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FLYING HORSES AND MAGIC CARPETS. MEANS OF TRANSPORT IN SLAVIC FAIRY TALES FOR YOUNG READERS

The aim of this paper is to provide outline and classify means of transport used in fairy tales. The select corpus on which the findings are based and from which examples are borrowed includes different collections of Slavic tales for young (elementary-school) readers. As a “control group”, fairy tales found in the Grimms’ *Kinder- und Hausmärchen* will also be consulted throughout the text. Utilizing a structural approach (Propp, Apo), the main goal of the paper is to discern general structural elements (specifically, means of transport) in the tales, rather than interpret their concrete realizations.

Key words: Slavic literatures, space, means of transport, magical objects, animals, *Kinder- und Hausmärchen*

Moving in / through space i.e. displacement – whether willing or forced, independent or relying on external means – is perhaps the single most important narrative element in fairy tales.¹ In order for an encounter between the realistic (human) and marvelous – which presents a prerequisite for the genre as such – to take place, the hero must leave his initial (familiar, predictable, and, most importantly, realistic) space and set off into the proverbial wide world (cf. Lüthi 1986).² Once the home is safely left behind, the hero often finds himself in constant movement, on a perpetual journey which only ends once he has realized

¹ In the context of this paper I understand the fairy tale to be a short narrative genre characterized by temporal and spatial indeterminacy, as well as a specific relationship between the human (realistic) and marvelous (what Lüthi terms one-dimensionality – *Eindimensionalität*, 1986:10). The marvelous is not perceived as different or “Other”, and therefore fails to inspire wonder, fear, or awe in human characters.

² Throughout this paper I use the term “hero” when referring to the fairy tale protagonist. This does not mean that there are no heroines in fairy tales, nor should this decision be interpreted as an indication of the author’s lack of gender sensitivity. For the most part, the decision to use the term hero is the result of the simple fact that the protagonists of tales in the selected corpus are mostly male characters (heroines seem to prefer walking to vehicles or animals).

his happily ever after (i.e. when the narrative itself comes to an end). Fairy tale travels are realized in a myriad of ways, from the somewhat prosaic (on foot), to wondrous and imaginative (riding on the backs of birds, crossing an entire kingdom in one step with the help of magic boots, etc.). Propp addresses the issue of conquering space in his *Historical Roots of the Wonder Tale*:

The hero may, for instance, be transformed into an animal or bird and flee or fly;
he rides a bird, or a horse, or a flying carpet etc.;;
he puts on magic boots;
he is carried by a genie or a devil; he travels by boat or flying ship;
a ferryman takes him across a river;
he falls into a pit or reaches the top of a hill by using ladders, ropes, belts, chains
or claws;
he climbs a tree which reaches up to heaven;
finally, he follows a guide. (1990:309)³

In this paper, I shall examine more closely the various means of transport in Slavic fairy tales published specifically in Croatian,⁴ in collections intended for young readers (elementary school students).⁵ Many of these tales are or have at some point in time been included in compulsory reading lists for different grades of elementary school (although this was not among the selection criteria for inclusion in this paper).⁶ Some collections even explicitly state this purpose on the books covers and/or initial pages.⁷ It is interesting to note how the same overall aim

³ Quotations from Propp's book have been taken from the Croatian translation (my own translation into English).

⁴ To avoid confusion – as well as the excessive use of parentheses – I have provided a list of individual tales cited in the paper in Appendix (“Tales Cited”). The list includes both their original titles in Croatian, and my own translations into English. English translations of the titles of the collections are included in the bibliography.

⁵ My goal was to encompass the narrative traditions from as many different Slavic peoples as possible, which prompted me to include Dizdar's *Narodne pripovijetke iz Bosne i Hercegovine* (Folk Tales from Bosnia and Herzegovina, 1955) to my corpus. Although this collection is not specifically aimed at young readers, it was the only collection of Bosnian and Herzegovinian tales that I could find.

⁶ Most of the collections prepared with young readers in mind tend to use the same tales. “The Frog Maiden”, “The Little Fairy”, and “The Child With Seven Candle Holders” being the most popular. “The Frog Maiden” is found in eight of the fifteen collections that were analyzed for the purposes of this paper. “The Little Fairy” and “The Child With Seven Candle Holders” appear in seven collections. It would be quite interesting to look into the motives guiding the selection of tales, and establish why these particular tales are considered to be most suitable for children, and the most representative of oral literature.

⁷ *Drvo nasred svijeta* (The Tree at the Center of the World, ed. Bošković-Stulli 1960) is defined as obligatory reading for the fifth grade, and *Što nikad nije bilo* (What Never Was, ed. Bošković-Stulli 1986) and *Narodne priče* (Folk Tales, ed. Hrnjević 1980) for sixth-graders. Collections which are designated as obligatory reading, but do not specify the target age group or grade, include: *Hrvatske narodne priče* (Croatian Fairy Tales; ed. Javor 2008; ed. Mihanović-Salopek 2003), *Hrvatske usmene priče* (Croatian Oral Tales; ed. Belčić 2002, ed. Pandžić 2004), *U svijetu snova* (In

(familiarizing young readers with national oral traditions) leads to quite disparate editorial strategies. Some editors opt for linguistic interventions (“translating” the text into contemporary Croatian) to make it more accessible to their target audience,⁸ while others refrain from interfering with the texts at all, because they feel readers would profit from exposure to the stylistic and linguistic (archaic language, dialects) varieties of their “mother tongue”.⁹ To a large extent, the assumed interests and characteristics of the implied reader also guide the selection process, dictating which tales will be included in the collection. For instance, Zalar explains that he decided against tales featuring “brutality, violence and crimes” (1997a),¹⁰ because these would be inappropriate for children’s eyes. Some collections also provide information regarding exact locations (regions) where individual tales were recorded. All of the collections included in the corpus have been published in the second half of the twentieth, and beginning of the twenty-first century. I have deliberately avoided anthologies and similar (more “scholarly”, if you will) collections, and focused on collections of a more popular character. As a kind of “control group” for my observations, I have selected fairy tales collected by the Brothers Grimm and published in their *Kinder- und Hausmärchen*.¹¹ I shall refer to these sporadically, primarily to test, support, or contrast conclusions made on the basis of my primary corpus.

An Outline for the Classification of Means of Transport in Slavic Fairy Tales

Although marvelous creatures and occurrences are among the distinguishing features of the fairy tale genre, the majority of fairy tale travelers move about in a most mundane fashion: namely, on foot. I have not included this type of movement in any of my classifications, as it is of no particular narrative interest. My primary focus is on the external means which enable characters to conquer space.¹²

the Land of Dreams, 1967).

⁸ Javor 2008, Pandžić 2004 and Zalar 1997.

⁹ Mihanović-Salopek 2003 and Kekez 1985.

¹⁰ I have provided my own translations for all quotations which are not available in English.

¹¹ The Grimm collection has been chosen mostly for its great popularity and influence on popular perception of the fairy tale genre. Jolles goes even so far as to claim that the fairy tale as we know it today was first described by the Grimms, and that their collection provides a model for the genre (2000:202-3).

¹² The select corpus contains several instances of partial (having rubbed himself with magic weeds the hero of “Animal Language” grows wings) and full zoometamorphoses (apprentices to devils and magicians in “The Devil’s Trade” and “The Devil and His Apprentice” learn how to change into animals). However, these, still fall into the category of independent (self-reliant) means of transport and as such do not fall within the scope of this discussion.

Since they are mostly used by human characters, it seems logical to begin a classification of means of transport by looking at their relation to humans. Based on this criteria, we can distinguish between means which exist independently of humans and are appropriated by them for the purpose of transportation. I shall refer to these as *organic* means of transportation. On the other hand, some means are created by humans and do not exist independently in the natural environment. By contrast, these might be called *mechanical* or *artificial*. Both organic and mechanical means of transport can be either realistic or marvelous: we may thus speak of realistic organic (e.g. horses), realistic mechanical (e.g. ships, carriages), marvelous organic (e.g. winged horses) or marvelous mechanical (e.g. magic boots) means of transport.

Having made these initial remarks, I shall now proceed to examine in more detail each of the aforementioned types and illustrate them using examples from select tales.

Organic means of transport

Considering their close relationship with human beings along with their “inevitable presence” in all aspects of human development (Visković 2009:10), the frequency with which animals feature in various literary genres should not come as a surprise.¹³ According to Thompson, animal helpers in oral narratives around the world surpass their human counterparts in both number and importance (Thompson 1977:55). The fairy tale is no exception: apart from *ordinary* (realistic, non-marvelous) animals, its narrative world is also inhabited by those endowed with supernatural features and/or abilities. Below, I shall refer to the latter as *marvelous animals*. These may be further distinguished according to the specific nature of their marvelous characteristics and/or abilities. Animals which possess human traits such as speech may be referred to as *anthropomorphs*, while those which possess supernatural (magic) abilities such as metamorphosis or the ability to perform spells might be termed *magic animals*. Finally, I shall use the term *fantastic animals* to refer to such animals which do not display magic abilities, but are endowed with supernatural physical features, such as golden hair or wings. It should be noted that the three categories are not mutually exclusive, i.e. the same animal can, for instance, possess both the ability to speak and change shape (as demonstrated by the fox in “Father’s Vine”). Apart from marvelous animals, tales in the selected corpus feature other marvelous creatures which carry the hero or assist his spatial movements in some other way. These creatures are either zoomorphic (e.g. dragons) or “completely supranormal” (Apo 1995:225),

¹³ Some of the shorter narrative forms feature almost exclusively animal characters (e.g. animal tales, fables).

for instance, fairies, the It, Baš Čelik, etc. They exist either independently or as servants – captives summoned by using a magic object (e.g. by opening a box in “Right and Wrong”, or by turning a ring in “The Magic Ring”).

Animals which most frequently assist the hero in conquering distances in the selected corpus are horses (these will be discussed separately) and birds (most notably eagles). Other animal species are, for the most part, reduced to individual occurrences. Due to its size and speed, the rabbit is particularly suited to the needs of miniature creatures, for instance a dwarf or *ćoso*¹⁴ who is but a few inches tall. The witch in “The Tree at the Center of the World” rides a flying goat, while the hero (the king’s youngest son) travels on the back of a ram. Several tales feature a donkey as a means of transport (“The Embroidered Scarf”, “The Prince and the Giant’s Daughter”, “Animal Language”). Roosters are commonly used by zoomorphic characters such as frog brides (“The Frog Maiden”) or hedgehogs (“King’s Son-in-Law, the Hedgehog”). In “Will and Knowledge Shall Not be Cudgeled” the hero rides a curious hybrid creature: a giant golden duck with the claws of an eagle and the crest of a rooster. It should also be noted that fairy tale protagonists do not have exclusive rights to the services of animals: other (often marvelous) characters, as well as villains, also rely on animals to move about.

“The Bird-Maiden with Golden Feathers” contains a unique example of an organic means of transport. Following orders from his future father-in-law, the hero kills his horse and is subsequently sewn up into its hide. Shortly after a bird arrives, lifts the hide containing the hero and carries it onto a mountain (K1816.1. Hero sewn up in animal hide carrg by bird).¹⁵

Horses

The animal most frequently used for transportation purposes in Slavic tales is the horse. This fact in itself is by no means characteristic of Slavic tales alone, as the horse features with noted frequency in different genres, cultural contexts, and narrative communities. This is certainly not surprising given the fact that this animal was the primary means for all types of land transportation in Europe until the end of the 19th century (Visković 2009:245). In addition, as Visković suggests, the horse is the animal which may be said to have “exerted the single most powerful influence on human civilization” (2009:238). However, what does make for a distinguishing feature are the specific characteristics of the Slavic fairy tale horses, their narrative role, as well as the nature of relationships between the horses and their riders. A glance at fairy tales included in Grimms’ *Kinder- und Hausmärchen* shows that most of the horses found therein are ‘ordinary’ (do not

¹⁴ *Ćoso* is a Turkish word referring to a man who cannot grow a beard (Klaić 2007:253).

¹⁵ Motifs cited according to Thompson’s *Motif-Index* (Vol. 1-6, 1955-1958).

possess extraordinary characteristics or skills), and their role is strictly utilitarian. On the other hand, horses featured in the selected corpus of Slavic tales are often differentiated by color, name, or individual features and abilities. In addition, the horse – hero relationship is not based on an “economic principle”, but rather on emotion (cf. Visković 1997:11, 13), since the heroes lavish care, attention and devotion on their pets. For example, Prince Bajaja kisses the neck and forehead of his horse and cannot bear to part from it. In the Slovak fairy tale “Of the Fiery Bird and the Sea Maiden” the hero does not forget the four-legged companion who helped him ascend to the throne, and orders that it be given the best care and attention.

A special type of relationship is implied by the motif of simultaneous birth (e.g. “Hero on the Golden Horse”),¹⁶ and the motif of the horse of extraordinary speed and/or strength that can only be overcome by an equally extraordinary hero (F618.1. Strong hero tames ungovernable horse). Avgar in “The Golden Children” is such a horse: it is the wisest of horses because it has been bred by fairies. With Avgar’s help, the hero of the story is able to perform fabulous feats which will (presumably) go on to become the stuff of legends (Dizdar 1955:86). Strong and often supernatural links between the horse and its rider are not reduced to heroes alone, but may also be noted in the case of fairy tale villains. For instance, Ateš Periša draws his strength and immortality from his three-legged horse. The only way the hero of the tale can defeat this villain is by obtaining a horse which has been foaled by the same mare that gave birth to the horse of Ateš Periša, but which surpasses it in both size and strength. Once the hero is on the horse, his strength becomes so great that “he can lift with one finger what Ateš Periša can barely hold with one hand” (Dizdar 1955:17). The horse Koschei the Immortal (*Koschei Bessmertny*) receives as payment for his service to Baba Yaga is not only incredibly fast, but also possess the ability to speak and can sense from afar that Tsarevich Ivan is trying to get away with the beautiful Maria Morevna.

Given the fairy tale’s preference for the general (abstract) rather than the particular (cf. Lüthi 1986), the lack of concrete (individual) animal names in the select corpus does not come as a surprise.¹⁷ However, despite their anonymity (i.e. lack of names), horses in individual tales are frequently distinguished by their physical features or abilities. The narrative logic behind the selection of such distinguishing features is comparable to the underlying logic behind naming animals. Brozović Rončević and Čilaš Šimpraga claim that names given to animals usually refer to some physical feature, such as “color, appearance and quality of hair, fur or feathers, distinctive features on the head, eyes, ears, neck, legs, tail, or body, size, date of birth etc.” (2008:45). Similarly, fairy tale horses are differentiated according to the following criteria:

¹⁶ D1868.1. Broken-down nag becomes magnificent riding horse.

¹⁷ The select corpus contains only three horse names, one dog, and one cat name.

a) *appearance, external features:*

- hair quality
- number and quality of legs: three-legged horses, lame horses
- aesthetics: the transformation of skinny mangy nags into beautiful steeds is a common motif¹⁸

b) *hair color:*

- white (“whitey”, “swan”), black (“raven”), copper, silver, golden, ashen, bay (*kulaš*), chestnut (*alat*), gray (*zelenko*)

c) *special characteristics and abilities:*

- extraordinary speed / strength / ability to jump over obstacles
- eternal youth
- ability to walk on water
- extraordinary rapid growth
- ability to fly (this, however, does not necessarily imply the horse has wings!)¹⁹
- extraordinary courage and truculence (the *čarka* horse)²⁰
- ability to speak

d) *name:*

- *Tatoš* (“The Cursed Maiden”)²¹
 - *Avgar* (“The Golden Children”)²²
 - Loathsome (*Nakarada*) (“Father and His Daughters”)
- (cf. Brozović Rončević and Čilaš Šimpraga 2008:45-53)

Nolens Volens: Helpers and Kidnappers

According to Propp, characters in fairy tales may be divided into two “camps”, so to speak, depending on whether they support (as helpers, donors) or hinder the hero’s endeavors (1982:86-93). The same may be said for creatures which act as a means of transport. Numerous animals or marvelous creatures carry the hero to underground chambers or far-away kingdoms in order to express gratitude or return a favor (B350 – B399. Grateful animals). In some cases they are directly carrying out a hero’s command. On the other hand, transportation may be performed contrary to the hero’s will (violent transport). The most frequent type of violent transportation found in the corpus under consideration is kidnapping.

¹⁸ D1868.1. Broken-down nag becomes magnificent riding horse.

¹⁹ Thompson points out that the flying horse (B41.2) is “sometimes represented as having wings, sometimes as going through the air by magic” (1955:368).

²⁰ *Čarka* is a Turkish word designating a skirmish, or the beginning of a battle. The *čarka* horse (or skirmish horse) is thus a horse participating in a skirmish, or, in a more general sense, a battle horse (Klaić 2007:243).

²¹ *Tatoš* is a Slovak word designating a steed or battle horse (*Lingea vel’ký slovník* 2008:1329).

²² The name *Avgar* probably derives from the Turkish word *ava* or *hava* which means ‘air’; the name may stem from the fact that the horse in question can fly and has been bred by fairies.

Animals in fairy tales often take on a variety of roles: they feature as donors of magical objects, “rescuers, advisers, guides, drivers, performers of the hero’s deeds” (Apo 1995:232), etc. The fox, for instance, may be found in a wide range of roles: as an adviser, helper, messenger, even a means of transport (the hero can ride on the fox’s back or even, as in the Grimms’ “The Golden Bird”, on its tail – cf. Uther 2006:151-52). However, they rarely feature as kidnappers, as this role is for the most part reserved for marvelous creatures. Dragons, devils, or winged creatures such as Baš Čelik, Ateš Periša or Koschei the Immortal most frequently play the role of kidnapper in instances of violent transportation. Natural phenomena feature as both helpers and villains: the wind in “The Three Kingdoms: Bronze, Silver and Golden” snatches the young queen from her home. In “The Seven Ravens” it helps the heroine in her search for her lost brothers.

I shall now turn to mechanical means of transport. Natural phenomena and celestial bodies will not be viewed separately as they do not feature frequently in the role of means of transport. In addition, everything that has so far been said about various organic means of transport (double role of helper and kidnapper) applies to this sub-category as well.

Mechanical Means of Transport

The category of mechanical means of transport includes various vehicles, i.e. objects specifically intended for transportation (carriages, ships, etc.), as well as a variety of objects (both decorative and utilitarian) which possess certain marvelous features that enable them to affect the hero’s spatial position (D1520. Magic object affords miraculous transportation). As is the case with animals, fairy tale vehicles can also be either ordinary or magical.

When traveling on land or sea, heroes often resort to various vehicles. Land travels are usually undertaken by means of a cart (particularly among characters of lower social standing) or carriage (used in most cases by characters of higher social standing, especially if the carriage is golden). As in the case of animals, vehicles are also at the disposal of non-human characters: the tale “The Seven Ravens”, for instance, features the Sun riding around in a carriage. The same tale contains the motif of a horseless carriage which the hero has to construct in order to win the hand of the princess.²³ Rafts and boats are used to cross smaller bodies of water such as rivers or lakes. More ambitious naval ventures such as sea crossings require more elaborate vehicles, such as ships. However, the sea in fairy tales usually features as the archetypal “space of threat” (Duda 1991:69), as

²³ Maja Bošković-Stulli suggests that the motif of the horseless carriage may be interpreted as an anticipation of future technological achievements, a kind of collective dream which future generations brought to life (1986a:8; cf. Đurić 1957:8).

most journeys end in shipwreck. In “The Glass City” the hero’s boat is wrecked against the cliffs. A similar fate befalls the young prince in “The Prince and the Giant’s Daughter” who survives by holding on to a floating board. As punishment for her illicit pregnancy, the king’s daughter and the unwitting father of her child are placed on a ship “without mast or sail” and set adrift on the open sea (“Fairies Grant the Lad Fortune”).

Propp claims it would be almost impossible to find an object which has not been appropriated by the fairy tale and given magical attributes. This claim is supported by an extensive list:

[...] clothes (cap, shirt, boots, belt) and jewelry (ring, hairpin), tools and weapons (sword, cludgeon, stick, bow, gun, whip, bat, rod), various bags, sacks, pouches, containers (barrels), animal parts (hair, feathers, teeth, head, heart, testicles), musical instruments (whistle, horn, fiddle, violin), items used in everyday life (fireplace, flint, towel, brush, rug, bench, mirror, book, cards), drinks (water, herbal potions), fruits and strawberries. (Propp 1990:293)

According to Apo, all such magic (fantasy) objects fall into one of the following categories: “1) means of transport, 2) means of combat, 3) informative objects, 4) wealth-producing objects, 5) objects capable of fulfilling wishes” (1995:236). A prominent place among these belongs to magical objects used for transportation purposes. These enable the hero to conquer large distances almost effortlessly, and find himself at a desired destination in the blink of an eye (Lüthi 1986:28). The hero of “The King’s Daughter the Witch” acquires three marvelous objects: shoes which enable their wearer to “cross seven miles in one step” (Javor 2008:10), a hat that makes him fly, and an invisibility cloak which instantly transports him to wherever he wishes to be. Magical objects such as these enable their users to move without moving or, to borrow a phrase from Duda, travel without traveling (cf. 1991). Thinking about a particular place and wishing to be there is enough – the subsequent dislocation is instantaneous and effortless. The giant’s daughter moves quickly through space thanks to a pair of boots which enable her to complete an hour’s journey in one step (“The Prince and the Giant’s Daughter”). One step made in magic boots mentioned in “The Snake Bridegroom” conquers the distance of an entire kingdom. The heroes in “The Glass City” and “The Magic Ring” ride on flying carpets.

Apo notes that despite their fantastic qualities, these objects are, for the most part, “used in the tale for the same purpose as in reality: a ship for sailing in (...), a sword for killing, a tablecloth for eating off” (1995:239). Their extraordinary qualities are evoked via metonymy, i.e. “by emphasizing attributes that are naturally associated with them – the ship’s domain is extended, the ability of the sword to kill is increased” (Apo 1995:239), etc. In other words, a ship, for instance, still serves its primary purpose (crossing bodies of water), but what distinguishes

it from “ordinary” (regular) ships is its extraordinary speed, the ability to fly, or to move on land as well as water.

Concluding remarks

Through close reading of Slavic fairy tales published in a limited number of collections mostly aimed at young readers (elementary school students), I have devised a model for a possible classification of means of transport. Utilizing a structural approach proposed by Propp, I have discerned several categories of fairy tale means of transport: organic and mechanic (artificial), ordinary and marvelous. The majority of the paper is dedicated to examining individual categories, their characteristics and narrative functions. While the select corpus contains a myriad of narrative elements which reveal something about the cultural, historical, and geographical specificities of the narrative communities in which the tales were first created, or which took part in their transmission (cf. Javor 2008a:5), we may safely assume that the categories of means of transport described in this paper may *a priori* be applied to other corpora as well. However, it should be noted that the utilization of a structural approach results in classifications which, for the most part, rely on ideal types and categories. A closer inspection of concrete realizations (textual instances) of types of means of transport described in this paper, may reveal the existence of some kind of intermediate structural elements between concrete texts and abstract concepts. However, I leave this for some future paper or researcher.

Appendix – Tales Cited

- “Animal Language” (*Nemušti jezik*) – in: *Croatian Oral Tales* (ed. Belčić 2002), *Folk Tales* (ed. Hrnjević 1980).
- “Ateš Periša” (*Ateš Periša*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “Baš Čelik” (*Baš-Čelik*) – in: *In the Land of Dreams, Folk Tales* (ed. Kekez 1985), *Croatian Oral Tales* (ed. Zalar 1997).
- “Ćoso rides a rabbit” (*Ćoso na zecu*) – in: *The Tree at the Center of the World* (ed. Bošković-Stulli 1960), *Croatian Oral Tales* (ed. Pandžić 2004).
- “Fairies Grant the Lad Fortune” (*Vile malom dale sreću*) – in: *Croatia Oral Tales* (ed. Zalar 1997).
- “Father and His Daughters” (*Otac i njegove kćeri*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “Father’s Vine” (*Očev trs*) – in: *Folk Tales* (ed. Kekez 1985).

- “Hero on the Golden Horse” (*Delija na konju zlatnomu*) – in: *What Never Was* (ed. Bošković-Stulli 1986).
- “Maria Morevna” (*Marija Morevna*) – in: *Russian Fairy Tales* (ed. Varošaneć 1990).
- “Of the Fiery Bird and the Sea Maiden” (*O ognjenoj ptici i morskoj djevojci*) – in: *The Golden-Haired Maiden* (ed. Němcova 1956).
- “Prince Bajaja” (*Princ Bajaja*) – in: *The Golden-Haired Maiden* (ed. Němcova 1956).
- “Right and Wrong” (*Pravda i krivda*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955), *Folk Tales* (ed. Kekez 1985), *Croatian Folk Tales* (ed. Mihanović-Salopek 2003).
- “The Bird-Maiden with Golden Feathers” (*Djevojka-ptica zlatnog perja*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “The Child With the Seven Candle Holders” (*Dijete sa sedam svijećnjaka / Dijete sa sedam čiraka*) – in: *The Tree at the Center of the World* (ed. Bošković-Stulli 1960), *What Never Was* (ed. Bošković-Stulli 1986), *Oral Stories from Croatia* (ed. Pandžić 2004), *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955), *The Enchanted Rooster* (ed. Skok 1990), *Folk Tales* (ed. Kekez 1985), *Oral Stories from Croatia* (ed. Zalar 1997).
- “The Cursed Maiden” (*Ukleta djevojka*) – in: *The Golden-Haired Maiden* (ed. Němcova 1956).
- “The Devil and His Apprentice” (*Đavo i njegov šegrt*) – in: *Folk Tales* (ed. Kekez 1985).
- “The Devil’s Trade” (*Vražji zanat*) – in: *The Tree at the Center of the World* (ed. Bošković-Stulli 1960) and *What Never Was* (ed. Bošković-Stulli 1986).
- “The Embroidered Scarf” (*Vezena marama*) – in: *In the Land of Dreams* (1967), *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “The Frog Maiden” (*Žabica djevojka / Žabica divojka / Žabica kraljica*) – in: *Croatian Oral Tales* (ed. Belčić 2002), *What Never Was* (ed. Bošković-Stulli 1986), *Croatian Fairy Tales* (ed. Javor 2008), *Folk Tales* (ed. Kekez 1985), *Croatian Folk Tales* (ed. Mihanović-Salopek 2003), *Croatian Oral Tales* (ed. Pandžić 2004), *The Enchanted Rooster* (ed. Skok 1990), *Croatian Oral Tales* (ed. Zalar 1997).
- “The Glass City” (*Stakleni grad*) – in: *The Tree at the Center of the World* (ed. Bošković-Stulli 1960), *Croatian Oral Tales* (ed. Pandžić 2004), *Croatian Oral Tales* (ed. Zalar 1997).
- “The Golden Children” (*Zlatna djeca*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “The King’s Bold Son-in-Law” (*Ćelo carev zet*) – in: *Folk Tales from Bosnia and Herzegovina* (ed. Dizdar 1955).
- “The King’s Daughter the Witch” (*Kraljeva kći vještica*) – in: *Croatian Fairy Tales* (ed. Javor 2008), *Folk Tales* (ed. Kekez 1985), *The Enchanted Rooster* (ed. Skok 1990), *Croatian Oral Tales* (ed. Zalar 1997).
- “The King’s Son-in-Law, the Hedgehog” (*Jež kraljev zet / Kako se je jež oženio*) – in: *Croatian Fairy Tales* (ed. Javor 2008), *Croatian Oral Tales* (ed. Zalar 1997).

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LETEĆI KONJI I ČAROBNI TEPISI. SREDSTVA PROSTORNOG IZMJEŠTANJA U SLAVENSKIM BAJKAMA ZA MLADE

SAŽETAK

U članku se kroz analizu odabranih tekstova iz zbirke *narodnih* bajki slavenskih naroda (poglavito Hrvata, Bošnjaka, Rusa, Čeha i Slovaka) iznosi nacrt klasifikacije sredstava prostornog izmještanja u bajkama. Krećući se uglavnom unutar okvira strukturalističkog pristupa (Propp, Apo), nastoje se opisati pojedine kategorije u koje je moguće svrstati sredstva (bilo živa, bilo neživa, čudesna ili "obična") koja pomažu junacima/kinjama bajki pri svladavanju prostornih udaljenosti. Pritom se nisu interpretirale konkretne (tekstualne) manifestacije strukturalnih elemenata i njihovih povijesnih i kulturnih specifičnosti. Odabrani korpus uglavnom uključuje zbirke namijenjene mlađoj čitalačkoj publici (u prvom redu osnovnoškolicima).

Ključne riječi: slavenske književnosti, *Sabrane bajke i priče* braće Grimm, prostor, prostorno izmještanje, prijevozna sredstva, čarobni predmeti, životinje.