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Journey is cognition: about the concept of travel and the typology of travellers in Croatian Tales of Long Ago¹

Abstract

Following the theory of conceptual metaphor (Lakoff and Johnson 2015) which indicates the connection between language and opinion, the interpretation of the fairy tale journey in *Croatian Tales of Long Ago* by Ivana Brlić-Mažuranić, placed in the literary-theoretical and literary-historical context of a fairy tale (Težak 1997, Bošković-Stulli 2012, Propp 2012, Winter 2001), encompasses the process of understanding unknown things using known ones. The concept of journey, functionally adaptable to the different semantic matrix of the narrative text (Duda 1998), presupposes knowledge of journey as a culturally conditioned category with constructed meanings: departure, return, transformation, search, exploration, adventure, punishment, penance, temptation, obstacles, maturation, staying, cognition, misfortune, end, joy, etc. By connecting the two conceptual domains, the source one and the target one, the possibility of perceiving their ontological correspondence opens up. In addition to the fact that the journey presupposes the crossing of semantic fields in the bodily sense (Lotman 2001), it is interpreted through the prism of a metaphorical journey whose ultimate goal is to reach certain cognitions. The reasons that motivate Propp defined heroes – seekers and

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victims - to go on a journey are different, and they are motivated by a lack, material or spiritual. The concept of journey, realized in the fairy tale opus *Croatian Tales of Long Ago* as a journey through the celestial, terrestrial and underground/underwater world, is functionally realized through subordinate ontological metaphors of escape, temptation, staying, departure or return. The superior conceptual metaphor journey is cognition/ journey is maturation, derived from spatial topography and semantic changes inscribed in it by literary heroes - travellers, proves their ontological status summarized in gaining or confirming a highly ethical worldview realized by travel.

Keywords: fairy tale, identity of a literary hero - traveller, conceptual metaphor, *Croatian Tales of Long Ago*, journey

INTRODUCTION

Reading *Croatian Tales of Long Ago* through the prism of journey as an archetypal literary theme is close to having a renewed interest in the phenomenon of journey within the cultural theories of the humanities and social sciences. The theme of journey in children's literature is an unavoidable narrative construct in genre-diverse texts, with the study of travel in literature is being approached from different theoretical points of view. Dean Duda states that it is the journey that is functionally adaptable to each semantic matrix of the narrative text. It appears as: "[...] return, transformation, search, exploration or maturation, and can take the form of interpretation of the symbolic or allegorical structure of the world, the lives of saints, pilgrimages, the process of cognition and social analysis" (Duda 1998, 43). The theme of journey within the genre convention of a fairy tale is the default category. Following Lüthi's and Propp's stylistic and morphological definitions of the fairy tale, the course of events is important for its genre definition, "[...] with an emphasis on the hero as a journeyman among the worlds, and on the miraculous helper and his gift" (Bošković-Stulli 2012, 285). Detoni Dujmić (1998, 171) emphasizes the importance of journey in *Tales* by emphasizing that

(...) in most of Brlić's prose the main actants act (...) as participants in the old picaresque genre: they are nostalgic travellers who are subjected to demanding rituals of growing up and maturing. Their wanderings are motivated by

injustice, loneliness, sadness, curiosity (they never travel for revenge or hatred), and the main driver of the journey is – thought.²

D. Težak and S. Težak (1997) also highlight, in addition to the inevitable ethics, the strong desire of the characters to go on a journey, interpreting it as the initiator of the action, while noticing the purposefulness of the journey in returning to their ancestral home or settling down in the newly built one.

Every literary journey, and especially the journey in fairy tales, is filled with unusual, miraculous events. Apart from the fact that the journey can be understood in the bodily sense as crossing “semantic fields” (Lotman 2001, 318), a change of location with different goals, it can also be viewed in the sense of a spiritual, metaphorical journey whose end goal is to come to certain enlightenment. In doing so, narrative constructs are also read in their connotative meaning as an upgrade of spatial topography. Starting from Friedrich’s claim that “metaphor has always served the poetic change of the world” (1985, 220), questioning its role in *Croatian Tales of Long Ago* led us to read different semantic fields through the prism of togetherness into a framework that gives them new meaning (Stamać 1983), changing oneself and the world one travels. Since the Tales are original in their structural features, and the space through which literary heroes move is unique, far more complex than the space and narrative structure of a folk tale, recognizing the metaphor of travel is also a recognition of the poetic features of neo-romanticism and secession (Zima 2001), during which the spatial imaginarium, with a series of stylized topos and characters, imposes itself as a place of finding poetic details in metaphors which enable “understanding and experiencing one kind of thing through another.” (Lakoff and Johnson 2015, 5). Not looking at it, therefore, only as a figure of words, but as a pattern of thought, we place metaphor in the context of cognitive linguistics with the intention of perceiving metaphorical concepts and understanding unknown things using known ones. Moved from the realm of language to the realm of thought, conceptual metaphor

2 In the light of the relationship between the basic text and the mythical intertext, the author sees initiation, which is the result of journey, as an important indicator of the summary effectiveness of the mythical intertext, stating that travellers learn the principles of ethical duty (Detoni Dujmić 1998, 174).

is a prerequisite for understanding “concrete linguistic (metaphorical) utterances.” (Hajdarević and Periša 2015, 290).

That the journey and the fairy tale structure are in a strong connection is confirmed by Propp’s famous *Morphology of the Folktale* (2012), in which one aspect of the journey (departure) is the first function of the event structure of the fairy tale itself: “Moving away from the home of one family member” (36). With Propp, this becomes a precondition for the plot, i.e. the real departure of the hero, which enables the further development of the event structure. It is this departure of the character (journey) that forms the backbone of the entire narrative structure in which the author discerns two types of travellers / heroes: “seeker heroes and victimised heroes” (Propp 2012, 47). The journey in *Croatian Tales of Long Ago* can also be read in the wake of the aforementioned Lotman’s (2001) interpretation of artistic space and plot. The author argues that the boundary is the most important topological feature that organizes the spatial structure of the text, and which divides the entire space of the text into two that do not intersect. According to him, the basic characteristic of a border is its impermeability, and the way in which the border divides the text is its fundamental feature. He places special emphasis on the diversity of the internal structure of each subspace and the impermeability of the said boundary³. He closely connects the notion of artistic space with the notion of a plot with the notion of an event by moving a character across the border of the semantic field. Accordingly, as the inevitable elements of each plot, with a semantic field divided into two mutually complementary subsets and an impenetrable boundary between these subsets, he sees an active hero who crosses the boundary, overcoming an obstacle while passing from one semantic field to another. It is in this transition that Dean Duda sees, at the elementary level, the most accurate definition of travellers and journey (2012, 49), which is also the central interest of the work. One must certainly take into consideration the fact that most fairy tale discourse supports the notion of journey as a punishment, necessity or a certain penance, i.e. every departure

3 Lotman especially emphasizes the space of the fairy tale, which is divided into a house and a forest with a clearly marked border between them. He states that the heroes associated with the forest cannot penetrate the house because they are firmly bound to their space, as well as the fact that the miraculous and terrible events are connected exclusively with the area of the forest (2001, 308).

from home, according to Lotman – the home space, is going to a place of a certain temptation or hardship, a place which in the end is not pleasant, so at the end there must be a return as the end point of the journey, a point after which further movement is impossible.

Speaking of the act of travel itself, it should be noted that in *Croatian Tales of Long Ago* there is a lasting emphasis on the dominant moments of transformation of the character who undertakes the journey, so we must talk of the metaphorical / spiritual dimension of journey in accordance with its physical / real equivalent.⁴ In almost every fairy tale, one goes somewhere, embarks on a journey for various reasons, “[...] where journey is sometimes a search for one’s own identity” (Plejić Poje 2010, 74). It is also important to emphasize that the author’s travellers largely on return (although return is sometimes not the point at which the journey ends) bring significant ethical capital, a certain calm, balance and fulfilment, which ultimately ends the journey / quest. From the above theoretical considerations, it is possible to offer a register of travelling characters, as well as a typology of spaces, with narrative stations in *Tales*, where the term traveller means active characters who move from one semantic field to another.

THE CONCEPT OF JOURNEY AND TYPOLOGY OF TRAVELLERS

In the context of cognitive linguistics, the concept of journey presupposes our knowledge of journey as a culturally conditioned category with constructed meanings: departure, return, transformation, search, exploration, adventure, obstacles, maturation, staying, cognition, penance, temptation, obstacles, misfortune, end, joy, gaining insight, etc. By connecting the two conceptual domains, the source one and the target one, the possibility of noticing their ontological correspondence opens up.

There are a number of reasons that motivate the heroes of the *Tales* to go on a journey, and most of them are characterized as a certain Propp’s “lack” (Propp 2012, 45) often realized as a material or spiritual shortcoming, curiosity, self-belief or extreme necessity that leads the characters to leave home; it is

⁴ A similar procedure occurs with Hlapić, for whom the journey serves not only as a change of location, but also as a growth or search for one’s own identity, as the authors Marot Kiš and Palašić (2015) warned.

precisely the motif of the journey that conditionally typologies them to Propp's "heroes-seekers and heroes-victims. Here, for the purposes of the paper, we will reformulate the terms seeker hero and victimised hero into traveller seeker and traveller victim. With the development of the narration, sometimes the same hero gradually changes from the "seeker" to the "victim", which we justify with Propp's idea that an individual character can perform several functions within the fairy tale structure. All the complexity of the artistic world of Ivana Brlić-Mažuranić's fairy tales should be taken into account, which is essentially reflected in the subtle design of the characters, and vivid examples of such functional transformations are the characters of Potjeh and the fisherman Palunko. On this trace, we understand the initiation journey of the immature Potjeh as a constructional element of the narrative structure of the fairy tale "*Kako je Potjeh tražio istinu*" (*How Quest Sought the Truth*). In the narratological key, Potjeh's ignorance (impossibility of knowing the truth) is interpreted by Propp's notion of lack as one of the aspects of opponent's inflicting harm to the hero, which also triggers the plot, that is, Potjeh's decision to go on a journey. The obstacles in his path are the tiny Bjesovi, "archetypal symbols of youthful immaturity" (Detoni Dujmić 1998, 173), which during the narrative transform him from a traveller seeker to a traveller victim.⁵ Potjeh's decision to leave was not an easy one⁶, but it was necessary for him because it was guided by a youthful conviction of the rightness of the act. Old man Vjest, on the other hand, thanks to his wisdom and life experience, still recognizes the situation and, as a sign of understanding and approval, kisses him before leaving, which begins the real journey of the immature Potjeh: " - What good is that truth to me, son, when I, a grey-haired old man, can die three times while you find it? [...] But Potjeh answers: - I'm going, grandpa, because I think that is fair" (Brlić-Mažuranić 2011, 19). If we interpret

5 It should be emphasized that the function is preceded by a preparatory function in which the victim allows itself to be deceived and thus helps the enemy, Propp calls it complicity (2012: 40), and we attribute it to Potjeh's youth / naivety, which in relation to old age / wisdom actualizes the "mythical vitalism" (Detoni Dujmić 1998, 174) as an important plot of the fairy tale. It is preceded by the initial function of temporary "removal from home" (Propp 2012: 36), which is also an incentive to harm the hero and his departure. Detoni Dujmić (1998) characterises Potjeh's temporary distancing from home by an experimental, unsuccessful pre-journey with his brothers to the sun god Svarožić.

6 "Potjeh on the other hand is really sad for his grandpa, and a little, a little, he would change his mind on the doorstep and stay with his grandfather. But then he forcefully broke away, as he had decided, and went up the mountain." (Brlić-Mažuranić 2011, 20).

the motive that drives Potjeh on the journey as a conceptual metaphor of spiritual shortcoming (ignorance), then Palunko's primary motive for the journey bears a material sign. In the complexity of the narrative structure, Palunko is transformed in many ways: from the traveller seeker (of material treasure), through the traveller victim (of his own delusion)⁷, to the traveller seeker (of spiritual treasure). His urge for a journey is balanced by a woman who travels motivated by the belief in the correctness of her actions, i.e. by extreme necessity, because only a search can save her family. In this way, she positions herself as the central character / traveller whose search and doubts on that path are shown by the fairy tale structure. As a typical traveller seeker, moving from the private to the public sphere, the woman ultimately succeeds in her intention by reuniting her family. Immersed in the "patriarchal imaginary" (Duda 2012: 53), she travels because of the man, facing the ultimate goal, while travel alone is just a secondary act. The whole fairy tale actually develops on the basis of the opposition of the value system of male-female relations. Thus, her journey becomes a metaphor of search, and within male-female dualism and an act of "acquiring female power" (Plejić Poje 2010, 85), as is also the case with mother in "*Šuma Striborova*" (*Stribor's Forest*). In the "*Regoč*" fairy tale, the narrative matrix of "home and the world" (Detoni Dujmić 1998, 173), we would also add staying as the end point, was realized by a special kind of male-female journey. The ontemic layer is visible in "[...] human discord that strives for (self)destruction and on the ruins of which a different and better world must arise [...]" (Zima 2001, 120), in which the theme of journey runs as a metaphorical basis for growth and cognition of two passengers, Kosjenka and Regoč. Although he fell in love with Kosjenka and her children, Regoč was not able to achieve happiness outside his home space⁸; his return to the initial state established not only a spatial, but above all, an identity fact. Kosjenka possesses the dynamic of a traveller who fearlessly moves into the unknown in order to enjoy the perceived beauty, different from the one in her home environment. Although she is delighted with everything she sees, she always wants more by developing and deepening her relationship

7 "But Palunko has a crazy mind, and as he set into his mind, that he must see and enjoy the riches of the King of the Sea..." (Brlić-Mažuranić 2011, 41).

8 The names of the spatial imaginary: home space, initial state, key place, meeting place, spatial and identity fact are taken from Duda (2012).

with Regoč, who, changing as he continues his journey, becomes aware of the responsibility towards her. Kosjenka is “[...] actually Regoč’s kind spirit, his driver and guide through the world” (Skok 1995, 111), even though she herself doesn’t know that world. Regoč is at the beginning an inactive hero, but he agrees to travel motivated by Kosjenka’s persuasion, primarily because he lacked company. Jaglenac, on the other hand, leaving the framework of family life, profiles himself as a traveller looking for his lost sister Rutvica, encountering on his journey a series of obstacles that result in the victory of innocence, kindness and guilelessness. Unlike Rutvica’s justified static, Jaglenac, protected by a cross on his neck, voluntarily leaves his home space, feeling the redundancy of his children’s identity in the world of adults⁹, becoming a traveller who crosses Kitež Mountain completely harmlessly without perceiving evil as an obstacle. Set within the framework of nature whose force is antopomorphically based in grandfather Neumijka, the story of Lutonjica Toporko and his nine brothers develops the theme of journey primarily on the basis of the character Toporko, but also on the basis of his brothers and grandfather himself who sees the reason for the journey in the need to establish the desired balance, unlike the children’s characters for whom the journey is an escape and a return to the home space, somewhat altered in relation to the beginning of the narrative. Wanderer by nature, prone to wandering through the woods all day in search of animals, justifiably called Lutonjica, Toporko, by narration’s development, redirects his wandering into a purposeful journey – the search for brothers. In the “*Jagor*” fairy tale, two travelling subjects from the animal world go on a journey. The cow and the goat are not just loyal domestic animals, they are transformed in the narrative structure into travellers-seekers who help Jagor. With Bagan’s help, they go searching for him by night, into the unknown, and the departure / disappearance of Jagor, who is abducted by the hag Poludnica, is a preparatory moment of their search: “The cow and the goat do not know, nor where they will go, nor which way, Bagan only directed them to go to the karst and look for a child, where the karst is the highest and scariest” (Brlić-Mažuranić 2011, 221). The

9 “[...] but none of them even looked at Jaglenac so much as to offer him a glass of water, though it was very hot. [...] When Jaglenac saw all this, he looked around the room for a moment, and then he felt like a child: this is all nothing, I was left alone in the world. [...] and went to look for his sister Rutvica.” (Brlić-Mažuranić 2011, 126).

mother leaves the house in “*Šuma Striborova*” on several occasions, but she remains within the frame of the same space, which still does not make her a traveller. Her real journey occurs when her daughter-in-law drives her away from home. By symbolically crossing the doorstep, dropping the crucifix and extinguishing the fire in the fireplace, the grandmother becomes a traveller victim, in the opus of the *Croatian Tales of Long Ago* she is the only heroine who is driven away. “As soon as the mother crossed the doorstep, the fire in the hearth died down and the crucifix fell from the rock.” (Brlić-Mažuranić 2011, 115). In the “*Sunce djever i Neva Nevičica*” (*Bridesman Sun and Bride Bridekins*) fairy tale, the protagonist, as Detoni Dujmić (1998) states, is on the path of female initiation towards the groom. It should be emphasized that in the narrative structure the focus is on the search, i.e. on the gradational construction of the identity of the two central characters. Here also we follow the patriarchal matrix on the relation female intuition - male heroism. At the beginning, we find a modest Neva who is led only by her heart and is rewarded for it, but she draws the contempt of her parents. Having enough strength, she leaves her own house, but also rejects the comfort offered to her by finding the keys, not out of wanton, but out of modesty and respect for class role. By offering the keys to Oleh ban, she consciously renounces her wealth, gaining much more, which confirms the correctness of the actions of the author’s female characters. Neva Nevičica gradually builds her identity through a narrative journey / metaphor of maturation. We also follow the process of transformation of Oleh ban from a wanton young man who doesn’t care too much about finding the keys to a strong hero¹⁰, a committed guardian of his banate who heroically fights against a numerous army.

10 “Only Oleh ban barely looked for the keys, as if he wanted to play and go wanton” (Brlić-Mažuranić 2011: 201); “– The hero Oleh Ban saddened, but then he broke away from Nevičica, roared through the hall and doorway, to lift the oak locks, to open the door to the countless armies, to die or to break through the army.” (208).

SPACES OF THE JOURNEY AS ORIENTATIONAL METAPHORS

The space through which the *Croatian Tales of Long Ago* characters travel is observed in the relationship of two semantic fields within the plot structure, and in the role of the border as an important topological feature of the spatial structure of the text (Lotman 2001). As Lakoff and Johnson (2015) state, one part of the metaphorical concepts, based on physical and cultural experience, refers to spatial orientation: up-down, inside-out, front-back, above-below, deep-shallow, central-edge. Journey with respect to stations or stopping points allows for the physical and spiritual progress of the characters. Carrying a strong gradational potential, it heightens uncertainty by requiring travellers to make increasing sacrifices and abstinence. “Most of the basic concepts are organized using one or more spatial metaphors.” (Spahić i Šabić). The diversity of the spatial topos in the *Tales*, from clouds over mountains, plains, fields, rivers, underground, sea to seabed, with a series of microtopos, we read in the light of metaphorically transformed images of the world created by the interaction of travellers and space. Life on clouds (Kosjenka, Neumijka, Potjeh) bears the sign of a mythological and Christian spiritual dimension with metaphorical values of a highly set ethical system (good is up, virtue is up, happy is up, Lakoff and Johnson, 2015) opposed to land, terrestrial values (sad is down, less is down, bad is down, Lakoff and Johnson, 2015), and underground and sea values. In the vertical of spatial relations, a markedly nuanced hierarchization of the system of spiritual values is noticeable; by descending from the cloud, the metaphorical embodiment of an almost unattainable ideal of life, the land topos imposes itself as a space of questioning and temptation for travellers, while the underground and sea metaphorical concept embodies their diversion, voluntarily (Kosjenka, Palunko) or forced (Jagor). In this sense, Potjeh’s journey is significant, full of allegorical equivalents that correspond to the spiritual growth and cognition of man’s inner world. Potjeh goes to the mountain / forest, which we associate with the symbolism of insecurity and uncertainty, but also the place where most of the characters in the *Tales* seek their spiritual peace and a certain balance for the disturbed balance.¹¹ The turning point / station on that path is certainly

11 The mother goes to the forest to Stribor, Kosjenka takes Regoč into the forest, Toporko wanders through the forest looking for his brothers, the cow and the goat go to the forest in search of Jagor, etc. The forest, i.e. the clearing into which Potjeh and his brothers go, is an ambivalent space of Good and Evil embodied in Svarožić and Bjesomar, but it is above all, it is a space of their ordeal.

Potjeh's drowning in a well, which provides the journey with a new direction, i.e. a higher spiritual dimension. Right next to the well, religiously interpreted as a place of encounter and communication between God and man¹², Potjeh learns the truth: he should have listened to his heart and not leave his grandfather, but this turn from ignorance to knowledge did not accompany an earthly return to the initial semantic field; even though Potjeh desperately wanted it, he must be punished: "– I must wash quickly and run to my beloved grandfather. – After he said that he got closer to the well to wash himself. Potjeh leaned over to grab water, leaned too far, slipped, and fell into the well. He fell into the well and drowned" (Brlić–Mažuranić 2011, 28). Drowning in a well has a strong symbolic character; the well as a narrative station represents the border between the other side and this side, which Potjeh crosses in a one way, and without which his journey would not make sense, nor would the (ethical) ultimate goal of the fairy tale narrative itself be achieved. Palunko's wife's journey through the gradation obstacles / narrative stations¹³ she encounters proves the lasting of her love and fidelity. At the moment of the greatest drama of a woman's temptation, we also read animals as a kind of metaphor for her mental struggle with a culmination at the last station where a woman renounces her own happiness. The choice of sea bass in the light of Christian symbolism underscores the correctness of her path; following her mother's instructions – sacrificing herself for another, she is ultimately rewarded with a restored family. Their joint escape is a new conquest of the sea space, this time with the magical power given to the woman by the Dawn-girl as a reward for faithfulness; it is also a return home. Water, sea, and sea bed are metaphors for Palunko's trials and enlightenment; the initial goal of Palunko's journey – the kingdom of the Sea King, a kind of utopia associated with his dream of prosperity is transformed

12 The well as a place of meeting and communication between earth and heaven, this world and the hereafter is depicted by many biblical places. We also associate water with this as a biblical symbol of physical and spiritual purification, but also as a signpost to eternal life (Lujčić 2011).

13 The good deeds done by Palunko's wife result in gaining a helper at the crossings of the semantic fields of home and world. By introducing the characters of the animals into the narrative, we read them as a kind of "zoo metaphor" (Hameršak 2015, 29) by which the journey is graded. Mythical monsters as obstacles in a woman's path are overcome by her humility, sacrifice and kindness. Snakes appear in a double form; as symbols of evil trying to destroy the heroine, but also as helpers who return the favour by good deeds. The giant bird offers the woman "living water" from its beak in vain – a metaphor of returned speech, just like the golden bee of the "little king" – the son. The narrative function of the doe as a God-sent helper (Majhut and Lovrić 2010) is associated with the popular believer as a motif of a deceased mother who offers her daughter useful advice (Težak and Težak 1997).

into a space where the hero cannot realize his identity, but it serves to him as a catharsis. The strict contrast between the land and the sea further emphasizes the antagonism of the narrative space. The sea and its fantastic (mythical) world embodies Palunko's delusions, encourages the illusion of happiness and instability of the character, and is opposed to the safety and stability of the land (home), which suggests a physical and spiritual journey from reality to fantasy and back. Kosjenka's desire to travel is motivated by curiosity; her descent is at the same time "(both real and metaphorical) because earthly life is both the greatest temptation and a miracle - how she looks at it with her curious eyes" (Zalar 2014, 30). Pastures, rivers, hills are passing places of their journey, so that the two villages located at the foot of the mountain become a key place that will design and direct their joint journey. Legen city as a meeting place is a topos to which the two have an ambivalent attitude: For Kosjenka it is a place of encounters and departures, and to Regoč it is also a place of return¹⁴ in only which he can realize his identity¹⁵. The narrative station of their journey is the underground which they reach thanks to Kosjenka's curiosity and Regoč's strength. The descent into the underworld is a metaphorical depiction of their deviance in the desire to know the unknown, which almost cost Kosjenka her life. The darkness of the underworld is shattered by the light of a lamp, a metaphor of life as a God's gift which ultimately, thanks to acquired friendship throughout the journey, ignites in the victory of life. The area of Kitež mountain, with a series of topos and figures, anthropomorphized natural phenomena, through which Jaglenac travels in search of his missing sister, is full of archetypal and Christian symbols in the function of the conflict of innocence and evil levelled by childhood temper and boyish lack of insight. The Zatočnice fairies, the metaphorical embodiment of the mythical Evil, fail to harm the children's innocence, which is narratively graded by a series of episodes and the introduction of animal characters. Opposite of her brother, Rutvica

14 " – You are crazy, Regoč, you are really crazy, that you live here and spend your life counting empty basin stones. Let's go, Regoč, to see the beauties around the world and to find yourself a better job - said Kosjenka." (Brlić-Mažuranić 2011, 68); "Regoč had never thought that he was looking for a better place than Legen grad, nor did he ever think that he had a better job than his" (ibid.).

15 "And then Regoč went on to his Legen. He still sits there, counts the stone and prays to God that he will never again take him away from the mighty and desolate town of Legen, where he, such huge and uneducated person has fit in the best" (103).

unwillingly leaves her home space by shifting her eagle claws to the top of the mountain where she is protected from all evil, thanks to the sanctity of the place and the perseverance of her childlike faithfulness. The islet, the church and the lake become thus a protected place and the ultimate goal of Jaglenac's quest. At the end of the journey in the fairy tale, a poetic change of world / space is established, under which the mountain from the original space of embodied Evil, in the union of childlike innocence, becomes a framework that gives it a new meaning - space of holiness as a pledge of peace. The journey of Toporko and his nine brothers from the earth to the clouds is a sign of escape ("Let's run, brothers, if your life is dear to you!" Brlić-Mažuranić 2011, 173) from the vicious and vengeful courtier to the safe haven of grandfather Neumijka. Life in the clouds, the complete opposite of that in the county, brought them much knowledge of nature, but also denied them the privileges they enjoyed at home. Like Regoč, the parishioners also long for a starting point - a county where, thanks to ingenuity, acquired brotherly love and compassion, Toporko will take them back with the help of his grandmother, the link between two conflicting semantic fields, and a hat, the metonymy of a small man (Težak and Težak 1997) and a great work. The metaphorically poetised space in which the characters move, violating the boundaries of the field and returning to the motherland, is marked by two key, ambivalent notions - topos of walls / tents, polysemous metaphors of restriction, prohibition, restraint, but also ironic class reach, as opposed to "dewy meadow" (Brlić-Mažuranić 2011, 164) - as an expression of freedom, unfetteredness and coexistence with nature. As a link between two semantic fields, Toporko appears, levelling the contradictions in the hole, a kind of other and different view from which the knowledge that the heroes come to derives.¹⁶ The journey from the known to the unknown by the cow and goat in "Jagor" also has its stopping points. The narration is structured according to the principles of gradation: stations determined on the day of travel increase uncertainty and require passengers to make greater sacrifices and abstinence, and the path to be traversed is gradually graded from grazing

16 "The people from county are amazed by the miracle, because the wise men teach them everything, but so far they have not told them about any ore. They are even more surprised, where they have a brother in a shaggy hat - a little brother on the other side of the wall, and they barely knew that there was a living world there!" (Brlić-Mažuranić 2011, 167).

meadows and plenty of water in wells to karst and impassable space. It should be emphasized that the victim's journey is accompanied by the gradation of a metaphorical landscape with the symbolism of a valley surrounded by cliffs and slippery and hot iron plates in which Jagor is located as the peak of torment and uncertainty (Brlić-Mažuranić 2011, 221):

She climbs, she climbs - the stone is getting more and more naked and steeper, desolate and terrible height, as if she was pointing at the sky. The goat has bled its legs, but she had reached under the iron bracket. The goat sees that the valley is surrounded by cliffs and iron slabs, and the sky and the air over the valley have turned white from the heat. - There is no worse place in the karst, the orphan will be here (...)

Underground area of the hag Poludnica, a metaphorical sign of hell¹⁷, with connotations of evil hindered on the path of Jagor's maturation, just like Jaglenac's Kitež mountain, fails to harm the purity of a child's wonder, unlike the father who realizes his own delusion too late and is affected by hellish space. The narrative structure of "Šume Striborova" sets a clear distinction between two semantic fields, marked by the opposition of the house (real) and the forest (fantastic), supporting the idea of the impermeability of the two subspaces, but also their authenticity. In the strict spatial contrast and authenticity, the journey from the real to the fantastic and again to the real is the closest to the fairy tale "Ribar Palunko i njegova žena". It is the son's departure from home, i.e. the transition from one semantic space to another, that results in an imbalance, the discovery of the daughter-in-law who is a snake, which creates the precondition for the fairy tale plot itself. At the beginning of the fairy tale, it is pointed out that the forest is enchanted and that all kinds of miracles happen in it. "Both good and bad miracles took place there - to each by his merit" (Brlić-Mažuranić 2011, 105), which a priori rejects exclusively the black-and-white attribution of parallel spatial worlds. On her way the mother is helped by the Domaći, with whose help she passes through the enchanted forest. As a co-helper in overcoming the boundary between the semantic fields, the anthropomorphized character of

17 "A plate two feet high, smooth as glass, hot as hell. Beneath it, in a valley, sleeps a child; overcame his grief for these four days, stretched out on the stone and fell asleep" (222)

the deer¹⁸ as a Christian symbol of purity that brings the grandmother before Stribor is introduced into the narrative. The joint journey of Neva and Oleh ban towards the same goal, i.e. going on horseback to Oleh's banate, ensures easy, almost imperceptible overcoming of the border between semantic fields, but it also suggests a certain danger that may befall them later. The oxymoronic image of the banate with the "black home" (Brlić-Mažuranić 2011, 203) in the centre is a spatial topos that carries a strong metaphorical potential. In defence of the banate, the metaphor of love, modesty and collectiveness, almost the whole world came together: significant helpers are characters from the animal world: wolf, she-wolf, eagle, goshawk, dove and swallow, but also the metamorphosed mythical actant Sun who embodies the connection between Heaven and Earth.

RETURN OR STAY AS THE END POINT OF THE JOURNEY

The journey taken by the characters with respect to the end point can be finalized in two ways: the traveller ends the journey by returning to the starting semantic field / home space, or the traveller remains in the secondary¹⁹ semantic field, with a noticeable dominance of return to home environment - home. Return home with the spiritual growth of travellers takes on a new dimension, and takes place in "Jagor", "Ribar Palunko i njegova žena", "Lutonjica Toporka", "Šuma Striborova" and the fairy tale "Bratac Jaglenac i sestra Rutvica", while in "Regoč" we traveller return to home and stay there. The most noticeable change in the home space in the conceptual sense occurs in the fairy tale about Jagor, whose house at the beginning of the story is in the sign of a wicked stepmother and a negligent father, with the exception of a barn who was protective of him. With the return of the travelers, Jagor, the cow and the goat, the house changes its dimension (all evil disappears) and becomes a place of calm, warmth and

18 The supernaturally shaped animal characters of deer with horns decorated with stars and twelve squirrels with precious stone eyes suggest a mythical layer, but they also become a bridge between semantic fields leading the plot to a happy ending. Semantic ambivalence in the Good - Evil relation is embodied in the characters of the mother - the metaphor of good and the daughter-in-law - the metaphor of evil.

19 The term secondary semantic field is used in contrast to the initial semantic field or source space.

the spiritual balance returns after being disturbed²⁰. The concept of the journey of the cow and the goat is based on a search made by an exceptional victim, the actants possess almost mythical power, which ultimately must result with a return, i.e. well-being that is only possible in the home space. Palunko's return home is also marked by a journey of knowledge gained about the importance of forgiveness and forgetting the initial unwelcome attitude towards home; the metaphorical vision of his return allows him to see what he had not seen before by confirming his return as husband and father. A new, blessed²¹ dimension is also given to the home space of the county to which the Toporko's brothers return. The once hated principality as an undesirable space, the "dead city", which the characters left in the fairy tale about Jaglenac and Rutvica, experiences its spiritual and material reincarnation through the action of children's heroes confirmed by a journey in their innocence. The mother's home in "Šuma Striborova", disturbed by the mythical Evil, becomes the embodiment of family togetherness gained through the journey, confirmed by the power of maternal identity, while the daughter-in-law snake disappears along with the forest confirming and supporting the idea of the authenticity of the two spaces. Kosjenka's stay in the secondary world, altered and ultimately saved by her and Regoč's actions, is a sign of consenting to change, a childish experience of the beauty of nature and acquired friendship. Regoč returns to his home space, gaining "excess of knowledge" (Duda 2012, 48) about human civilization, which also establishes a narrative balance. Neva Nevičica remains with Oleh ban in the secondary semantic field whose common remnant transforms Oleh's banate into a space of a completely new omen. The plot structure of the fairy tale about Potjeh is different from the others. Potjeh's offered journey of initiation

20 "At that moment, the ends of the crowd were tied to the pillars on both sides of the coffin, so something was harnessed under the crowd and tightened. Tightly tightened, pulled even tighter. The coffin moved, all the wicker and everything that was fenced with wicker moved: the hut and the pojata, and the field and the field through the mound were connected. "As the people connected, a trench broke through the coffin, the stepmother fell from the coffin into the trench, the house crossed the trench, buried the stepmother, beheaded the hag Poludnica, and the good child came down nicely and whole, as if on God's palm" (Brlić-Mažuranić 2011, 229- 230)

21 "And as that county was very spacious, so they divided it among themselves into eight counties, and chose the strongest among themselves, and made him king. And the king ruled with the brothers in harmony and blessing in those counties, and even then, that time is still mentioned" (Brlić-Mažuranić 2011, 195).

as the end point of the narrative structure nevertheless recognizes the rest, the return abolishes the Christian principle which forms the structural foundation of the text itself, and according to which true happiness is outside the primary (this side) space, more precisely in the otherworldly. which in a religious interpretive key would nevertheless symbolically represent the primary space of man.²² Potjeh's journey into the "space beyond is shown in the images of journey from this side" (Grmača 2015, 105), and thus, we would say, it is mitigated because "the unknown is placed in relation to the known and close" (ibid.).

IN CONCLUSION - ABOUT JOURNEY AS A CONCEPTUAL METAPHOR OF COGNITION / GROWTH

Ultimately, the journey in *Stories* is realized as a new insight / spiritual maturation that causes a change in travellers and metaphorically figures as "travelling capital" (Duda 2012, 49); by travelling the traveller learns what he / she did not notice / know before, therefore we are talking about the "metaphorical concept" (Lakoff and Johnson 2015), which is realized in a fairy tale opus, contained in the metaphor of journey as insight / maturation. The lasting value realized through travel is always in the function of ethics, which is consistent in the author from beginning to end. It is she who, in almost most stories, identifies the characters as travellers-seekers who are in constant search of a better and more just world. It is important how the complexity of ethical principles, but also their relevance, can be read from the functional transformations of the characters - from the traveller seeker to the traveller victim. Cultural commitment, in addition to the considerable audacity of female characters, also affects the functional stability of the female passenger characters. It is precisely Christian ethics that follows this, along with the different roles that Potjeh has in the narrative, continues his journey towards Svárožić's court - the metaphor of paradise. Palunko, whose journey as a permanently acquired value brings reaffirmation and

22 Milanja in Potjeh's journey, in the structure of the fairy tale itself, recognizes the mythical basis which found its pattern in the Christian tradition, i.e. the model of incarnation and resurrection, punishment and atonement. "In this relation the Vjest would represent Christ-Adam; he gives advices to Potjeh, but not as obligatory forced, he leaves, namely, Potjeh to decide for himself; in the end, he will also be the redeemer of Potjeh's sins: from purgatory (Svárožić's lobby) he will bring him directly into the court (paradise)" (Milanja 1977, 61).

victory of family togetherness is similar in functional instability, but with a different motivational travel sign. Regoč and Kosjenka, completely opposite in characterization, from visual to psychological divergence, become companions on the journey through the earth and underground, building a relationship of distinct connection, warmth and love as the greatest value of a joint journey²³. Functional stability is confirmed by the mother in “Šuma Striborova” who, taking on the role of a traveller, travels through an enchanted forest with the unquestionable and only goal of saving her son, but also Palunko’s wife who overcomes all obstacles in her search role with almost mythical strength. Jaglenac’s and Jagor’s journey is ultimately a confirmation of their childlike identity, unlike Relja’s journey which becomes a way of learning about the Christian philosophy of forgiveness. Relja from a hero who defeats the Fire Dragon with a sword, planning to return home by fighting, becomes a humble convert²⁴, whose greatest travel value is his willingness to change, reject wanton, force and vengeance and accept a non-violent pattern of behaviour. Thus, Relja’s journey is an initiation test of the knowledge of ethical duty within the Christian world view, reconciled in the narrative balance of a happy joint life. We find an analogy in the journey of Neva and Oleh ban, whose joint journey is also on the trail of learning about the ethical duties of togetherness and love, despite material security and deception. The metaphor of spatial topography, observed through the relationship of the primary / parent and secondary semantic field, typologically stratified into the celestial, terrestrial and underground / underwater world, functionally realized as a space of escape, temptation, stay, departure or return, is conceptually focused on semantic change which is inscribed in it by the newly acquired or confirmed, highly ethical world view of the traveller, giving it the dimension of a key place for which, in the end, it was worth travelling.

23 It is a touching moment in which Regoč rescues the buried Kosjenka and in which they both realize how much they mean to each other: “Kosjenka jumped to her feet, grabbed Regoč by the chin and both of them cried with great joy. Regoč’s tears were as big as pears, and Kosjenka’s as small as millet; but in fact, they were the same, and they have loved each other since then.” (Brlić-Mažuranić 2011, 78).

24 “– Don’t be a fool, you crazy girl!” My mother did not give birth to me as a hero, to be led by a candle and a lamp, while I have a sword with me!” (152); “It is strange to him, such a hero, that he is led by a candle and a lamp, and not by a sword around his belt” (153).

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