

Summary

The Norwegian fairy tales by Peter Christen Asbjørnsen and Jørgen Moe are one of the most important texts in Norwegian culture. Due to their deep connection to Norwegian national romanticism, they contributed to the development of the Norwegian language as well as to the formation of the Norwegian national identity in the 19th century. As the very first fully illustrated edition was published in 1879, the illustrations from the beginning influenced the reception of the collection in question, highlighting its national character. Can we, however, assume that the nature of the fairy tale has been thus determined once and for all? And can the presence of Norwegian 'elements' in the illustrations really indicate a proper reading of these folktales? To find answers to these questions, the subject of this work raises two issues: the relation between text and picture and the presence of the Norwegian elements in the illustrations. The main aim of the dissertation is, firstly, to analyse the way each set of illustrations translates the textual (e.g. the selection of scenes and topics) elements, as well as possible changes that occurred in consecutive editions in this regard, and secondly, to determine how the artists depicted Norwegian character of the fairy tales on illustrations. By that means, it will be possible to determine how the interpretation of a fairy tales constituted in the period of national romanticism affected the later perception of the fairy tales.

The dissertation consists of four chapters. The first chapter conveys three areas: the notion of the folktale, the analytical tools, and cultural context. The first part discusses the genre of the folk tale, as well as several other related genres of oral folk art included in Asbjørnsen and Moe's collection. The following part describes the issue of the orality and presents possible research methods of the fairy tales and frame stories, and addresses to the issues related to text and image analysis in the context of book (illustrations, intersemiotic translation, multimodal analysis and the iconographical and iconological method proposed by Panofsky). The last part of the chapter presents the cultural context related the national romanticism and the notion of the national. Further, it discusses the circumstances of the publication of the Asbjørnsen and Moe's fairy tales and the concept of the collectors as well as presents the first illustrations to the fairy tales of Asbjørnsen and Moe.

The second chapter contains a textual analysis of the selected folktales. The main aim of the analysis is to determine the structure of the individual works, which will constitute one of the main reference points to the literary text in the next chapter. Due to significant differences between the genres of the folktales, the methods of text analysis have been modified depending

on the genre. In the case of magical folktales and "novella" type folktales, the method is based on the model of protagonist function proposed by Propp, while in the case of other genres, the method uses concepts from the field of narratology such as scene, summary, ellipsis, etc. were used. In addition, there was described the 'Norwegian' features and elements appearing in the plot.

The third chapter, discuss the series of illustrations depicted each of the folktales analysed in the second chapter. The main subject of the analysis is the composition of illustration, and the way in which the pictorial means translates the textual element. The main questions are: to what extent the illustration conveys the nature of the text, what significance the presented scene has for the plot of the work and how the national elements were presented? The analyse of each cycle of illustrations ends a summary which discusses, among other things, the selection of scenes and themes in relation to the structure of the entire work (literary text) ends the analyse of each series of illustration.

Chapter four constitutes a summary, that organises the conclusions from separate analyses of the textual and image layers carried in chapters two and three. The conclusions convey two categories corresponding to the issues raised in the work: the text-image relationship and the presence of the national elements in the illustrations. The very first issue is related to the differences and similarities between scenes, subjects and atmosphere chosen by each of the illustrators. It has been noticed that there are significant similarities between scenes and subjects chosen to illustrate magic tales, novella tales and others: in most cases, they were depicted as action processes, where the participants had been salience from the foreground. The scenes selected by the illustrators usually constitutes the main parts of the plot described by functions such as first function of the donor, struggle, difficult task and others. In contrast, the frame stories, possibly due to their complex structure, were presented on the illustrations in two ways: the descriptive character of the primary fabula found equivalent in symbolic structures (mainly landscapes) and the narrative character of the embedded texts (*sagn*) in scenes presenting action processes. The atmosphere, however, has undergone significant changes over time. The illustrations from the two eldest editions are characterised by realism and bright colours, those from youngest editions are unrealistic (or rather surreal), with rough modelling, and dark colours. Moreover, some of them shows elements of physical sensuality, completely absent from earlier illustrations. The issue of Norwegian character of folktales is closely related to adaptation the pictures to a specific ideology. As shows the analysis of reviews commenting on the adequacy of illustrations in later editions, the presence of "the spirit" of the folktales

(perceived most likely as a national character), was one of the main criteria for the correct (intersemiotic) translation. However, the Norwegian character, presented very clearly the illustrations from the 19th century in the form of attributes (such as folk costumes and architecture) as well as atmosphere and characters, in the illustrations from the beginning of the 20th has been toned down by contemporary realities.