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TYPOLOGY OF GROZDANA OLUJIC’S FAIRY TALES

Summary: It has been almost full three decades (1979-2007) that the fairy tales of Grozdana Olujic, the important author of national children’s literature, have been published. A variety of genre elements can be found in them, originating from a dual context: the folk narrative and the traditional European author fairy tale. What is noticeable in that sense, is the coexistence of the mythical, wondrous and allegorical, where the wondrous moment is often intertwined with fiction and the surreal. Thus, this article represents an attempt at a typological description of Grozdana Olujic’s fairy tales. The fairy tales were analyzed diachronically, as an inter-genre transposition, with segmentation into the first (1979-1987) and second (2002-2007) fairy tale stage, characterized by vivid hardening of the world image from the utopian to a rather anti-utopian conviction. Typologically, the fairy tales can be divided into wondrous fairy tales – those in which the wondrous element is combined with fiction and the surreal; and allegorical „fairy tale clad“ stories (satire, parable, and ominous fairy/ anti-fairy tale) where a seemingly fairytale world image actually discloses a story of contemporary social relationships projected on the destiny of an individual. This paper emphasizes the changes in the fairy tale model, which can be followed on various planes (diversion of heroes’ functions, displacement or omission of important structural elements, redirection of the hero’s quest to the inner plane, etc.). The author both uses and transforms the existing fairy tale genre elements to create a new form of an author fairy tale.

Keywords: author fairy tale, structural changes, wondrous fairy tale, fiction, the surreal, parable, satire, ominous fairy tale, open ending.