

## Multilingualism and Interculturalism in Fairy Tales - Dorothea Viehmann, Laura Gonzenbach and Tina Vajt – ATU 402

Milena Mileva Blažič\*

University of Ljubljana, Faculty of Education, Kardeljeva ploscad 16 SI 1000 Ljubljana, Slovenia

\*Corresponding Author: Milena Mileva Blažič, University of Ljubljana, Faculty of Education, Kardeljeva ploscad 16 SI 1000 Ljubljana, Slovenia

### ABSTRACT

Dorothea Viehmann was a storyteller (narrator), who told about 36 fairy tales to J. and W. Grimm. Socio-culturally she was of peasant origin, and her German fairy tales also included French elements. Laura Gonzenbach was a Swiss-German storyteller who wrote down fairy tales. She originated from high middle class, was educated, multilingual, and her Sicilian fairy tales written in German reflect interculturalism (Sicilian orientalism). Resian storyteller Tina Vajtava narrated in Resian, i.e. in microlanguage (Slovene dialect), and her fairy tales also reflect multilingualism (Italian, German, Slovene, Resian) and interculturalism, with the influence of German, Romance and Slavic culture. Based on a comparative analysis of the ATU fairytale types, it was found that they have common ATU 402 (animal groom/bride motif) and ATU 425 (searching for a lost husband/wife) motifs. The article includes a comparative analysis of the similarities and differences of the ATU 402 (The Animal Bride).

Interesting is the comparative analysis of fairy-tale types of the Grimm Brothers' storytellers, such as Laura Gonzenbach, and Resian and Slovene storytellers who have different socio-cultural backgrounds, as they all share common multilingualism and interculturalism as well as the basic motif of love and looking for a groom/bridesmaid.

**Keywords:** women fairy tale writers, women storytellers, women writers, Dorothea Viehmann, Laura Gonzenbach, Tina Vajtava, ATU 402, language, literature, culture

### INTRODUCTION

The woman storytelling originates in antique literature, in Ovid's myth of Philomela (or Philomene), who after the trauma (she was raped and her language was cut off - so that she could not talk about it) redefines her story in texture or visual text. In *Metamorphoses of Apuleius*, in the famous myth about Eros and Psyche, next to the golden donkey Lucius as the main narrator, also a storyteller appears - *an old woman (old wives tale)*. (Ziolkowski 2002: 92)

Thus, a wacky and tipsy old woman told stories to the kidnapped girl (Psyche) and I [Lucius], who stood beside her, was truly sorry for not having a table or a pen with me and could not write down such a fascinating fairy tale. (Apulej 1981: 178).

The beginnings of woman authorship are found in the songs of medieval women troubadours (12th-13th century) and in the theme of the *fin amor*<sup>1</sup> in Occitan. The model of narration within

the framework story can be found in the collection of Indian fairy tales entitled *Panchatantra* (300 BC). In the collection by Don Juan Manuel entitled *El Conte Lucanor*, the narrators are the King and faithful Petronio (1335).

In the collection of Arabic fairy tales entitled *One Thousand and One Nights*, which came to Europe by way of a translation into French (1702-17), the central narrator is Scheherazade who became the fairytale type in Uther's index, under ATU 875B\*.

875B\* *Storytelling Saves a Wife from Death* (Scheherazade). A king who discovers that his wife is unfaithful has her executed. Then, each night, he takes a new wife and has her killed the following day (after she gives birth) (cf. Type 1426). After three years (one year) the vizier is unable to find a suitable woman, so the king condemns him to death.

The vizier's daughter volunteers to marry the king (although her father objects). She tells stories to the king (with the help of her sister, or a courtier tells the stories) (J1185.1). The king postpones the execution. After a year of

<sup>1</sup>Bedenk, Kasilda, Blažič, Milena Mileva, Slovenske pravljicarke in evropski prostor. Ljubljana: Pedagoška fakulteta, 2018. (In print)

storytelling (after the wife gives birth), the king realizes that it would be wrong to kill this woman. (Uther 2004: 499)

Women storytellers are also found in Boccacci's *Decameron*, where among ten narrators there are seven women storytellers (Elissa, Emilia, Fiammetta, Filomena, Lauretta, Neifile and Pampinea).

In *The Canterbury Tales* by G. Chaucer (1483), two women storytellers (a housewife from Bath and a mother superior) can be found amongst 16 narrators (beggar, priest, gentleman, miller, seller of indulgences, keeper, sailor, landowner, lawyer, merchant, scholar, caretaker, knight, doctor). The *Wife of Bath's Tale* is motivated and thematically related to the motive of an animal groom/bride, i.e. Cupid and Psyche.

The first collection of fairy tales by Giovanni Francesco Straparola, *Le piacevoli notti* (*The Facetious Nights*, 1550-1553), was intended for adult readers. The story is situated in a high socio-cultural background on the island of Murano near Venice. Women are also addressed in the dedication. The main person or the Venetian Madonna is the noble *Signora Lucretia*, who represents the narrative frame of the ten narrators<sup>2</sup> (*Arianna, Cateruzza, Brunetta, Eritrea, Fiordiana, Isabella, Lauretta, Lionora, Lodovica, Vicenza*), two ladies (Mrs. Chiara and Mrs. Veronica) and narrators. The most famous fairy tale is the *Puss in Boots*.

In the second collection of fairy tales for adults entitled *Il pentamerone* (*The Pleasant Nights*, 1634, 1636), by Giambattista Basile, now known as the first collection of fairy tales for adults and "young people" (*The Tale of Tales, or Entertainment for Little Ones*), all narrators are women, with the central one being *Zoza*<sup>3</sup> (beside her also Antonia, Diana, Domenica, Francesca, Giacoma, Girolama, Giulia, Lucrezia, Vittoria, Pozia, and Paola).

A characteristic of French women fairytale writers, called *preciosas*, is that in literary salons, they narrated "text intended for children, and the context intended for adults" (Seifert

<sup>2</sup>The noble Signora Lucretia who presents narrators by name and attributes that are superlatives: beautiful, graceful, noble, honest, beautiful, dark-haired, respected, fair-haired, high-born, etc.

<sup>3</sup>In the collection of fairy tales, Basile replaced the noble names with comic ones, such as Antonella, Cecca, Ciulla, Ciommetella, Iacova, Meneca, Paola, Popa, Tolla, Zeza (the main narrator).

2006). Socio-culturally, *preciosas* were of noble, aristocratic descent and told stories in mansions. Nevertheless, the fairy tales of the French *preciosas* influenced the development of the fairy tale writing around the world, precisely because they redefined the troubadour theme of the *fin amore* into fairytale themes (e.g. *Beauty and the Beast*), as their storytelling in the palaces was a "salon game" (Seifert xx: ).

The first collection of fairy tales for children was Charles Perrault's *Les Contes de ma mere l'oie* (*Tales of My Mother Goose*) (1697). The cover page also depicts a woman narrator who tells children fairy tales.

The most famous children's collection of fairy tales is the *Kinder- und Hausmärchen* by the brothers Jacob and Wilhelm Grim, which was first published in 1812 (Volume 1) and in 1815 (Volume 2) and then saw further supplemented editions.

The model of oral creation or narration of fairy tales includes another form of "women's fairytale creation", represented by the storytellers, i.e. 1) narrators and recorders of fairy tales, since they were engaged in telling and writing fairy tales, and 2) women fairy tale writers.

#### WRITERS AND NARRATORS OR PHILOMELA AND SCHEHEREZADE

In the 1999 monograph *The Classic Fairy Tales* (edited by Maria Tatar), Karen E. Rowe in the chapter "To Spin a Yarn: The Female Voice in Folklore and Fairy Tales" lists two metaphors for women storytellers, namely, as the first model - women writers - she cites the antique example of Philomela (Ovid: *Metamorphoses*), who was victimized on the basis of a myth and was literally and metaphorically without language, therefore she metaphorically weaved her story into a tapestry and sent it to her sister to read. The motive of the female weaver is also found in the Bible.<sup>4</sup>

#### Dorothea Viehmann (1755-1815)

Dorothea Viehman (née Katharina Dorothea Pierson) (1755-1815) is one of the most important storyteller of Jacob and Wilhelm Grimm. She contributed about 36 (out of 210) fairy tales which were published in the second volume of *Kinder- und Hausmärchen* (KHM, 1815). Her father, Isaac Pierson, was an innkeeper, his ancestors moved to Hessen-Kassel due to the prosecution of

<sup>4</sup><http://www.biblija.net/biblija.cgi?m=Prg+31&id13=1&pos=0&set=2&l=s13ef>

Huguenots in France. In 1777, Dorothea married the tailor Nicholas Viehmann, and in 1787 she moved to Niederzwehren (now part of Kassel), where she lived until 1815. After her husband's death, she supported herself and her seven children with farm work (and as a costermonger). In 1813, she met Brothers Grimm and told them fairy tales every week. Due to her socio-cultural environment - peasant life and work in the inn - her fairy tales include French elements. Brothers Grimm were glad that they met the Niederzwehren's storyteller who told them fairy tales in almost the same words even when she had to repeat them. They visited her from 29 May 1813 to 4 September 1814 (Ehrhardt 2012, p. 17). In September 2012, the University Library in Kassel identified the hitherto unknown image as a portrait of Dorothea Viehmann, created by Ludwig Emil Grimm, Jacob's and Wilhelm's younger brother. One of the fairy tales Dorothea told the Grimm brothers was KHM 106 *The Poor Miller's Boy and the Kitten* (Der arme Müllerbursch und das Kätzchen). In this fairy tale, it is conspicuous that the fairy tale is based on the French fairy tale *The White Cat* (*La chatte blanche*) by Madame d'Aulnoy (Marie-Catherine, Baronne d'Aulnoy, 1650-1705), as well as the La Fontaine's (1621- 1695) fable *The Cat and an Old Rat*<sup>5</sup> (1694) which is thematically associated with Aesop.

Dorothea Viehmann was not the only storyteller of Brothers Grimm, as fairy tales were also told by other storytellers, including the Hassenpflug sisters (Amalie, Johanna, Marie) and Wild (especially Dorothea, later Wilhelm's wife).

### Laura Gonzenbach (1842-1878)

Jack Zipes, one of the leading literary scientists dealing with fairy tales and a professor of German at the University of Minnesota in the United States, translated a collection of Sicilian fairy tales by Luisa Rubini entitled "Fiabe siciliane" (1999) from Italian into English. He first translated Volume 1 (*Beautiful Angiola*, 2003), followed by Volume 2 (*The Robber with a Witch's Head*), then both volumes appeared in an integral version (*Beautiful Angiola: The Lost Sicilian Folk and Fairy Tales of Laura Gonzenbach*, 2005). In 1999, Luisa Rubini published a complete version in Italian, together with an introduction and comments. Unfortunately, her integral publication did not awaken a greater interest in Europe. Only with the first, second and complete translation into English, with the preface and remarks by Jack

<sup>5</sup><http://classes.bnf.fr/livre/grand/382.htm>

Zipes, did the collection gain an important place in literary history.

Laura Gonzenbach was born in 1842 in a wealthy Protestant Swiss-German family in Messina in Sicily. Like her four siblings, she received good education at a private school. When she was five years old, her mother died, therefore, she was taken care of by her sister Magdalen, who was an extraordinary young woman - a cosmopolitan, educated and with advanced views on the position of women. Already as a child, Laura had spoken four languages (German, French, Italian and Sicilian). She played numerous musical instruments and knew many ancient poems by heart. At that time, it was not possible for women to study at the university, so the Gonzenbach sisters held a salon and attended non-formal education in other salons where they discussed art, met artists and discussed the situation of women. At that time, storytelling began to develop in the salons. Laura married at age 27, had five children and lived her entire life in Naples. She died young - at the age of only 36.

In her youth, she was influenced by Dr. Otto Hartwig who for five years led the Sunday Mass for the German and Swiss communities in Messina. Hartwig organized the cultural life in Messina and began to collect Sicilian fairy tales. He considered Laura to be one of the most talented narrators and suggested that she choose some of the fairy tales and write them down because he did not understand the Sicilian dialect. Laura knew the Sicilian dialect perfectly and she wrote down the stories that Sicilian women were telling. Gonzenbach obviously knew German fairy tales, probably also Grimm's fairy tales, maybe even French. It is interesting that she translated the fairytales into German brilliantly, although she never lived in Germany or Switzerland. Hartwig and Kohler (publishers of the fairy tales by Sicilian storytellers) did not change much of her records, they did not embellish them, they also left intact violent conflicts, as they were told.

Most Sicilian women could leave home only after marriage, so many escaped from home, traveled, sought employment as nannies. It was important that they took their own destiny into their own hands. On the way, they were confronted by many bullies, both in the real and in the figurative sense of the word, including sadistic killers (*The Story of Oh My, The Robber with a Witch's Head*). If we compare fairy tales with similar motifs and themes in Grimm's and Gonzenbach's

versions, we can conclude that Grimm's women, for example, in *All-Kinds-of-Fur* and *Rapunzel*, are passive victims who are punished when they want to escape or become independent. In the case of L. Gonzenbach, in the fairy tales of *Beautiful Angiola*, *Lignu di Scupa*, *Betta Pilusa*, fairy tale personages are powerful, creative and do not have the role of a victim. The collection of folk fairy tales by Laura Gonzenbach could only hardly be regarded as feminist or subversive, however, it is even more difficult to claim that they have no such elements.

Sicilian fairy tales were also told to children, not just adults, but they were not cleansed of violent scenes and bullies. Their purpose was, as Laura wrote, to preserve the authenticity of narration, rather than changing and adapting the written record. It is interesting that she did not write them in the Sicilian dialect, but rather translated them simultaneously into German, assisted by her sister Magdalen. In the second issue of *Beautiul Angiola*, Zipes added ATU numbers to all 94 stories and a brief explanation of the types/motifs. In the accompanying text, he placed Laura Gonzenbach's life and work, as well as her fairy tales, into a socio-cultural context. He also listed certain narrators (informers): Gua Lucia, Gua Cicca Cialesi, Gua Nunzia Giuffridi, Bastiana, Elisaabetta and Concetta Martinotti, Francesca Rusullo, Peppina Guglielmo, Caterina Certo.

### Tina Vajtava (1900-1984)

Valentia Pielich, née Negro, with the local name Tina Vajtova (Vajtova) (hereinafter: Tina), was born on May 4, 1900 at Ladina near Solbica (Resia, the valley in the province of Udine in the Friuli-Venezia Giulia region, Italy). The autochthonous languages in the province of Udine are Friulian, Italian, German and Slovenian.

She was one of four children (two daughters, two sons), her father was the grinder Giosue Pielich Vajt (1861-1904) and her mother was Žvana Siega (1861-1930), with the home name Mucova from Osojan. The family suffered many tragedies: the father tragically froze in the snow, the older brother drowned, and the younger was killed in an

accident. Already as a girl, she walked with her mother from village to village, buying and selling hair, then combs, buttons, thimbles, thread, ribbons, etc., thus supporting the family. On their routes, they spent nights under the open sky, in stables, on farms, etc. Tina memorised various fairytales, poems, proverbs, puzzles, customs, habits, memories, adventures, etc. that she heard on these walks, also from her mother.

She was believed to have said that she would go to Venice on her knees for just one fairytale, and that she would jump into fire or water for them (Matičeto 1984: 328). She attended elementary school and completed two or three classes. In 1921, she married the grinder Žvan Negro (1898-1953); she gave birth to eight children (four daughters and four sons). Unfortunately, four died in early childhood and three died later. Only daughter Gelinda (1937) survived childhood and still lives in Pordenone in Italy. Her life was also full of tragic events as her husband died in a car crash at the age of 29. She remained alone with two children, so Tina moved to her daughter in Pordenone. She also tells stories. Tina has been sickly for the last ten years of her life (1974-1984), but she spent every summer in her birth place of Solbica. She died on 21 February 1984 in Pordenone, where she is also buried.

The famous folklorist Milko Matičeto (1919-2014), who studied the life and work of Tina Vajtava, wrote down her life motto: "Why should one cry, there is already enough bad things in the world!" Matičeto was convinced that fairy tales helped her to endure life tragedies. In 1967, Milko Matičeto made a documentary film for TV Slovenia, entitled *Pri naših pravljicarjih* (*Visiting Our Storytellers*). Milko Matičeto filmed 404 of Tina's fairy tales while around 27 of them were published.<sup>6</sup>

<sup>6</sup>Matičeto, Milko. Tina Vajtova [Videoposnetek]: Solbica / scenarij Milko Matičeto ; kamera Slavko Nemeč; režija Emil Rižnar. *Pri naših pravljicarjih*. Ljubljana. Ljubljana: Avdiovizualni laboratorij Inštituta za slovensko narodopisje ZRC SAZU, [2012], p. 1968.

### SOCIO-CULTURAL BACKGROUND

	Viehmann, Dorothea (1755-1816)	Gonzenbach, Laura (1842-1878)	Vajtava, Tina (1900-1984)
socio-cultural context	one of 13 children craftsmen, middle class father innkeeper	father merchant, consul privat school 8 children mother's premature death, sister Magdalen takes over the leading of the family	father worker (craftsman) and mother housekeeper, 4 children lower social class rural class traveller

languages and culture	German (French, Huguenots) father's inn	Italy Switzerland Sicily Malta	Italy Slovenia Resia
family	7 children (husband's death)	5 children untimely death (36 years)	8 children (only 1 survived), husband's death
writers and/or narrators	narrator	writer (recorder) salon (sister Magdalen) wrote down stories by peasant women	narrator
motivation	J. in W. Grimm	Otto Hartwig	Milko Matičetov
number of units	36 < 210	<i>Sizilianische Märchen</i> , 1870 (92)	404

## FAIRY TALE TYPES

### Supernatural or Enchanted Wife (Husband) or Other Relatives 400-459

H.J. Uther established certain subcategories in the type index of fairy tales, in the category of "supernatural or enchanted wife (husband) or other relatives": ATU 402 *The Animal Bride* (formerly *The Mouse [Cat, Frog, etc.] as Bride*), ATU 410 *Sleeping Beauty [Dornröschen, La bella addormentata]*. In the group of ATU 425-449 (*Husband*), very famous fairy-tale types are the following: ATU 425 *The Search for the Lost Husband* with subtypes ATU 425A *The Animal as Bridegroom*, ATU 425C *Beauty and the Beast*, ATU 440 *The Frog King or Iron Henry*, 441 *Hans my Hedgehog*, etc.

Based on the study of "fairy tale" motifs from troubadours to preciosas and fairy tale writers, it was found that the central motifs, motif fragments and blind motifs (M. Luthi) are expressed in the language of symbols, that love<sup>7</sup> (love, trust, loyalty) was love test, symbols (garden, spring, wall) (Kristeva 1987):<sup>8</sup>

The authors, from troubadours to preciosas and fairy tale writers, express themselves with metaphors. Literary parallelism is common - externalising the inner landscape (literal and emotional winter).<sup>9</sup> There are similarities and differences between the poems of the troubadours, in the psycho-poetic<sup>10</sup> values (love, trust, loyalty)

<sup>7</sup>KRISTEVA, Julija, *Tales of Love*. New York, Columbia University Press 1987.

<sup>8</sup>Bedenk, Kasilda, Blažič, Milena Mileva, *Slovenske pravljicarke in evropski prostor*. Ljubljana: Pedagoška fakulteta, 2018. (In print)

<sup>9</sup>Blažič, M. M., Trubadurice, precioze, pravljicarke. In: Bedenk, K., Blažič, M. M., *Slovenske pravljicarke in evropski prostor*. Ljubljana: Pedagoška fakulteta, 2018. (In print)

<sup>10</sup>Psycho-poetic values will be referred to as emotional-poetic motives as the context is that of youth literary

and the socio-poetic values of the troubadours (honor, reputation, generosity) (Sankovitch, 2008, 116). It is about the similarity between the songs of women troubadours and fairytale writers, which are intertextually related to literary continuity and, in their own way, the matize *fin 'amor*.<sup>11</sup> Troubadours and preciosas belonged to the highest socio-cultural layer (aristocracy, nobility) and lived in mansions. Women troubadours were the first authors who thematised female biographies in the theme of *fin'amor*. Preciosas, who mostly lived and/or narrated in literary salons, regarded fairy tales as a "salon game" that they encoded 1) into magical and 2) for children. Thus, in the language of symbols and in a safe context, they thematised topics of darkness, love, and especially sexuality.

Also the fairytale type/motif of an animal groom (or bride) is characteristic of the emotional poetics of women narrators and writers. All three storytellers - Dorothea, Laura and Tina - have the same fairytale type/motif of ATU 402 which contains similarities and differences. Dorothea's fairy tale was created in German, Laura's in Romance and Tina's in Slavic context, while at the same time all three variants exert similarities with the fairytale type of ATU 402, but also differences.

### ATU 402 Language, Literature and Culture - ATU 402 Comparative Analysis

On the basis of a comparative analysis of the fairytales by the three storstellers, it was found that Dorothea Viehmann told J. and W. Grimm 36 fairy tales in German (Ehrhardt 2012: 148-9). Jack Zipes translated 94 Sicilian fairy tales that were written in German into English and published them in the book titled *Beautiful Angiola: The Lost Sicilian*

science which at the same time relates to the term emotion ekphrasis by Maria Nikolajeva (Nikolajeva, 2015, 101).

<sup>11</sup>Bedenk, Kasilda, Blažič, Milena Mileva, *Slovenske pravljicarke in evropski prostor*. Ljubljana: Pedagoška fakulteta, 2018. (In print)

*Folk and Fairy Tales*, 2013. Tina Vajtova's fairy tales are mostly on magnetic tapes; out of 404 fairy tales, only 27 were published in Italian, Resian, and Slovene.

### Resian language

Geneolinguistically, Resian is apart of Slovene language, while sociolinguistically it is a Slovene literary microlanguage (Resian, Venetian Slovene and Rába Slovene) (Shekli: 96) which is spoken outside the borders of Slovenia, in Resia in Italy. The Resian dialect of Slovene is similar to the Zilja dialect (German Gailtal, Austria), as well as to the dialects in Kanal Valley (Val Canale, Italy) and in the vicinity of Rateče and Kranjska Gora (Slovenia).

In the history of the Resia valley, in particular due to its position on the outskirts of the Slovenian linguistic space, the political and administrative separation from the Slovene territory with the state border is typical, as Resia and Veneto were a part of the Patriarchate of Aquileia (1420-1797) until 1420, under the Venetian Republic from 1420 to 1797 and then, except for the short Napoleonic period (1797-1815), under Austria (1815-1866), while from 1866 they form a part of Italy [...]. (Shekel 2015: 207). For Resian language, diglossia (bilingualism - the Resian dialect of Slovene) is characteristic within bilingualism (literary Italian and literary Slovene (foreign language)). (Shekli 2013)

After 1980, the need for the creation of their own, provincially or locally limited literary language has grown in Resia. [...]. The main four regional speeches are those of the villages of Bila, Njiva, Osojane and Solbica. (Shekel 2015: 2009).<sup>12</sup>

The autochthonous languages of Friuli-Venezia Giulia in Italy (the provinces of Gorizia, Pordenone, Trieste, Udine) are Friulian, Italian, German (Kanal

valley, Zahre/Sauris, Tischlbong/Timau) and Slovenian (the dialects of Nadiža [It. *Natisone*], Rezija [It. *Resia*], Terska dolina [It. *Alta Val Torre*] and Zilja [Ger. *Gail*]).

Slovene is indigenous in Slovenia and in the neighbouring countries, in Italy (in Gorizia, Trieste ... Resia), Austria (in southern Carinthia and southern Styria), in Hungary (in Rába Valley), in Croatia (in the part of Istria, Gorski Kotar, Obsotelje, Medžimurje).

Due to its intriguing character and multilingual and intercultural affiliation to the Italian, German and Slovene cultures, the language, literature and culture of Resia began to be explored already in the 19th century. (Jan Baudouin de Courtenay).



**Figure 1.** Region of Friuli - Venezia Giulia in the Republic of Italy

### Languages, Literature and Cultures in Contact - Archaism and Modernity

Based on the comparison of the fairy tales by the three storytellers according to the ATU index, it has been established that the following fairy tales are common to all three storytellers.<sup>13</sup>

<sup>12</sup>Šekli, Matej (2015). Rezijanščina: geneolinguistična in sociolindvistična opredelitev. *Poznańskie Studia Slawistyczne* ISSN: 2084-3011.- No. 8 (2015), pp. 199-213

<sup>13</sup>For now, only one of Tina's fairy tales was transcribed and published, namely *Žabica* (ATU 402 - *The Animal Bride (The Mouse (Cat, Frog, etc.) as Bride)*).

	Viehmann, Dorothea	Gonzenbach, Laura	Wajtava, Tina
ATU 400 The Man on a Quest for His Lost Wife	<i>Der König vom goldenen Berg</i> (92)	<i>About Joseph, Who Set out to Seek His Fortune</i> (81) <sup>14</sup>	<i>Benjamino</i> <i>Mož išče izgubljeno ženo</i> ( <i>A Husband Seeking His Lost Wife</i> )
ATU 402 The Animal Bride (The Mouse (Cat, Frog, etc.) as Bride);	<i>Die drei Federn, KHM 63</i> <i>Der arme Müllersbursch und das Kätzchen, KHM 106</i>	<i>Wasteful Giovannino</i> (82)	<i>Žabica (The Frog Maiden)</i>
ATU 425 The Search for the Lost Husband, The Animal as Bridegroom	<i>Der Eisen-Ofen 1815 (no. 41), from 1837 Der Eisenofen (KHM 127)</i>	<i>Prince Scursuini</i> (12), <i>The Pig King</i> (37)	<i>Dekle, ki hotela rožico (The Girl Who Wanted a Flower)</i> <i>Zelenec (Greenhorn)</i>

<sup>14</sup>The number of the fairy tale in *Beautiful Angiola*.

Of the other Grimm's storytellers, the following fairy tales or types are comparable that will be subject to further research. Brothers Grimm included Dorothea's fairy tale in KHM 1819 and changed it in 1840. Brothers Grimm wrote down certain fairy tales in which the fairy tale character is

a numbskull (KHM 62, 64, 165). The motif of the three feathers appears in other fairy tales with Brothers Grimm, such as KHM 15 *Numbskull* (1810), KHM 17 *King's Three Sons*, ATU 75 *Phoenix* (1812)

	Grimm's women storytellers, 1810	Gonzebach, Laura, 1870	Resian storytellers, 1966
ATU 311 Rescue by the Sister	<i>Das Mordschloss (ausgeschiedene Texte)</i> (Anna Christina Francisca von Kinsky)	<i>The Story of My Oh</i> (44), <i>The Robber with a Witch's Head</i> (52) (621, 311, 302)	<i>Njan je hudič spet</i> (Tina Wajtova)
ATU 410 Sleeping Beauty	<i>Dornröschen</i> (Marie Hassenpflug)	<i>Beautiful Anna</i> (87), <i>Maruzzedda</i> (63) (709, 410)	<i>Ta, ki spala sto let</i> (Tina Wajtova)
ATU 425 <i>The Search for the Lost Husband, The Animal as Bridegroom</i>	<i>Der Eisenofen 1815 (Nr. 41) ab 1837 "Der Eisenöfen"</i> (127)	<i>Prince Scursuini</i> (12), <i>The Pig King</i> (37)	<b>Ta od ribe (Edda Di Lenardo Krukiž), 1968</b>
ATU 510 Cinderella and Peau d'Ane	<i>Aschenputtel</i> (Elisabeth Schellenger, (Marburg wife of hospital warden)	<i>Beta Pilusa</i> (8), <i>Giovanni and Katerina</i> (25) (510 A, 480)	<i>Ceherentola (Cenerentola)</i> (Tina Wajtova) <i>Kožuharica</i> (Tina Wajtova) <i>Pele d'asino</i> (Tina Wajtova)

Comparative analysis of the fairy tales *Three Feathers*, *Wasteful Giovannino* and *The Frog Maiden*. All three fairy tales discussed are classified as the fairytale type ATU 402 (*The Animal Bride*) which represents the similarity, but the difference is that in the fairy tale of the *Three Feathers*, the animal bride is an *ugly frog*, in the *Wasteful Giovannino* it is a *white sheep* and in *The Frog Maiden* the character of a *frog*.

All three fairytales of the animal bride are related to the motif of weaving (Philomena's motif): the first one presents the finest linen fabric, the second twelve shirts of the finest fabric and the third a cloth woven from the finest thread, so that it can go through a ring, which represents the similarity between Dorothea's and Tina's variants.

The fairytale *Wasteful Giovannino* could be an anti-fairy tale (M. Luthi), because the fairytale figure of Giovannino is unwise, falling from happiness to unhappiness, from wealth to poverty. He has a faithful servant called Peppe, which is thematically and in motif linked with the motif of Don Quixote (and Sancho Pansa), Count Lucanor and loyal Petronio (Don Juan Manuel).

All three fairytale heroes, Numbskull, Giovannino and Ben, are travelers who leave home: in the first fairytale three times (flax, carpet and beautiful girl); in the second, the anti-fairy tale, Giovannino meets an animal bride - a white sheep, but because he is under the spell he falls asleep and does not perform his tasks in eight days, thus the fairy tale is more complex. When Giovannino gets lost, he meets talking eagle (the blind motive of

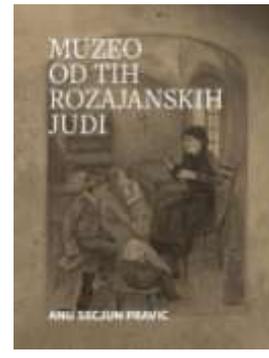
Gilgamesh) which carries him by way of a magical flight to the queen. But the eagle is hungry, so Giovannino cuts parts of his body to feed it. This motive is psychoanalytically important because he needs to renounce the infantile part of himself, i.e. his wastefulness. This is followed by the hero's trials, as the Queen sends Giovannino 12 shirts and embroidery on a silver tray. He uses it as a cleaning cloth in the kitchen. Giovannino and the queen are setting each other additional conditions. In this episode, the fairy tale is reminiscent of *King Thrushbeard*, as Giovannino suggests she should be carried in a coffin with a priest, accompanied by music, across the city to his window. At the end of the anti-fairy tale (M. Luthi) is a happy ending, i.e. marriage (V. Propp).

Dorothea's and Tina's variants are similar, although they are slightly different in the conclusion. Dorothea's version is more of a folk version, while Tina added emotional elements (shame, poor girl, sad, etc.). Although Ben's brothers were evil toward him, at the end his father gave some of his possessions also to his first and second son, and Ben left the kingdom. Tina added the thought, "On the one hand, he saved the frog, and on the other hand, the frog saved him, because he himself could not achieve anything." (Kropej 2017) The conclusion of her fairy tale is similar to Laura's (They lived cheerfully and happily, but we are left without a cent.) (Zipes 2006: 51, 62, 106).

A typical example of multilingualism and interculturalism is the fairytale *Žabica*:

- Ital. *stria* -- Resian *štrija* (witch),

- Ger. *Stoff, der*; Ital. *stoffa* – Slovenecoll. *štof*
- *ženitka* – Old Church Slavonic and old Slavic – wife or wedding.
- Ben – word with multiple meanings, proper name Ben(jamin), Ital. bene – good

			
<p>Figure 1 Dorothea Viehmann, Ludwig Grimm, 1815</p>	<p>Figure 2 <i>Sizilianische Märchen, I</i>, Johanna Jaeger from Messina</p>	<p>Figure 3 <i>Laura Gonzenbach, Sizilianische Märchen</i>, ed. Oto Harwig, 1870, depicting Caterina Certo</p>	<p>Figure 4 Tina Vajtava, 1966, Stefano Ornella, 2017</p>

### Findings - Multilingualism and Interculturalism

All three storytellers - the narrator Dorothea Viehmann, the writer Laura Gonzenbach and the narrator Tina Vajtava - had a multilingual and multicultural socio-cultural background. Dorothea German-French, Laura Swiss-German-Italian-Sicilian and Tina Venetian-Italian-Slovenian-Resian. They all spoke several languages and were part of the social network: Dorothea (inn guests, Brothers Grimm), Laura (literary salon) and Tina (saleswoman and narrator). Maria Warner named the fairytales of Laura Gonzenbah "Sicilian orientalism" (Warner 2014: 66). All three originated from large families and they themselves also had large families. Dorothea was of craft-trade origin, her father was an innkeeper, while she herself was a costermonger; Laura originated from high-middle class, she was educated, literate, cultural; Tina was of peasant origin, a working woman who spent her time selling. The historical and geographical similarity between their fairy tales is the European space, the difference is in the subjectivization of the authors. Typical of Dorothea is the model of storytelling from the first half of the 19th century (a clear dichotomy between good and bad); for Laura, the model of writing in the second half of the 19th century (a more equal position of female and male fairy-tale characters) is typical; and for Tina, the model of modern storytelling is typical, the introduction of social empathy for the main and secondary literary persons (both brothers), for men and women (Ben and Frog Maiden/ Princess).

### REFERENCES

- [1] APULEIUS, Lucius, *Metamorfoze ali Zlati osel/Apulej*. Prevedel, spremno besedo in opombe napisal Primož Simoniti. Ljubljana: Cankarjeva založba 1981.
- [2] BEDENK, Kasilda, BLAŽIČ, Milena Mileva. *Slovenske pravljice v evropskem prostoru*. Ljubljana: Pedagoška fakulteta, 2018. (In print)
- [3] BOGIN, Magda, *The Women Troubadours*. New York; London; Ontario, Paddington Press 1976.
- [4] BRUCKNER, Matilda Tomaryn, etc., *Songs of the Women Troubadours*. Taylor & Francis 2000.
- [5] EHRHARDT, Holger: *Dorothea Viehmann. Die Märchenerzählerin der Brüder Grimm*. Umfangreiche Dokumentation mit Beiträgen von Vera Leuschner, Heinz Rölleke u. a. 160 Seiten. Euregio Verlag Kassel 2012.
- [6] KRISTEVA, Julija, *Tales of Love*. New York, Columbia University Press 1987.
- [7] MATIČETOV, M. & Dapit, R., M., *Fiabe resiane – Rezijanske pravljice – Pravice po rozjansko*. [premissa, scelta del materiale sonoro e traduzioni, spremno besedilo, izbor zvočnega gradiva in prevod Roberto Dapit, Monika Kropelj; elaborazione dei documenti sonori, zvočna obdelava Peter Vendramin]. Ljubljana: Založba ZRC 2014. [zz.zrc-sazu.si/Porta.../publikacije/Rezijanske\\_pravljice.pdf](http://zz.zrc-sazu.si/Porta.../publikacije/Rezijanske_pravljice.pdf) 2014. [Accessed: 26.02.2017]
- [8] ŠEKLI, Matej (2015). Rezijanščina: geneolingistična in sociolindvistična opredelitev. *Poznańskie Studia Slawistyczne* ISSN: 2084-3011.- Nr 8 (2015), str. 199-213
- [9] ŠEKLI, Matej, *Jezikovna identiteta Rezijanov*, 2013.
- [10] UTHER, Hans-Jörg, *The Types of International Folktales, a Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson*.

- Helsinki Suomalainen Tiedeakatemia /Academia Scientiarum Fennica 2004, 2011.
- [11] WARNER, Marina, *Once Upon a Time: A Short History of Fairy Tale*, 2014. Oxford: Oxford University Press.
- [12] ZIPES, Jack, *The Golden Age of Folk and Fairy tales, from the Brothers Grimm to Andrew Lang*. Indianapolis/Cambridge, Hackett Publishing Company 2013.

**Citation:** Milena Mileva Blažić, “Multilingualism and Interculturalism in Fairy Tales - Dorothea Viehmann, Laura Gonzenbach and Tina Vajt – ATU 402”, *Annals of Language and Literature*, 4(3), 2020, pp 9-17.

**Copyright:** © 2020 Milena Mileva Blažić. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.