysis (Max Lüthi) with Slovenian animal fairy tales or Tipni indeks slovenskih živalskih pravljic. Živalske pravljice in basni (Type Index of Slovenian Animal Fairy Tales. Animal Fairy Tales and Fables) by Monika Kropelj Telban (2015).

¹⁵ Cvetkova, Magdalena; Gende, Jure; Meterc, Petra; Tratnik, Matej; Vidmar, Urška, 1992; Zavašnik, Nina, 1985; Zupančič, Gašper. Sometimes it would make sense to review the original or translation or adaptation and rethink concepts such as, e.g., chorus, winegrower, etc., or titles, etc., but this goes beyond the purpose of the present article.

RESULTS OF COMPARATIVE ANALYSIS

Based on a comparative analysis of the collections of fairy tales from 1939, 1959, and 1968, and the edition from 2018, similarities and differences in translations and/or adaptations are visible.

Table 11: *Comparative analysis of different editions of Bulgarian fairytales*

<p>The Sparrow is Dreaming In the middle of a large forest, a gray sparrow fell asleep on a tree in a nest and had strange dreams. [...] The poor sparrow sighed in his dream. (Karajličev 1939: 100)</p>	<p>Sparrow’s Dream The gray sparrow fell asleep in the nest and had a strange dream. Spring garden. White flowers fall from the tall trees. [...] In his sleep, the sparrow sighed [...] (Dimitrov 2018: 125)</p>
<p>Terrible Beasts Once upon a time, a donkey decided to run away from people far into the woods. On the way he was met by an old ram and asked [...] “Meat came into the house today. It’s just being offered to us by itself.” (Karajličev 1939: 54, 57)</p>	<p>Terrible Beasts The donkey fled into the woods. A ram meets him and asks him [...] Our prey still stinks and dries out. What we killed hangs in front of the cave now. (Dimitrov 2018: 47)</p>
<p>Blackbird – Barefoot The barefoot blackbird made his nest and laid eggs. Under the nest comes the god mother fox [...] (Bosilek 1958: 95)</p>	<p>Blackbird, Give me an Egg Two blackbirds made a nest on a beech tree at the source of a well. She was laying eggs and he carried her food and sang. When he was not at home, however, a fox came [...] (Dimitrov 2018: 32)</p>
<p>The Old Woman went to Pick Cornelian Cherries The old woman went to pick Cornelian cherries. As soon as she climbs a tree a bear [...]. “Don’t eat me, I’m an old woman. I’m old, too old. Come to my house in the evening. I have beautiful granddaughters. One is soft, the other is hard, and the youngest has sweet. You will choose the one you like best. (Bosilek1958:114)</p>	<p>The Hard One, the Soft One, and the Sweet One Once upon a time, a grandmother was gathering firewood in the woods. She was met by a hungry wolf [...] I’m going home now. Come to my house in the evening when the girls are home. You will choose. You will easily remember they have beautiful names: the oldest is the hard one, the middle is the soft one, and the youngest is the sweet one. (Dimitrov 2018: 64–5)</p>
<p>The Ingrateful Bear A farmer went to the forest to get firewood. He walked between the trees and stumbled upon a cave, two-adults deep. There is a bear in the cave. It spins back and forth and growls. She waits for the hunter who dug the cave to get her out of it. (Karajličev 1968: 48)</p>	<p>The Ingrateful Bear A farmer went with a cart into the woods for fire-wood. As he drove far into the woods, he heard a strange growl. As if coming from underground. He walked cautiously from the path between the trees and sees that a careless bear has fallen into a cave, two-people deep. (Dimitrov 2018: 110)</p>
<p>A Heroic Rooster Sitting on a donkey, grandpa Pešo was returning from the fair. He rocked and sang softly. When he reached the wooden bridge over the river near the village, he encouraged the donkey to step faster, and shouted at him, “Hey, Marko!” [...] The rooster headed to the village to cheer the poor grandfather Pešo, and the lion went into the woods. (Karajličev 1968: 53, 57)</p>	<p>Rooster the Hero and the Silver Horses hoe Grandpa Pešo was slowly returning from the fair on a donkey. When he reached the river, he drove the donkey a little so as not to be in the way to anyone on the bridge. [...] The rooster Pešo said nothing. With a silver horse shoe around his neck, he returned to his village. You can imagine how happy Grandpa Pešo was with the rooster and the horseshoe! Poor old donkey as well, as he finally got his horseshoe back. (Dimitrov 2018: 73, 81)</p>

Max Lüthi and Literary Analysis

Based on the application of Max Lüthi's literary theory, as outlined in *The European Folktale: Form and Nature*, to the collection of Bulgarian fairytales, it is evident that Bulgarian fairy tales are artistically designed and represent a "portrait of a man" who is not only a Bulgarian man, but is European or even universal, as many Bulgarian fairy tales can be found in Hans-Jörg Uther's internationally recognized fairy tale type index.

1. One-dimensional – all selected Bulgarian fairy tales that are only one-type or animal fairy tales, are one-dimensional, as they include talking animals which Jelka Godec Schmidt also drew as anthropomorphic (dressed animals, animals walking on two legs, singing, dancing, etc.). There is no wonder which is characteristic of two-dimensionality and authorial and modern fairy tales when animals speak and behave like humans.

2. Flatness (linearity) – fairy tales inextricably show the real and fairy-tale world of talking animals, even if people are shown through animals, mainly as a family (loved ones, my loved ones); grandmother (grandmother, teddy bear, ant, etc.), godmother/godfather, grandfather, father, mother, brother/little brother, sister, etc. Most often, people and/or personalized animals appear performing rural work (woodcutter, farmer, hunter, shepherd, etc.), the relations between them are flat, without deeper meaning. The event area is usually a forest, as well as a pasture, chicken coop, river bank, field, stream, hole, mill, barn, cave, garden, house, etc. An important role is played by food or the need for food, hence the frequent mention of mills and millers, pastures, pantries. The food is mostly cooked (soup, rooster soup, cooked dinner, etc.) and baked (roasted rooster/chicken/calf), although gathering (firewood) and hunting also occur. The main event is the social or social justice which is a feature of folk tales that were originally intended for adults. With adaptations such as the present one fairy tales are adapted for children by adding stylistically marked words (diminutives). This loses or at least softens their socially critical message.

3. Abstract style – considering that mainly animal tales are chosen, the structure has one line of events and has no episodes which is a feature of the so-called magical tales. In Bulgarian fairy tales, the personified animal characters are travelers (e.g., "to travel together," "we will travel," "we traveled," "a traveler," the journey is good/very long," "to continue the journey," etc.), as the concept of the road also appears often. Fairy-tale events are also presented as a journey – leaving home, adventures (forest/cave/well) and returning home. Fairy tale numbers appear, most often the number three (grandmothers / daughters / eggs / chickens / bears, etc.). Bulgarian fairy tales contain metallization (silver, gold, [iron] horseshoe) and mineralization (pearl, diamond, stone, marble) of objects and living beings, some also from the East (pearls, diamonds). Extremes appear (good–bad, healthy–sick, old–young, rich–poor, smart–stupid, etc.). The central event is the wedding, as these are animal and not miraculous tales that contain all three initiation events: birth – marriage – death.

4. Isolation and universal connection – the heroes of fairy tales are the youngest (daughter/bear/wolf, etc.). The action is miraculous (talking animals). Repetitions occur: fast, fast; wait, wait; where, where? Nothing, nothing; be patient, godmother, be patient.

5. Sublimation and all-inclusiveness—heroes or personified animals struggle to obtain food/drink to survive, to defeat the antagonist, so they travel extensively and are free. In selected texts, the sexual theme is weakened or non-existent, except for fleeting allusions. Psychoanalytic theories would look for a causal connection between many motifs (shortening / emphasizing / cutting) of the tail (*Lisica Lepotica*, *Petelinček Kratkorepec*, and *Zvitorepka*). Fairytale animals are both unique and multiple, as they symbolize people, interpersonal relationships and life issues, e.g. abuse of human trust in the context of the institutions of ideology (priest, prayer, nun, convent; emperor, empress, king; herdleader and herd), social justice (*Lisica Sodnica*), narcissism (*Vrabčkove sanje*). In addition to the predominant characteristics, in the fairy tale Čisto za skupaj one can find the characteristics of the Indo-European tradition which thematizes Indian castes and the impermanence of the caste system through the marriage of a poor fairy-tale character (son mouse) who wants to marry into a higher economic and social class (sun, wind, cloud, etc.), but the caste impassability is of fundamental importance. This motif is taken from Panchatantra.

Comparative Analysis of Fairy Tale Types/Motifs

This chapter will present a comparative literary analysis of Bulgarian fairy tales, based on the *Tipni indeks slovenskih ljudskih pravljič* (*Type Index of Slovenian Folk Tales*) by Monika Krojež Telban from 2015 and the International Index.

- *Bolan zdrave ga nosi* (*The Sick Carrying the Healthy*) ATU4Sick Animal Carries the Healthy One represents the type or motif similar to the tale of J. and W. Grimm, *The Wolf and the Fox*. M. Krojež Telban found more than 40 variants in the Slovenian ethnic territory, ranging from Venetian Slovenia (*Lisica in volk [Fox and the Wolf]*), through F. Erjavec, to Resian variants (*Lisica služi kot dekla pri Kaucovih, najde kraj carinse odpravizli sjakom vRim [The Fox Serves as a Maid at the Kauc Family, Finds a Coin and Goes to Rome with the Fox]*), wherein the most common literary characters are the wolf and the fox (*Wukičnolesyčica, Ukanlisica*), etc.

- Čisto zaskupaj (They Belong Together) ATU2031 Stronger and Strongest is a fairy-tale motif known from Aesop's Fables and from *Kalīla wa-Dimna* (*Kalila and Dimna*).

- *Kdo je pomagal medvedki?* (*Who Helped Mama Bear?*) ATU76 The Wolf and the Crane—this fairy tale could also be ATU155 Ingratitude is the Payment of the World which also focuses on sociocentrism – help from the point of view of the victim and not from the point of view of the healer or surgeon or the tool they have with them, as they treat the bear or superior (wolf with water, fox with honey, hedgehog with thorns) and do not demand payment. On the other hand, the stork which has the right tools and pulls the stuckbone out of the bear's throat, “demands payment”, namely a bowl of sweet porridge. This fairy tale could also be a nanti-fairy tale (Lüthi 1987: 54) because it has an “unhappy ending”. The character of the ungrateful bear is negative; it represents the antivalue (ingratitude), as opposed to gratitude and help.

- *Kosovka, dajmijajčece (Blackbird, Give me an Egg)* ATU56 The Fox Through Sleight Steals the Young Magpies – a well-known medieval motif and entry in EM/EP. In this tale, the so-called blind motif¹⁶ of *The Flight of Icarus* appears, when a fox wants to kidnap a cub and therefore makes herself wings: “You will be sorry. I will make wings out of (fern) leaves, I will fly up, eat all the eggs and you, together with the bones and feathers, and your blackbird when he returns” (Dimitrov 2018: 34).

- *Lisica in kozel v vodnjaku (The Fox and the Goat in a Fountain)* ATU32 the Wolf Descends into the Well in One Bucket and Rescues the Fox in the Other.

- *Lisica in murenček pri mravljičah (The Fox and the Cricket at the Ants)* ATU 280A The Ant and the Cricket – in the collection of Bulgarian animal tales there are many connections with the motifs of *Aesop’s Fables*, including the present one. The most common interpretation of this tale refers to the proverb “Without work there is no eating”. However, if we look deeper, we can see that *Aesop’s Fables* and many variants essentially refer to Chapter 10 of Plato’s *Republic* – “There is no room for poets in the country” (Politeia X 1–8) – as the personified cricket that embodies the artist (musician and poet) and common culture offers the ants (workers, working class, producers) – “Ants have been working hard all summer long to fill the pantries” (Dimitrov 2018: 22) – his (immaterial) work or song: “I delight you with my songs” (Dimitrov 2018: 21).

- *Lisica lepotica (The Beautiful Fox)* ATU2 The Tail Fisher; *ATU*15 A Why does the rabbit have a short tail. Even in this tale we find the blind motif of narcissism.

- *Lisica sodnica (The Fox as the Umpire)* ATU51*** The Fox as Empire to Divide Cheese; ATU154 The Fox and His Member; ATU 293 Human Members Revolt; ATU51 The Lion’s Share. The fairy tale type/motif originates from the collection of Indian (animal) fairy tales *Kalilaand Dimna*; in Slovenia it is known in the variants *Jež, miška in lisica (The Hedgehog, the Mouse, and the Fox)* and *Veverica in merkovica (The Squirrel and the Monkey)* (description) in the variant by A. M. Slomšek (Kropej 2015: 139).

- *Nabriti petelin (The Shrewd Rooster)* ATU61 The Fox Persuades the Cock to Crow with Closed Eyes – in selected Bulgarian fairy tales we also find a social critique of ideologies. The fox (priest) persuades the rooster (believer) to sing (believe) with his eyes closed or to blindly believe superiors. At that point, the ideologue grabs him and wants to eat him. The present variant involves an inventive turn when the subordinate (rooster) asks the fox (priest) to give thanks in prayer for the gift (sacrifice). As the fox is praying, the rooster, who has consolidated his inner strength, took time to think and understood the role of the fox (priest), escapes. The motif is medieval, from the 7th century, and also appears in stories about (the fox) Renart (12th century). The Slovene variants are interesting, namely Prešeren’s, with a turn when the rooster escapes the fox, and the variant by A. M. Slomšek.

- *Nehvaležna medvedka (The Ingrateful Bear)* ATU155 The Ungrateful Snake Returned to Captivity. This fairy-tale type originates from ancient literature, i.e. *Aesop’s Fables*. M. Kropej

¹⁶ Lüthi is of the opinion that the “blind motif” is “only an element that is completely devoid of function. [...] The blind motif for a fairy tale is not ballast, but a sign of invisible yet effective connections” (Lüthi 2012: 70–71).

Telban lists about 20 Slovenian variants with titles, e.g., *Nehvaležnost je plačilo sveta* (*Ingratitude is the Payment of the World*), *Stara Hvaležnostje umrla* (*Old Gratitude has Died*), etc. In modern usage, however, we find the phrase black ingratitude which means great ingratitude.

- *O lisici i mlinarju* (*About the Fox and the Miller*) ATU545 The Catas Helper – the first part of the fairy tale is a typical, the second part is intertextually related to Charles Perrault's most famous version, *The Master Cat, or Pussin Boots* (1697). Interestingly, in the Bulgarian version, the “magic helper” is a female animal, which from a sociological point of view (Zipes 2013) speaks of the way of economic and social promotion through men or women.

- *O mogočnem levu in mali miškici* (*About the Mighty Lion and the Little Mouse*) ATU 75 The Help of the Weak – this is a fairy tale type/motif known in all cultures from the first written sources in *Aesop's Fables* which gained new meaning in medieval Christian legends: “But many who are first will be last, and the last first” (Matthew 19: 30).

- *Strašne zveri* (*Terrible Beasts*) ATU 130 The Animals in Nights Quarters (Bremen Town Musicians) – this is a similar motif to the fairy tale *Volin njegova družčina* (*The Ox and his Company*) which is discussed later in the article.

- *Trduška, mehkuška in sladuška* (*The Hard One, the Soft One, and the Sweet One*) ATU15 The Theft of Food by Playing Godfather. The well-known fairy tale motif which speaks of the stereotypical image of antagonists – cats and mice, has acquired other meanings in the Slovenian translation.

- *Vinogradnik in kos* (*The Winegrower and the Blackbird*) *ATU 71* The Blackbird and March – in this Bulgarian fairy tale there are many similarities with Slovenian animal fairy tales, e.g. *Kos* (*Blackbird*) and *Brezen* (V.Vodnik, 1790, 1798), as well as other versions, but above all there is a connection with changing weather or four seasons (e.g. *Vremenska modrost* [*Weather Wisdom*], *Vremenski verz* [*Weather Verse*] and *Vremenski pregovor* [*Weather Proverb*]) (Kropej Telban 2015: 184).

- *Vol in njegova družčina* (*The Ox and his Company*) ATU130 The Animals in Nights Quarters (Bremen Town Musicians). *Vol in njegova družčina* and *Strašne zveri* (*Terrible Beasts*) – in Uther's type index, this is ATU 130 *The Animals in Nights Quarters* (*Bremen Town Musicians*). The framework narrative is typical: discarded animals set out on a journey, encounter various trials (animals) and finally defeat bandits (capitalism) in the third period of life through joint social action and song (culture). The social note of the fairy tale was also mentioned by Joseph Campbell in the accompanying text of the Grimm's fairy tales, as a medieval motif of travelingingers and troubadours. Jack Zipes, on the other hand, mentions the social context of the fairy tale, the need for solidarity and revolution.

- *Vrabčkove sanje* (*Sparrow's Dream*) ATU244 The Raven in Borrowed Feather – Many of *Aesop's Fables* and animal tales have shrunk so much that they are visible in language only as motif fragments or blind motifs (Lüthi 2012: 70–71). The present motif can also be found in proverbs: to flaunt / adorn / boast / pose / flaunt with peacock / borrowed feathers. In some Bulgarian fairy tales, we also find blind motifs, e.g., in this fairy tale the motif of Narcissus and water or mirrors.

The article presents selected Slovenian and Bulgarian fairy tales that have the same number in the Uther type index. Regardless of the similarities, Slovenian and Bulgarian fairy tales also differ. Other Bulgarian animal tales (*Maček in lev*, *Miška*, *žaba in kuščar*, *Nikar tako hitro*, *Petelin junak in srebrna podkvida*, *Petelin*, *vrabec in lisica*, *Petelinček kratkorepec*, *Silni vrabec*, and *Zakaj živijo ovce in pesv prijateljstvu*) are interesting, but they go beyond the purpose of the present article, because they represent a combination of several fairy tale types and have several variants, therefore a comparative analysis of untreated fairy tales is intended for further research.

Conclusion

Bulgarian fairy tales have been translated in Slovene literary history for 120 years, from two fairy tales in the *Venec slovanskih povestij: prevodi iz raznih slovanskih jezikov 2* (*The Wreath of Slavic Tales: Translations from Various Slavic Languages 2*, 1898), to relevant collections collected by well-known authors, e.g., Angel Karajličev, *Priognjišču: zbirka bolgarskih narodnih pravljic in pripovedk* (*At the Hearth: Collection of Bulgarian Folk Tales and Tales*), 1939 (Karajličev 1939); Ran Bosilek, *Živa voda in druge bolgarske pravljice* (*Living Water and Other Bulgarian Fairy Tales*), 1958; Angel Kraliychev, *Bolgarske ljudske pravljice* (*Bulgarian Folk Tales*), 1968; Ljudmil Dimitrov, *Petelinček kratkorepec in druge bolgarske ljudske oživalih* (*Short-tailed Little Rooster and other Bulgarian Folk Tales about Animals*), 2018.

The last collection is a typical example of how fairy tales have been gradually adapted for young people since the “golden age of fairy tales”, when they were intended for adults, including the collection discussed here. Based on a comparative literary analysis, it can be seen that in the 19th century, fairy tales were translated and adapted which were more socially critical and intended primarily for adults. In the first half of the 20th century, fairy tales were a means of socialization – male writers / collectors and female readers. After 1950, they were aimed at children and idealized the world. After 2004, however, they lost their social-critical sharpness and became infantilized (frequent use of diminutives and children’s words, e.g., foxy, teddy bear, wolfie, little wolf. The present collection of Bulgarian fairy tales is adapted to the target child addressee, so Jelka Godec Schmidt anthropomorphized animal characters in her illustrations (fairy-tale characters are dressed in human clothes, some animals live in their natural habitats, others in human houses, they talk to each other, e.g., grandmother, godfather, auntie, etc.).

With a comparative literary analysis of Bulgarian and Slovenian fairy tales – *Tipni indeks slovenskih pravljic* (*Type Index of Slovenian Fairy Tales*) by Monika Kropelj Telban from 2015, we can find many similarities and differences. In her book, M. Kropelj Telbande fines animal fairy tales and classifies them. Therefore, it is interesting that the collection of Bulgarian fairy tales is entitled *Petelinček kratkorepec* (*The Short-tailed Little Rooster*), because, according to folklore

theory, the most common literary character is the fox, which is also true in the present collection, as can be determined on the basis of quantitative analysis of keywords in context: fox (263), rooster (134), mouse (120), wolf (95), bear (69), dog (64), piece (50), sheep (50), lion (40), sparrow (35), etc.

M. Kropej Telban emphasizes the importance of the Indian collection of *Panchatantra*, *Aesop's Fables*, the medieval collection of *Roman de Renart (Tales of the Fox)*, as well as the entries in the *Enzyklopädie des Märchens* and variants of the fairytale type. Based on the application of Max Lüthi's literary theory, as outlined in *The European Folktale: Form and Nature*, to the collection of Bulgarian fairy tales, it is evident that Bulgarian fairy tales are artistically designed, and in the process of literary reception also adapted to the child addressee. At the same time, they represent a "portrait of a man" who is not only a Bulgarian man, but is European or even universal, as many Bulgarian fairy tales can be found in Hans Jörg Uther's internationally recognized fairy tale type index, which means that the individualized universality of Bulgarian language, literature and culture is also reflected in the collection in question.

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