

ABSTRACT

The thesis deals with shapes of the Slovene fantastic tale in the 1945-1975's and looks into the roles which have been assigned to it by its authors. The thesis assumes that during this period, there were three basic types of authorial approach: fantastic tale in the service of the state ideology, fantastic tale as a free play of imagination and fantastic tale with overlap. These three roles are analyzed on the example of nine fantastic tales, most of them being from the literary canon of the Slovene children's literature: *Udarna brigada* (Anton Ingolič), *Zgode in nezgode kraljevskega dvora* (Milan Šega), *Drejček in trije Marsovčki* (Vid Pečjak), *Moj dežnik je lahko balon* (Ela Peroci), *Strah ima velike oči* (Marjan Marinc), *Kosovirja na letišči žlici* (Svetlana Makarovič), *Potovanje v tisočera mesta* (Vitomil Zupan), *Deklica Delfina in lisica Zvitorepka* (Kristina Brenkova) and *Avtomoto mravlje* (Jože Snoj).