

2024

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Recommended Citation

Tratnik, Polona. "Fairy Tales in Service of Political Projects: “Hansel and Gretel” in Changing Political Regimes." *Marvels & Tales* 38.1 (2024). Web. <<https://digitalcommons.wayne.edu/marvels/vol38/iss1/3>>.

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Cover Page Footnote

This article results from research conducted within the project no. N6–0268, “Political Functions of Folktales” and the program no. P6–0435, “The practice of resolving disputes between customary and established law in the area of what is now Slovenia and neighboring countries,” funded by the Slovenian Research Agency (ARIS). The author thanks Mladinska knjiga and the copyright heirs of Roža Piščanec for permission to reproduce the illustrations.

Fairy Tales in Service of Political Projects

“Hansel and Gretel” in Changing Political Regimes

Jack Zipes has addressed the issue of translating fairy tales that have become “classics,” and “Hansel and Gretel” in particular. In his view, translation refers not only to the translation of a text from one language to another, but also to a process of “familiarization, an appropriation of someone else’s language” (Zipes, *Why Fairy Tales Stick* 198).¹ The Grimms’ tale “Hansel and Gretel” was known by Slovenian readers in the socialist era mostly from a translation in which Fran Albreht had made significant modifications to the text. However, the appropriation of this fairy tale by the writer France Bevk titled *Janko in Metka* won much greater popularity than the Grimms’ tale and was likely the most well-known fairy tale in the period between 1963 and 1991 in the Socialist Federal Republic of Yugoslavia. Only after the breakup of Yugoslavia did the literal translation of the Grimms’ version overshadow Bevk’s version, and very commercial short anonymous adaptations of the Grimm’s fairy tale available for purchase in supermarkets became widespread.

This article addresses the contribution of fairy tales to nation-building, first in the context of nationalist movements of the nineteenth century, then in the context of a communist regime. It shines a light on the history of translations and appropriations of the brothers Grimm’s fairy tale “Hansel and Gretel” into Slovene and emphasizes how the social function and popularity of a translated or adapted text is grounded in the specifics of its new sociopolitical context, as well as in the translator’s or writer’s ideological position and the publisher’s considerations.

Building the German Nation with the Grimms' Fairy Tales

The contribution made by the German folk narratives collected by Jacob and Wilhelm Grimm to German nation-building has been well documented, so I will only highlight some of these findings in order to set the stage for my discussion of "Hansel and Gretel" translations and adaptations in the Slovene language.

The Grimms were still young men in their twenties when they began to collect folktales for Clemens Brentano, who had previously published a book of folk songs with a friend, Achim von Arnim. "Only after they began collecting and translating the tales and only after Brentano lost interest in the project did they realize the historical value of the tales that said something about themselves and their attachment to German culture" (Zipes, *Why Fairy Tales Stick* 200). As Maria Tatar notes, "Their *Deutsche Sagen, Deutsche Mythen, Deutsches Wörterbuch, Altdeutsche Wälder*, and so on, all emphasized that culture was nationally inflected in every way and that it was the binding agent for the many regions that identified as Germanic," and their plan to collect all the oral tales from the entire German fatherland contributed to building the German nation (81). The Grimms deceived themselves by believing there was something essentially German about their tales, as the folk "is an imagined corpus just as the notion of a nation," but, "there was something admirable in their endeavor to create a body of tales through which all Germans, young and old, could relate and develop a sense of community" (Zipes, "Cross-Cultural Connections" 867). The Grimms' collection of fairy tales considered as German folklore contributed to imagining the German nation in accordance with how Benedict Anderson explained the concept of imagined communities.² The Grimms' fairy tales constructed identities and united the population in the nineteenth century. They could thus be understood as relevant contributions to the nation-building in the sense of "nation formation" (Connor 103). Nation-building in this case does not refer to state-building as this term is today understood in legislation terminology, but rather to "softer" aspects, "such as the construction of a shared identity and a sense of unity among the population" (Kolstø 3). It does not, however, refer to the top-down process of state-consolidation as understood by Pål Kolstø, but rather to a bottom-up activity initiated and driven by people like the Grimms themselves that was related to a political program to unite the German nation.

A distinguished scholar of German nationalism, Louis L. Snyder, argues, "In planning and collecting the fairy tales the Grimms, consciously or unconsciously, were motivated by a desire to glorify German traditions and to stimulate German national sentiment" (222). Jacob Grimm in

particular believed that the German people had been responsible for throwing off the Roman yoke and by their own strength decided the victory of Christianity “by erecting an unbreakable wall against the constantly pressing Slavs in Europe’s middle” (qtd. in Snyder 211). “All my works,” Jacob Grimm wrote, “relate to the Fatherland, from whose soil they derive their strength” (Gooch 61). The brothers Grimm contributed as much to German nationalism as did generals, diplomats, and political figures (Snyder 221). In the words of Karl Franke at the turn of the twentieth century, “To the spirit of German schoolchildren the tales have become what mother’s milk is for their bodies—the first nourishment for the spirit and the imagination. How German is Snow White, Little Briar Rose, Little Red Cap, the seven dwarfs! Through such genuine German diet must the language and spirit of the child gradually become more and more German” (qtd. in Snyder 221). Their tales built on “such social characteristics as respect for order, belief in the desirability of obedience, subservience to authority, respect for the leader and the hero, veneration of courage and the military spirit, acceptance without protest of cruelty, violence, and atrocity, fear of and hatred for the outsider, and virulent anti-Semitism” (Snyder 222). While fairy tales were not initially meant for children, in the second half of the nineteenth century the tales of the brothers Grimm became part of the school curriculum in Germany where they were meant to contribute to the notion of a common ancient national affiliation of the united German-speaking countries. Educators used the Grimms’ tales in a school setting “as examples of the Germanic spirit that Wilhelm had identified and had wished to foster” (Bottigheimer 40).

The brothers were convinced of the political relevance of their folktale collections and thus envisioned the role of literary and linguistic scholars in defining national identity (Norberg 62). Collecting folklore in the period of Romanticism and over the course of the nineteenth century meant establishing a common culture of the population of the region, and establishing a common culture served to build the identity of the nation. Although fairy tales basically have an international character (Teverson 6), the brothers Grimm collected and published fairy tales in this particular ideological and political environment, and their cultural products were a good fit within the political movements of the nineteenth century.

What interests me here is, if the Grimms’ fairy tales were received as building German national culture, what was the effect of their tales when they were translated into other languages? Were they “Germanizing” other nations or were the translations adjusted in such a manner so as to serve the particular needs of the nation into whose language they were being translated?

“Hansel and Gretel” in the Ideological Struggle of Changing Publishing Policies

The translations and adaptations of the Grimms' fairy tales into other languages and cultures “often involved interesting paradoxes and mind switching between the foreign and the local, between national and international, between oral and written transmission, and between high and low culture” (Joosen and Lathey 5). To show how the study of translation and adaptation practices speaks to the changing roles that fairy tales play in different political regimes, I turn to the Grimms' fairy tales in the Slovene language and culture, with a particular focus on “Hansel and Gretel.”

To contextualize this discussion, it helps to keep in mind that, in the nineteenth century and earlier, the majority of Slovene lands were part of Austria-Hungary (1867–1918), the Austrian Empire (1804–67) and before that of the Holy Roman Empire, with an exception of the Illyrian Provinces that existed under Napoleonic Rule from 1809 to 1814. Slovenian culture was historically close to German culture, and Slovenian intellectuals of the nineteenth century were familiar with German philosophy and literature. There were connections established between Slovenian and German writers. Jacob Grimm in particular was in contact with Slovenian linguist Jernej Kopitar (1780–1844) (Bedenk and Blažič 154–57). After the breakup of Austria-Hungary, Slovene lands first joined into the State of Slovene, Croats and Serbs, and then in that same year (1918) into the Kingdom of Serbs, Croats and Slovenes, which was renamed as the Kingdom of Yugoslavia in 1929. In 1945 Yugoslavia became the Democratic Federative Republic Yugoslavia and then, in the same year, Federal People's Republic of Yugoslavia. In 1963 it became (the) Socialist Federal Republic of Yugoslavia. The Republic of Slovenia became an independent state in 1991.

The earliest translation of “Hansel and Gretel” in Slovenian appeared in 1887 in a selection of twelve tales titled *Pripovedke za mladino* (*Tales for the Youth*) translated by Janez Markič, where no information was given that these were, in fact, Grimms' tales.³ This missing information is significant as it speaks to a specific kind of appropriation: without the mention of “foreign origin” of the tales, they can be perceived as culturally familiar, even “Slovenian.” Marijana Hameršak establishes the same was happening with Croatia translations as the Grimms' names were omitted from the nineteenth-century translations of their tales into Croatian in order to serve “Croatian national mobilization on (folk) literary grounds” (27). Referring to the Grimms or to German folklore in general in this context was politically counterproductive to having their tales serve the national awakening of the non-German nations.

The first Slovene translation of the fairy tale “Hansel and Gretel” by Markič is titled “Janezek and Jerica,” wherein the children's Germanic names

are substituted with traditional Slovenian names. Such domestication—a translation strategy that Laurence Venuti contrasts with foreignization—of foreign popular literature was a common practice for acculturating texts to the tradition of the target society in the Southeast Europe (Roth 250). Janezek is a diminutive of Janez, while Jerica is a name as such in the form of a diminutive (the form Jera is not used). The next time, the tale was translated in 1932 by Alojzij Bolhar in a selection of Grimms' tales. It was presented as the first tale and titled "Janko and Metka." Bolhar's translation is quite consistent with the Grimms' last version of the tale from 1857. Janko and Metka are also traditional Slovenian names, originally the diminutive forms of the names Janez and Marjeta, but both names are used on their own. Bolhar's edition of Grimms' tales, including "Janko and Metka," was republished in 1944. The translations by Markič and by Bolhar are quite consistent with the Grimms' original and without significant omissions or additions.

Alojzij Bolhar (1899–1984) was a teacher by profession who had been exiled to Serbia by the German occupying forces in 1941 and a year later sent to the Italian concentration camp on the island of Rab. After the war he worked in the Slavonic library in Ljubljana, but his last Grimms' translations appeared in 1955 and then posthumously only in 2011. His biography does not seem to reveal anything that might have been problematic for the post-war socialist society, thus it seems the "source-orientation of the translation was a problem" (Kocijančič Pokorn 53). Then in 1954, Fran Albreht's new translation of "Hansel and Gretel" into Slovenian appeared (*Žabji Kralj in druge pravljice*, Ljubljana: Mladinska knjiga).⁴ Fran Albreht (1889–1963) was an important figure in postwar Yugoslavia and a philosopher by profession. In 1942 he was imprisoned by the occupying forces and sent to Dachau two years later. After the war, he returned to Ljubljana and became the mayor of the city until his retirement in 1948. He founded the Association of Literary Translators of Slovenia and became its president and later on also the president of the Yugoslav association (Kocijančič Pokorn 53).

Ideological control in Socialist Yugoslavia and Slovenia was exercised mainly through publishing houses. From 1954 onward, the Socialist Alliance of the Working People of Slovenia (SAWPS) established various committees that monitored publishing activity. As the government recognized the rise in pulp fiction and publications without literary and scientific value, a new law on publishing activity was implemented by the Yugoslav assembly in 1955. As a result, each publishing house in Slovenia was obliged to have a publishing council whose members were selected by the SAWPS printing committee, and the decision-making positions in these councils were given to trustworthy party members. The main goal of the publishing councils was to approve the yearly publishing program (Gabrič, *Socialistična kulturna revolucija. Slovenska*

kulturna politika, 1953–1962, 72–73). The implementation of the system of social management in cultural institutions, including publishing houses, meant that the traditional sort of censorship was no longer needed, as the managing committees guaranteed the monitoring of the appropriateness of the planned publications and translations so that undesirable content was prevented from being published (Gabrič, *Socialistična kulturna revolucija. Slovenska kulturna politika, 1953–1962, 23*). When the Grimms' tales were translated into Slovenian in 1954 by Fran Albreht, they appeared "without unhealthy additions" (Kocijančič Pokorn 51). In particular, the most popular post-second-world-war translations censored religious elements and eliminated instances of cruelty (Kocijančič Pokorn 61).

The selection of Grimm tales translated by Albreht was published by Mladinska knjiga ("the Juvenile Book"), which was a publishing house of the Youth Association whose goal was to produce literature for young people suitable for the socialist era (Gabrič, *Kulturnopolitični prelom leta, 1945, 903*). The book, *Grimmove pravljice* (The Grimms' Fairy Tales), as a whole was not very visually appealing, as it contained few illustrations. There were no illustrations for "Janko and Metka." The volume does not provide information about which Grimms' edition was used for the translation, but it must be one of the later editions, as the woodcutter's wife in "Janko and Metka" is a stepmother, while she was their mother in the first three editions, and the father makes use of a branch to deceive the children, which the Grimms' added in the second edition from 1819 (Križman 66). However, there are certain elements present in the Grimms' later editions that were removed in Albreht's translation. In particular, religious elements were present in each of the Grimms' versions, but they were intensified in the fifth edition (1843). For instance, in the first edition from 1812, Hansel comforts Gretel after he stuffed his pocket with pebbles, as they had heard their parents' conversation about leaving the children in the forest the next day: "Don't worry, Gretel. Just sleep quietly" (*The Original Folk and Fairy Tales of the Brothers Grimm 44*). In the last, seventh, edition from 1957, Hansel says to Gretel: "Don't worry, my dear little sister, just sleep in peace. God will not forsake us" (*The Complete Fairy Tales 59*). Fran Albreht translates this part of the fairy tale according to the latter version, yet he omits the reference to God and instead uses a neutral saying: "Don't worry, my dear little sister, just sleep in peace, everything will be alright"⁵ ("Nič ne skrbi, draga sestrica, kar mirno zaspi, vse bo še dobro," "Janko in Metka" translated by Albreht, 142).

In 1966 a picture book, *Janko in Metka*, with generic illustrations by an anonymous illustrator, was published with a translation by Jože Zupančič (Jugoreklam, Belgrade) (Grimm & Grimm, *Janko in Metka*, translated by

Zupančič; Bešter). Any religious elements were removed in his translation, and the branch is also absent. In the translation delivered by Markič, in 1887, on the contrary, the religious elements and the branch are present; in the 1932 translation by Bolhar, the religious elements are present, while the branch is not mentioned. The communist leadership of the Socialist Federal Republic of Yugoslavia (Communist Party and the SAWPS) was well aware of the role that fairy tales play in children's upbringing and the significance of children's literature for the nation's formation. In accordance with anticlericalism as an essential element of the communist ideology, religious elements were not conveying appropriate messages to the building socialist nation; thus the straightforward translations by Markič and Bolhar had to be replaced with those that were not conveying inappropriate ideas.

“Janko and Metka,” the Socialist “Hansel and Gretel”

In 1963 the picture book *Janko in Metka* was published by Mladinska knjiga. The tale was written by France Bevk, and rich illustrations were contributed by Roža Piščanec. This edition of the tale enjoyed great popularity and was republished several times in the socialist era (1966, 1967, 1975, 1979, and 1982). It was also translated into Macedonian (in 1963 and 1979), Serbo-Croatian (in 1963, 1976, 1977, 1978 and 1979) and French (*La maisonnette en chocolat*, 1971). In Macedonian and Serbo-Croatian, it first appeared under the title “Janko and Metka” in 1963, but in later editions it was retitled “Ivica and Marica,” which are common names in Croatia, Bosnia and Herzegovina, and Serbia, deriving from Ivan and Maria; the names Janko and Metka were not used in other republics of Yugoslavia apart from Slovenia. “Ivica and Marica” was also the title of the Grimms' tale in Serbo-Croatian. The translators' selections of names show the efforts to culturally adjust the tale and bring it closer to the local audience. Bevk's version of the tale overshadowed the translations of the Grimms' tale in Slovenia. The book became legendary, strongly influencing the generations of children growing up in Slovenia and elsewhere in Yugoslavia between 1960s and the 1990s. The illustrations of Roža Piščanec impress with their labyrinthine construction of space, which emphasizes the children wandering in the forest, expressing the feeling of being lost in a mysterious space, full of the parallel life of animals, which is also present in Bevk's text (Fig. 1). We see animal families with parents taking care of their young, which builds the model of a loving family and caring parents. The path made of pebbles leading out of the forest glitters in the darkness of the forest under the moonlight, thus creating the hope of salvation.



Fig. 1. Roža Piščanec, illustration in France Bevk's *Janko in Metka*, 8–9, 1963. © Roža Piščanec, represented by the copyright agency of Slovenia.

France Bevk (1890–1970) was a Slovenian writer originating from the Karst in Primorska, who survived World War I and World War II. He was an exceptional writer, who in many works described the difficult experiences, trials, and injustices that poor children were subjected to and in circumstances that he had personally experienced. Many stories he wrote were autobiographical. His writing was strongly influenced by the modern Slovene writer Ivan Cankar, especially by his short stories, and by the Russian realists. Between 1930 and 1943 he was arrested for several times due to his cultural and educational activities among Slovenes in Primorska under the Italian fascist occupation. The fascist authorities persecuted him in an attempt to stop him from writing and publishing. He had no intention of stopping. On the contrary, he was motivated to write in order to fill the void of domestic fiction with political relevance. He disguised his rich literary production under a series of pseudonyms. France Bevk actually published “Janko and Metka” for the first time in a picture book in 1924 (Gorica: Narodna knjigarna), but this version is no longer available in libraries (Bevk, *Bevkova knjiga* 191–92; Bevk, “Bibliografski pregled za leti 1931 in 1932” 64).

The differences compared to any version of the Grimms’ tale are obvious. First of all, Bevk’s “Janko and Metka” is not a tale of magic, the way that “Hansel and Gretel” (ATU 327A) is, but rather a realistic one. There is no mother or stepmother, and the father lives alone with his children in the forest. He is very poor but has no intention of abandoning them. He sets out for the town to sell wood in order to maintain his family:

In a poor cabin in the middle of the forest lived a boy and a girl, Janko and Metka. Their mother died when they were very young. They had a father who was a woodcutter.

He sawed and split firewood from morning till night so that they could survive. Janko and Metka were still too small to help him. To pass the time, they played.

One morning their father set out to town. He loaded the wood on the horse to take it to sell. When leaving, he ordered:

“Be good! Don’t leave the cabin, lest something happens to you! I’ll be back tomorrow.” (Bevk, *Janko in Metka* 1)⁶

He fails to return the next day and the children run out of food. Thus they decide to go out into the forest and search for him. They get lost and come across a house made of cookies in which an elderly couple lives. They begin eating the house. The door opens and the children run away, while Grandpa and Grandma try to catch them. The children ask a hunter to help them escape. He then tricks the couple. The children find their way home, where their father is waiting for them in despair. The children do not bring any riches, but their father has sold the wood and is now able to support his family. They embrace and are happy to have each other:

The father had already returned. He was sitting on the threshold, pressing his head in his hands and sighing. While he was selling firewood and hardly sold it, his two children disappeared. He believed he would never see them again.

“Daddy, daddy!” called Janko and Metka.

The woodcutter jumped. Crazy with joy, he ran to meet them. They hugged each other warmly. They were together again. Because they loved each other, they were happy and had a good time in the world. (Bevk, *Janko in Metka* 10)⁷

The tale communicates values such as love, family, caring for others, and contentment with modest means. There is no material wealth or robbery, no violence, no witch, and no truly negative characters, as well as no religious elements.

Not only through its messages, but also from the writer’s personal motivation, as well as from the publishing policies of the political regime to supply politically appropriate literary content to the growing population, this version of “Janko and Metka” created an imagined society: righteous, content with little, caring for each other, and hard-working. Money cannot buy love or acceptance, but honest work has to be done to achieve harmonious lives: this was

the message at work to propagate the official dogmas. As Maria Nikolajeva has shown, fairy tales in the former Soviet Union, in which art and literature were strongly subordinated to the official ideology, promoted similar ideologies to these.

France Bevk's version of the tale was particularly relevant in the region of Yugoslavia because it was not a translation of the Grimms' story, but represented a *sui generis* cultural product, "our own" tale, which was experienced by the audience as culturally familiar and not as an imposed German cultural product. It was also "safe" as it did not distribute foreign bourgeois or capitalist ideology in a country that aimed to construct a nation of its own character. It certainly contributed to the nation-building process of the socialist country, which in this case supported the state objective of building a communist nation. Publications like this one contributed to the goal of the leading ideologues of the central committee of the Communist Party to ideologically educate the population (Gabrič, *Socialistična kulturna revolucija. Slovenska kulturna politika, 1953–1962*, 16) and not to allow "decadent" cultural products, as the cultural works coming from the Western world were often denoted, to spoil the nation, and consequently endanger its political regime.

Conclusion

With the breakup of Yugoslavia in 1991, the Republic of Slovenia became an independent country, joining the European Union in 2004. In 1994 Janko Moder's translation of "Hansel and Gretel" appeared, and in it religious details not only reappeared, but were even intensified. In 1993 the first complete Slovene translation of the entire 1857 edition of *Kinder- und Haus-Märchen* was done by Polonca Kovač and published by Mladinska knjiga. This translation is the most consistent of all. It has gradually become the most popular translation and has been reprinted numerous times since its first edition. In the globalized world, the situation in Slovenia is not much different than elsewhere:

A spectrum of transformation now exists, from the mediator whose intention is to produce a faithful rendering that may nonetheless include degrees of domestication, censorship, and revision to the playful or subversive creator. Straightforward translation has gradually become the province of the scholarly edition, as adaptations and retellings dominate in meeting the undiminished demand for new versions of classic fairy tales. (Joosen and Lathey 9)

There are numerous editions of the tale "Hansel and Gretel" to be found on the market today in Slovenia. The policies of producing these publications

mostly depend on corporate interests, which usually means that the texts are shortened and the illustrations are generic so as to attain a low price for the product. No authorship is ascribed to such tales or illustrations. The motifs of robbery and killing appear regularly, and they are represented as necessary to assure the material conditions crucial for surviving and even for the parents' acceptance of their children.

An exception in today's re-production of the Grimms' tales has been provided by Lila Prap (whose full name is Lilijana Praprotnik Zupančič). As an author, illustrator, and designer she created an original parody of the Grimms' tales, which she combined with some other known tales or motifs in *1001 pravljica* ("1001 Fairy Tales"), first published in 2005 (fig. 2). In this picture book, "Little Red Riding Hood," "Snow White," "Hansel and Gretel," and other tales are altered and broken up, offered to readers in a playful manner, so that one can choose how a fairy tale continues, which can lead to the beginning of a plot line from another tale. The turns and switches are often surprising and humorous. Reading the book can result in producing different fairy tales based on the author's platform of fragments and the reader's choices.⁸

The current generation of Slovenian children is no longer familiar with "Janko and Metka" by France Bevk, which actually is no longer in publication or included in the school curriculum, while Polonca Kovač's translation of the Grimms' "Hansel and Gretel" is. In addition to financial gain, the Grimms were interested in and actually contributed to building the German nation, as well as possibly establishing a pedagogy of fear, while Bevk on the other hand contributed to building a socialist nation. Some memes⁹ and structures repeat, and some motifs could be linked to the ancient past. However, the functions fairy tales play in societies to which they are distributed change drastically when



Fig. 2. Lila Prap, inside cover, *1001 pravljica*, 2005.

translations are made across various socio-political regimes of production, and they also depend on perceived social needs and other interests involved in their production. Children in Slovenia today come across Grimms' fairy tales with no context or additional information to position these specific cultural products in the socio-political contexts of the nineteenth century.

The production and publication of fairy tales depend on ideological and socio-political circumstances. Regimes of production condition inscribed ideological inclinations and erasures. State orchestrated or top-down policies may define appropriate and inappropriate contents according to a planned nation-building. Or the production may be a somewhat spontaneous individually initiated practice of transmitting precious "counsels" from an older generation to the next (Benjamin 86). Although considered as a sort of unconscious mechanism, this is a way of personal involvement in a political agenda. Each edition of a translated or appropriated fairy tale is a means of communication with the double functionality of reflecting and building, that is, reflecting social issues and building imagined communities.

Notes

1. This article results from research conducted within the project no. N6-0268, "Political Functions of Folktales" and the program no. P6-0435, "The practice of resolving disputes between customary and established law in the area of what is now Slovenia and neighboring countries," funded by the Slovenian Research Agency (ARIS). The author thanks Mladinska knjiga and the copyright heirs of Roža Piščanec for permission to reproduce the illustrations.
2. In contrast to Ernst Gellner's explanation of nationalism as inventing nations where they don't exist (Gellner 169), Benedict Anderson emphasized that communities are imagined (Anderson 6).
3. In this article I discuss Slovene translations that were historically significant and related to nation-building in different political contexts.

Based on Tomaž Bešter's bibliographical evidence of the translations of the Grimms' fairy tales into Slovene, I have so far enumerated eighty versions of "Hansel and Gretel" in Slovene between 1887 and 2013. However, this number is not complete as some editions that were republished were not in evidence. In addition, some translations could be republished in different collections or as a picture book, and some editions were republished with different illustrations or a different publisher. After 2013 many more editions were published; most of them are short anonymous picture books that are distributed in the supermarkets.

4. A lesser-known translation was made in the same year by Vlado Rape, published in Croatia (*Grimove pravljice* in 3 volumes, Zagreb: Založba Color). The publication contains a linguistic error in the title of the books ("Grimove" would be a Serbian and not a Slovenian pronunciation, which is "Grimmove"), and information about the year of publication is not provided in the book.

5. All translations from Slovene are mine.
6. "V revni koči sredi gozda sta živela deček in deklica, Janko in Metka. Mati jima je umrla, ko sta bila še čisto majhna. Imela sta očeta, ki je bil drvar.
Ta je od jutra do večera žagal in cepil drva, da so se lahko preživeli. Janko in Metka sta bila še premajhna, da bi mu pomagala. Da jima je bil krajši čas, sta se igrala.
Neko jutro se je oče odpravil v mesto. Naložil je drva na konjiča, da jih odnese na prodaj. Pri odhodu je naročil: 'Pridna bodita! Ne hodila od kočice, da se vama kaj ne zgodi! Jutri se vrnem.'" (Bevk, *Janko in Metka* 1)
7. "Oče se je že vrnil. Sedel je na pragu, tiščal glavo v dlaneh in vzdihoval. Medtem ko je prodajal drva in jih težko prodal, sta mu otroka izginila. Verjel je, da ju nikoli več ne bo videl.
'Očka, očka!' sta zaklicala Janko in Metka.
Drvar je poskočil. Ves nor od veselja jima je stekel naproti. Pristrčno so se objeli. Zopet so bili skupaj. Ker so se imeli radi, so bili srečni in jim je bilo lepo na svetu." (Bevk, *Janko in Metka* 10)
8. The following in summary is a possible version of "Hansel and Gretel" from Lila Prap's picture book: The story may begin with a little girl with a red cap who sets out on a journey to her grandmother through the forest. If one chooses so, the story might continue with a boy who was chased away by his parents to go fishing to the lake in the forest, because he was so fond of teasing. Based on a reader's choice, adventures with a terrible genie from a bottle follow, then in the next chosen fragment, the boy hears calls for help from the grandmother's house and saves the girl and her grandmother from the wolf's stomach. The story may continue with a boy saving the girl from a castle. The boy and the girl wander in the forest and come across a candy house. They meet a witch who lives in the house. The witch captures the boy and feeds him plenty to make him fat. Finally, the girl pushes the witch into the fire. If one chooses the fairy tale to end, then the story ends with a conclusion that there is a black hole that eats all fairy tales, together with the witches, wolves, and monsters. If one wants to meet them again, he or she is welcome to open the book and they will crawl out of the hole.
9. Defined as a unit of cultural transmission which can be a simple idea, story, a phrase, crucial information, or belief (Zipes, *The Irresistible Fairy Tale* 17–19).

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