

**COMPARATIVE ANALYSIS OF
APULEIUS' METAMORPHOSES AND
POLISH FAIRY TALES – A CASE
STUDY OF CUPID AND PSYCHE**



Comparative Literature

Keywords: Amor and the Psyche, Hans Jorg Üther, Max Lüthi, Polish Fairy Tales, Vladimir Propp, etc.

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Abstract

Purpose of the paper is a comparative literary analysis of the fairy-tale type of animal groom/bride, which in the international fairy-tale index of H. J. Üther. Fairytale type is widespread types with subtypes. It is ATU number from 400 -459. The fairy tale type is known from ancient literature, from Apuleius's Fairy Tale of Amor and Psyche (2nd c. AD). The purpose of the article is to make the public aware of the intertextual connection of selected Polish fairytales with European fairy tales. The results of the comparative analysis show that the Polish variants of fairy tales, at the level of motifs, blind motives and structure, are similar to Apuleius's Fairy Tale of Amor and Psyche and at the same time different. Paper analysis the four Polish fairytales in the two-hundred-year-old tradition, from ancient literature to the present, have evolved and changed, e.g., Polish names (Jashek and Marusya).

1. Introduction to the Fairytale Type

In H. J. Uther's¹ International Fairy Tale Type Index, an extensive fairy tale group is called *Supernatural or Enchanted Wife (Husband) or Other Relative*² of ATU³ 400–459. Üther divides the large group of fairy-tale types into three subgroups. The first group is the fairytale type of the enchanted wife (ATU 400-459), the second group is the fairytale type of the enchanted husband (ATU 445-449) and the third group is the fairytale type of the enchanted other relatives or siblings/brother and/or sister (ATU 450-459). The first literary source of the fairy-tale type is Apuleius's Story of Cupid and Psyche (2nd century AD), therefore in the following this fairy-tale type will be called according to literary title – Cupid and Psyche. H. J. Üther cites extensive fairy-tale types from ATU 400-459, emphasizing variability, e.g. different introductions and/or combinations of different episodes from other fairy tales, because the fairy tale type is distinctly adapted to specific cultures (e.g. different animals, names, places: sea, water, fountain...) etc. This fairy-tale type is present on all continents, the basic motif – an enchanted wife/husband/relative – is similar, but the individual elements or motifs, motif fragments and blind motifs (M. Lüthi) vary. Üther found this motif in more than 70 cultures and more than 1,200 written versions of the fairy-tale type ATU 425 C, in which the written version is recorded (Uther 2004: 231-269).

¹Uther, Hans-Jörg, 2011: 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.

²Bedenk, K., Blažič, M. M., 2019. Comparative Analysis of Fairy Tales and Women Fairy Tales Writers: Tina Wajtawa – Rožica from Režija. Slovene Language and its Neighbours / [Slovenian Slavistic Congress, Novo mesto, 3-5 October 2019]; edited by Matej Šekli and Lidija Rezončnik. Zbornik Slavističnega društva Slovenije, ISSN 1408-3043; 29 (in print).

³ATU is an international label or an acronym based on the surnames of three folklorists Antti Aarne, Stith Thompson, Hans-Jörg Üther, who published an internationally classified index of fairy-tale types (Uther 2004, reprint 2011). Üther, Hans-Jörg, 2011: 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.

1.2 Methodology

The article uses a descriptive and qualitative method based on the methodology of youth literary science and the interdisciplinarity of folklore and literary science or comparative youth literature.

1.3 Different Theoretical Views on the Fairytale Type

1.3.1 Classical philology – Sovre and Grošelj

Anton Sovre,⁴ a Slovene classical philologist, defined this work as a “fairy tale of love” in the book *Amor in Psiha* (*Cupid and Psyche*, published in 1925). In the first part, he presented the life of Apuleius in the 2nd century. In the second part, he presented *Metamorphoses*, especially the *Pravljica Amora in Psihe* (*Fairy Tale of Cupid and Psyche*). He wrote: “A fairy tale is but a fairy tale, a jewel in itself, a delight⁵ to the simple heart”. (Sovre 9) He wrote that a fairy tale is a delight, which is also the last word in the fairy tale, the name of the daughter of Cupid and Psyche – Hedone,⁶ which we translate as ‘Delight’. Sovre divided the tale into seven chapters.⁷

Milan Grošelj,⁸ a Slovene classical philologist, wrote in an article about the type of the *Tale of Cupid and Psyche* in 1942. He took Apuleius’ *The Story of Cupid and Psyche* as a starting point. Grošelj then quotes Plato, who mentions the soul (Psyche) and explains the fairy tale as an allegory for the relationship between the human soul and Eros and about the fluid conception of man or about metamorphoses in which man is 1) both man and animal at the same time, or about 2) sequences of being “animal during the day, man at night” (Grošelj 69), and about the notion of metamorphosis 3) as a consequence of magic or punishment for sin. Grošelj mentions the dual nature of a woman – as a vengeful and as a fairy creature; although in Apuleius’ fairy tale Cupid also has a dual nature and understands the fairy tale as – a fairy law. He also mentions that the motif of the ancient Psyche comes from the oriental goddess Psyche.

1.3.2 Psychoanalysis and Sociology – Neumann, Bettelheim and Zipes

Eric Neumann, a German psychoanalyst, interprets the fairy tale as a female initiation in the shadow of a man in his book *Amor and Psyche*.⁹ He believes that the change of the female psyche is at the forefront, as well as the change of the male psyche, as Cupid also changes. Neumann advocates archetypal motifs in the *Story of Cupid and Psyche* in different cultures.

⁴ APULEIUS, Lucius, SOVRE, Anton, 1925: *Amor in Psyche: pravljica ljubezni*. [S. l.: self-publ.] A. Sovrè, 1925 (in Ptuj: V. Blanke)

⁵ Underlined by the author.

⁶ In theoretical explanations, it is rarely mentioned that in the second part of the fairy tale Psyche is pregnant and goes through many ordeals which are metaphors for symbolic transitions from the archetype of a naive girl, through different phases (four trials of Psyche), to the archetype of the great mother, but this segment goes beyond the present article and will be the subject of further research.

⁷ *Convicted, Sisters Malice, Sin, Mother and Son, All Across the World, Ordeal, Salvation.*

⁸ GROŠELJ, Milan, 1942: O tipu pravljice o Amorju in Psihi. *Etnolog* 62–70.

⁹ NEUMANN, Eric, 1971: *Amor and Psyche: The Psychic Development of the Feminine*. Princeton: Princeton University Press. First ed. 1956.

He believes that myth, as he calls it, is made up of many motifs. Neumann explains the birth of a child of Cupid and Psyche also as a self-birth, that is, as an internal metamorphosis of both Psyche and Cupid, which is externalized by the birth of a daughter.

Bruno Bettelheim,¹⁰ an Austrian psychoanalyst, shifted the focus from adult literature of “love nights with Cupid” to youth literature in the chapter of his book on the *Animal-Groom Cycle of Fairy Tales* with subchapters.¹¹ The name of Cupid's and Psyche's child is Delight. Bettelheim analyzes seven variants of Cupid and Psyche.¹² Thus, in one of these variants, Psyche marries Cupid and soon their daughter Delight is born (Apuleius 1981: 178).

Jack Zipes,¹³ an American theorist, in many articles and monographs, also discusses the fairy-tale type ATU 425C or the motif of *Beauty and the Beast* which also appears in many film adaptations. The most famous are Walt Disney's (corporation) animated films, which he is very critical of because they are economic and not artistic products (e.g. *Beauty and the Beast*, 1991; feature film, 2017, etc.). Zipes deals with the fairy-tale type mainly in the French culture of the 17th and 18th centuries and the so-called “salon plays” at the court of King Louis XIV and literary salons of French castles. The message of *Beauty and the Beast* is that in girls, beauty must be combined with virtuous behavior. Social status in the 17th and 18th centuries was confirmed by marriage, especially by marriage to the upper economic and social class.

1.3.3 Feminist Theory - C. Bacchilega and M. Tatar

Christina Bacchilega,¹⁴ an American theorist, titled the entire chapter in her monograph [Beauty is] In the Eye of the Beholder. The sequel is titled “Where is the Beast?” in which she critically theorizes the fairy-tale type ATU 425C. She considers the *Story of Cupid and Psyche* (2nd century) as the starting point and compares it with the interesting Norwegian tale by P. C. Asbjornsen and J. Moe, *East of the Sun and West of the Moon* (1852). She believes that the fairy tale *Beauty and the Beast* is a social initiation of a girl in patriarchy (leaving her father and marrying her husband), but she does not mention her wishes or sacrifices.

Maria Tatar,¹⁵ an American theorist, cites the Greek myth of Zeus and Europe from the 2nd century BC in her latest monograph as the first example before Apuleius and the tale of Hasan of Basra from a collection of 9th-century Arabian tales. She then uses the phrase “charismatic couples and popular imagination” for them. M. Tatar states that the fairy tale combines the symbolic image of a couple representing body and soul, bestiality and humanity, instinct and intellect, social life and animalism.

¹⁰ BETTELHEIM, Bruno, 1999: Rabe čudežnega: o pomenu pravljic. Ljubljana: Studia humanitatis.

¹¹ Boj za zrelost; O fantu, ki je šel po svetu strahu iskat; Živalski ženin, Snežica in Rožica, Žabji kralj; Kupido in Psiha; Začarani prašič; Sinjebradec ter Lepotica in zver.

¹² Kupido in Psiha, Lepotica in zver, O fantu, ki je šel po svetu strahu iskati, Sinjebradec, Snežica in Rožica, Začarani prašič in Žabji kralj.

¹³ ZIPES, Jack, 1982: The Dark Side of Beauty and the Beast: The Origins of the Literary Fairy Tale for Children. Minneapolis Children's Literature Association, pp. 119–125.

¹⁴ BACCHILEGA, Chrine, 1997: Postmodern Fairy Tales: Gender and Narrative strategies. Pennsylvania: University of Pennsylvania Press.

¹⁵ TATAR, Maria, 2017: Beauty and the beast: classic tales about animal brides and grooms from around the world. New York: Penguin books.

1.4 Literary Source – *Cupid and Psyche*

The most famous ancient analysis of the myth of Cupid and Psyche is undoubtedly Lucius Apuleius' *Tale of Cupid and Psyche*. M. Tatar and the Canadian theorist Graham Anderson¹⁶ date the myth of Cupid and Psyche to at least 2000 BC.¹⁷ The article uses Apuleius' *Tale of Cupid and Psyche* as the starting literary source. In the extensive collection of myths of Lucius Apuleius, translated by Primož Simoniti, the *Tale of Cupid and the Psyche* (60 pages)¹⁸ is divided into eight chapters: *Beauty of Psyche and Punishment for it, Reception in Cupid's Mansion, Night of Love with Cupid, Evil Sisters, Son of Psyche, Mother Venus and Son Cupid, Psyche's Roamings All Around the World, The Four Trials and Salvation – Marriage to Cupid*.

1.5 Results of Comparative Analysis

In the collection *Zveneča lipica: pravljice zahodnih Slovanov*¹⁹ (*Resonating Linden Tree: Fairy Tales of the Western Slavs*, 1979), 62 fairy tales have been published. Of these, 13 are Czech, 11 Lusatian-Serbian, 17 Slovak and 21 Polish. Four belong to the group of fairy-tale types about Cupid and Psyche or ATU 400-459: Supernatural or Enchanted Wife (Husband) or Other Relatives:

1) *The Snake King* (ATU 425M *The Snake as Bridegroom*, formerly *Bathing Girl's Garments Kept*);

2) *About a brother and sister who were enchanted into a wether and a duck* (hereinafter: *Little Brother and Little Sister*), (ATU 450 *Little Brother and Little Sister*);

3) *About a girl and a prince in cowhide* (v nadaljevanju: *About a girl and a prince*), (ATU 440 *The Frog King or Iron Henry*); and

4) *The Enchanted Pike* (ATU 444 *Enchanted Prince Disenchanted*).

1. In the first fairy tale, *The Snake King*, a man is enchanted into a snake, and the girl's name is Helene. *The Snake King* is mentioned in the title, but the name of the snake king in the female gender also appears in the text – the snake, the same as in *The Frog King or Iron Henry* of the Brothers Grimm. In a Polish fairy tale, a beautiful girl, named Helen, appears instead of her father. She marries the Snake King and gives birth to a son. After seven years, she goes to visit her mother and sisters with her son. They drive out of the water in a gleaming carriage. The beginning is typical of fairy tales: "In ancient, ancient times..." Motives of Helen – the fairest, is intertextually related to the *Iliad* and the most beautiful woman Helen. The law of trinity follows: the first, the second, the third daughter, where the third, most beautiful of the daughters, is chosen. She arrives in a golden chariot, to which four horses (oriental number) are harnessed, to the palace. On the throne sits the *Snake King* with a crown. There is a lot of metallization in the fairy

¹⁶ ANDERSENON, Graham, 2000: *Fairy tale in the ancient world*. London; New York; Routledge.

¹⁷ Hittite myths on clay tablets: The Sun God Telepinus and the Daughter of the Sea God, The Disappearance and Return of Anzili and Zukki; in antiquity the myth of Zeus and Semele, Zeus and Europe, and Zeus and Callisto, etc.

¹⁸ APULEIUS, Lucius, 1981: *Metamorfoze ali Zlati osel*. Foreword and notes Primož Simoniti, Ljubljana Cankarjeva založba.

¹⁹ GAŠPARIKOVA, Viera et al. 1979: *Zveneča lipica: pravljice zahodnih Slovanov*. [Ljubljana]: Mladinska knjiga; Budyšin: Domowina, 1979 (printed in German Democratic Republic).

tale (golden crown, gilded sofas). Interestingly, the king smokes a pipe. What follows is a leap in the fairy tale – seven years later, their son is born with a snake face. It is not clearly stated here when this happens. From here, the Polish fairy tale approaches the ancient Cupid and Psyche (Helen wants to see home). Helen and her son visit her mother and sisters, gives each a hundred gold coins and drives back in her carriage. Mother and both sisters see how the carriage drove into the water and how the desired doors opened – after which everything disappeared. In a way, the tale is without a typical fairy-tale ending, because the last part intertextually relates to the ancient myth of *Cupid and Psyche*.

2. The second fairy tale, *About a Brother and Sister*, is the third subtype of the fairy tale – enchanted relatives (brother/sister or siblings) thematizes a brother and sister enchanted in animals, named Jashek and Marusya, who have a father and stepmother. The fairy tale is reminiscent of Grimm's fairy tale *Brother and Sister* and *Hansel and Gretel*. The beginning of the fairy tale is typical: “Once upon a time ...” (Gašparikova 1979: 173). The starting point features two children without a mother and the father's remarriage with an evil stepmother, which is a typical stereotype. With a more detailed analysis we notice the connection with the biblical motif of Abraham and Isaac or with sacrificing children. In the fairy tale, the father blames the “evil stepmother”, but he does nothing to protect the children, he even takes them to the forest and leaves them there. The children wander through the forest thinking that their father has “forgotten” them in the forest. They gather forest fruits to survive. Until that point, the Polish fairy tale is similar to Grimm's *Hansel and Gretel*, but from here on it is connected to another Grimm's fairy tale entitled *Brother and Sister*, where a thirsty brother drinks (the forbidden) water and turns – with Grimm into a roe deer, and in the Polish version into a wether. The sister takes care of the enchanted brother, but soon marries a rich gentleman because she is “beautiful, kind and smart”. Thus, the girl lives at the court with the lord and her brother – the wether. The fairy tale is then combined with the third fairy tale, because after the birth of a son, complications follow when “the cook or the witch” stabs Marusya in the ear with a needle and turns her into a duck, and plants her own daughter in her place. The enchanted wether (Jashek) calls the enchanted duck (sister Marusya) to go and feed (breastfeed) her son. Additional complications follow – the lord (husband) dresses in ox-skin, which is the third transformation, and goes to the pond to watch the duck transform into Marusya and feed their child. The lord pulls the enchanted needle out of Maryusa's ear and thus disenchant her. This is followed by a happy ending, Marusya and the lord/husband live happily together with their son, while the cook/witch who personifies evil is punished, and the brother enchanted into a wether remains enchanted. In this tale we find the blind motifs of a spell (needle prick), gathering and sorcery.

3. The third fairy tale, *About a Girl and a Prince*, is a restoration of the myth of *Cupid and Psyche* and is the first fairytale subtype from a series of enchanted wives/husbands. This fairy tale is similar to a myth. The girl – a goose shepherdess – is looking for her husband as she burned the “cow skin” he wore during the day. Therefore, the man disappears but with the help of love and three fairy-tale trials, in the end, the “monster with cow skin” transforms into a beautiful prince. The tale begins like this: “There lived a father who had three daughters.” (Gasparikova 1979: 156). The introductory plot is similar (father on his deathbed) and at the same time different (the wish of the dying father to drink water from “that” well, which triggers further events. In Grimm's fairy tale *The Frog King*, a frog appears, and here “a monster in cow skin”. The complications with skin are similar to those in *Cupid and Psyche*. A girl (third daughter) who threw the cow skin into a bread oven has to go around the world and wear out iron shoes and an iron tip on a stick. A girl in the woods, which is an archetypal space of searching, becomes a shepherdess with an old

woman who helps her with three trials lasting three nights, and with the help of three magic nuts in which a silver, gold and diamond dress are hidden she saves her husband, followed by a happy ending: “And they lived happily ever after.” (Gašparikova 1979: 162).

4. In the fourth fairy tale, *The Enchanted Pike*, the animal groom is enchanted into an animal – a pike. The girl Kahna is a stepdaughter with a good heart. *The Enchanted Pike* shakes the scaly dress for the love of the girl and turns into a handsome prince. The beginning of the fairy tale is typical: “Once upon a time there lived a woman...” (Gašparikova 1979: 170). The woman orders her stepdaughter to catch fish in the stream. The task is too difficult for her, and when she cries on the bank, she is addressed by a pike from the stream and helps a girl because she is “kind to all living beings.” (Gašparikova 1979: 171). The stepmother puts more and more difficult tests on the girl (catching fish, washing clothes, capturing water with a sieve). When the stepmother wants to throw the stepdaughter into the water, the pike pushes her into the deep water, where the stepmother drowns. The ending is typical of fairy tales – a wedding to a “beautiful prince” who was transformed from a pike.

In all four selected fairy tales, it is visible that they contain numerous motifs from *Cupid and Psyche*, motif fragments and blind motifs according to the theory of Max Lüthi. We should mention that in all three fairy tales the basic motif is the motif of an animal groom, but the groom (king, prince, prince) is translated in Slovene as a snake, a cow and a pike (kača, krava, ščuka) – that is, in the female gender. This complicates the understanding considerably, as it opens a broader dilemma, which also appears in the translation of the Bible, where the Hebrew snake is male, but translated into Slovene as snake (kača), i.e. as a noun of the female gender. Marijan Peklaj²⁰ wrote about this in the chapter *Ekскурz o kači (Excursion About a Snake)*: “The word ‘snake’ is of male gender in Hebrew.” (Peklaj 2007: 15). The motif of *Cupid and Psyche* and metamorphoses raises broader questions, not only for translators, but also regarding the hypothesis of whether the Bible also includes the motif of an animal groom – Adam, Eve and the serpent?

1.6 Results of Morphological Analysis

All four discussed Polish fairy tales, *The Snake King*, *About a Brother and Sister* who were enchanted into a wether and a duck, *About a Girl and a Prince* and *The Enchanted Pike* have a characteristic morphology (V. Propp²¹). In the beginning of a fairy tales are:

Assumptions that raise the fundamental question in a fairy tale. It is often the death of one of the parents when the children become orphans.²²

²⁰ PEKLAJ, Marijan, 2007: Eksegeza in teologija stare zaveze: izbrana poglavja. Ljubljana: [self-publ.].

²¹ PROPP, Vladimir Jakovlevič, KROPEJ TELBAN, Monika (editor). Zgodovinske korenine čarobne pravljice, (Collection Studia mythologica Slavica, Supplementa, suppl. 8). Ljubljana: Založba ZRC: Inštitut za slovensko narodopisje ZRC SAZU, 2013.

²²Snake King – In ancient, ancient times, a very poor woman lived in the village. She had three daughters, they were all beautiful, and the youngest, Helen, was the most beautiful (Gašparikova 1979: 178).

About a Brother and Sister – Once upon a time there lived two children, Jashek and Marusya (Gašparikova 1979: 173).

About a Girl and a Prince – Once upon a time there lived a father who had three daughters. He once became seriously ill, and he remembered that he could be healed if he got water from a well behind the village (Gašparikova 1979: 156).

The Enchanted Spike – Once upon a time there lived a woman, an evil witch (Gašparikova 1979: 170).

Plot – the plot occurs due to a prohibition; children wander in the forest, the forest is presented as a dungeon.²³

Mysterious forest – it is an archetypal space where children gain magical means, meet helpers (old woman, etc.). According to Propp, it is a fairy-tale consecration ceremony (Propp 2015: 52), it is a motif of exiled children taken to the forest.²⁴

Big house – Most fairytale characters, while wandering through a mysterious forest, come across a big house, where an old woman lives. Usually, donors helpers are also present in this house.²⁵

Magic gifts – they are given by magic helpers, with the help of which the hero gradually changes. Magic items are enchanted needle, walnut, horn, pike, water, and fountain.²⁶

Transition is a compositional or morphological element, e.g. transition to the image of an animal, sewing into the skin (*About a girl and a prince*), with the help of a guide, etc.²⁷

By the river of fire – the connection of a fairy tale with water (“by the stream”), where a kidnapping takes place, where there is a fight or clash with the antagonist, “hero in a barrel”

²³Snake King – Once upon a time, girls went swimming in a pond. They left their dresses on the bank behind the hedge. ... Then they saw a big snake lying on the youngest sister's dress (Gašparikova 1979: 178).

About a Brother and Sister – Their mother died and the father took another wife (Gašparikova 1979: 181).

About a Girl and a Prince – "If I got water from that well, I'd definitely be relieved right away." (Gašparikova 1979: 156).

The Enchanted Spike – Take these baskets, go to the creek and catch fish (Gašparikova 1979: 170).

²⁴Snake King – They left their dresses on the bank behind the hedge (Gašparikova 1979: 173). The motif of three fairies bathing and leaving their clothes on the shore is similar to the Slovene folk tale Vile [Fairies] which is intertextually connected with ancient literature and forest and/or water fairies.)

About a Brother and Sister – "Children, come with me to the forest." (Gašparikova 1979: 170).

About a Girl and a Prince – She came to the big forest again and found a hut where the light was on (Gašparikova 1979: 158).

The Enchanted Spike – Kahna lay down in the grass under a small linden tree and fell asleep (Gašparikova 1979: 171).

²⁵Snake King – At the end of the corridor stood a palace ... Then the king stepped off the throne and led her through the whole palace, through many luxurious rooms ... (Gašparikova 1979: 179).

About a Brother and Sister – They came to a meadow where a haystack was lying. As they were very tired, they ran to the pile, dug into it and fell asleep (Gašparikova 1979: 174).

About a Girl and a Prince – She came to a deep forest. There stood a hut.... (Gašparikova 1979: 157-8).

The Enchanted Spike – "Stop crying! Lie down under the linden tree and fall asleep!" (Gašparikova 1979: 171).

²⁶Snake King – Helena lacked nothing. She now resided in the snake king's castle for seven years (Gašparikova 1979: 179).

About a Brother and Sister – Wether, who had always been with his sister, was now sitting by the cradle looking after the child (Gašparikova 1979: 176).

About a Girl and a Prince – The sun took the girl to the path and gave her a nut. ... He also gave her a nut (Gašparikova 1979: 159).

The Enchanted Spike – "Then said the pike, 'Stop crying! Lie down and get some sleep! I will help you out, because I know that you are kind to all living beings.'" (Gašparikova 1979: 171).

²⁷Snake King – They hadn't been on the road long before the carriage drove into the water, the iron door opened, and they continued down the hallway, which was bright as though it was noon (Gašparikova 1979: 179).

About a Brother and Sister – They walked through the woods all night and nothing happened to them, they didn't even trip over a rock. Towards the morning, when it was already dawn, they came out of the woods into an open field (Gašparikova 1979: 174).

About a Girl and a Prince – The girl had her shoes made with iron soles and an iron-lined stick. She took a pitcher and went to look for her lover. ... She cried day and night, tears streaming down into the pitcher. She came into a deep forest (Gašparikova 1979: 158).

The Enchanted Spike – "Go to the stream and don't come home to me until you scoop a jug of water with a sieve!" (Gašparikova 1979: 171).

(Propp 2015: 215), or hero wanders around the world, while diamonds appear by the water (diamond dress).²⁸

Across thirty lands (fairy-tale characters wander through the forest, go out into the world, travel through the lands, connection with the sun – for example: “I was already at the moon, I was at the sun, and the sun sent me to the wind ...” (Gašparikova 1979: 159).²⁹

Bride – At the end of most folk tales, even in the ones discussed, the girl's fairy tale character becomes a bride and gets married.³⁰ Vladimir Propp emphasizes that in the model of a folk tale; there must be no lack of function – a difficult ordeal of the hero. This element is present in selected fairy tales, also because it is based on the ancient myth that became a fairy tale – Psyche goes and wanders around the world and faces difficult trials. We must not forget that she is also pregnant, which is often forgotten. The fairy tale *About a Girl and a Prince* contains difficult trials of the heroine, e.g. breastfeeding a baby. This fairy tale contains another interesting motif – a *jug of tears*, which is a common motif in Slovenian folk songs.

1.7 Results of Motive Analysis

In his book *The European Folktale: Form and Nature*, Max Lüthi distinguishes fairy-tale motifs into: motifs, motif fragments (a motif with an insignificant function) and blind motifs (a motif without a function). (Lüthi 2011: 70). Based on the analysis of selected four Polish fairy tales of the animal groom/bride type from the *Zveneča lipica (Resonating Linden Tree, 1979)* collection, similarities and differences with the first literary version of a fairy tale from ancient literature were found – Apuleius: *Tales of Cupid and Psyche*. The selected Polish fairy tales translated in 1979 relate to and confirm the model of the European fairy tale as defined by Max Lüthi. The discussed Polish fairy tales on the theme of the animal groom/bride have a characteristic morphology of a folk tale, as defined by Vladimir Propp in *The Historical Roots of the Fairy Tale*.

²⁸Snake King – Once upon a time, girls went swimming in a pond (Gašparikova 1979: 178).

About a Brother and Sister – They came to the water, to a shallow pond. ... A duck came out of the water, changed into a woman, gave the child a drink, and returned to the pond in the shape of a duck (Gašparikova 1979: 176).

About a Girl and a Prince – She came to the well. She ladled water and took it to her father, who drank it and was healthy immediately (Gašparikova 1979: 156).

The Enchanted Spike – As she bent down to the water, an evil witch came running and wanted to throw her into the stream (Gašparikova 1979: 172).

²⁹Snake King – When it got dark, Helen and her son sat in the carriage and drove to the mother's hut (Gašparikova 1979: 179).

About a Brother and Sister – She came to a deep forest. ... “Your lover is in a big castle, but someone else is with him. Anyway, go there; maybe you will win him over again!” (Gašparikova 1979: 159).

About a Girl and a Prince – To say goodbye, he told the girl that he would now have to go beyond the Red Sea as punishment. ... Overnight, I took under my roof a girl who roams the world looking for her lover (Gašparikova 1979: 157).

The Enchanted Spike – Kahna began to scoop water into a jug with a sieve (Gašparikova 1979: 171).

³⁰Snake King – “Do you want to become my wife?” She replied: “Yes, I do!” (Gašparikova 1979: 178).

About a Brother and Sister – He fell in love with the girl because she was very beautiful, but also kind and smart. She stayed with him, and when she grew up, the gentleman told her that he would like to marry her (Gašparikova 1979: 170).

About a Girl and a Prince – If you swear to me that you will be mine, you may scoop water. ... “You saved me when I was enchanted, from today you are a lady here, the whole court will serve you!” (Gašparikova 1979: 156).

The Enchanted Spike – He married Kahna, they celebrated a great wedding, and the newlywed lived together happily for a long time (Gašparikova 1979: 172).

1.8 Indo-European Blind Motives

Zmago Šmitek³¹ analyzed the parallels between Indian and Slovene mythology. His article is also relevant for application on Polish fairy tales. The latter include blind motifs, e.g. the motif of a cow (sacred animal) from the Indo-European tradition, which will be the subject of further research. In the fairy tale *About a Brother and a Sister* we could find a (redefined) motif of a (bowing) tree or tree as an assistant: “That is why he once lay in an ambush near the pond and, hidden behind a tree, watched as the mother came to her son and then returned to the pond in the shape of a duck” (Gašparikova 1979: 176). Some Indo-European blind motifs³² appear in the Polish fairy tales in question, which testify to even older influences on European and thus also on Polish fairy tales, such as motifs from ancient literature.

1.9 Discussion

The discussed Polish fairy tales are related to ancient literature, but at the same time they contain specific Polish cultural elements (e.g. the names Janesh and Marusya). In addition to the attribute of beauty, the attribute of subjectivization (beautiful, kind and smart) is attributed to the fairy-tale person – Marusya, which is a more modern motif. The findings of the analysis are the following: four selected Polish fairy tales are related to the European fairy tale model and are variants of the ancient myth, but they also contain Indo-European blind motifs that will be the subject of further research.

In the future, for a more in-depth analysis of the similarities and differences between the four Polish fairy tales on the topic of the animal groom/bride or Cupid and Psyche, it makes sense to deal with a wider range of fairy tales in a more modern translation, as in this way it would be possible to better and more easily deal with the metamorphoses of folk tales. The purpose of this article is to acquaint the public with the intertextuality of Polish fairy tales about Cupid and Psyche and to contribute to the motivation for a new translation of Polish fairy tales.

³¹ ŠMITEK, Zmago. Paralele med indijsko in slovensko mitologijo: sledovi skupne indoevropske dediščine. *Studia mythologica Slavica*. [Printed ed.], 2008, 11, pp. 127-145.

³² Motifs: worship of snakes (Snake King); worship of the Sun (About a Girl and a Prince); tree cult (trunk, trees, linden, reeds); a loaf of bread (bread, spread bread); the motif of a boatman transporting souls across the sea (“to go beyond the Red Sea as punishment”); underground (the carriage drove into the water); fire chariots (gilded chariot); a handful of hay (haystack, haystack); offering food to the wind (About a Girl and a Prince); the world of the dead (“Their mother died, their father took another wife.”); big fish (The Enchanted Pike) and medicinal herbs (healing water).