

The Motif of Flying in Arabic Children's Stories and the Role of the One Thousand and One Nights in Presenting It

موتيف الطيران في قصص الأطفال العربية ودور ألف ليلة وليلة في تقديمه

Rafi' Yahya

The Arab College Academy of Education, (Haifa), Yehyarafia15@gmail.com

Date of submission: 20/4/2024 - Date of acceptance: 08/05/2024 - Date of publication: 10/06/2024

Abstract:

This study examines the influence of flight on the development of narratives in children's Literature and the literary education of children. The study focuses on flight as a central theme in children's Literature and analyzes the key messages and literary techniques used. Previous research and relevant academic articles were reviewed to examine current trends in the field. The study uses an analytical approach to understand how the theme of flight influences literary stories and its role in fostering children's creativity. Data was collected and analyzed using critical and analytical research methods to interpret the cultural context of this theme. The study also examines the influence of "One Thousand and One Nights" on creating the flight motif in children's literature. The study also discusses different perspectives on the flight motif in children's literature, including its advantages and disadvantages.

Keywords: Witches, fantasy, children, horse, flight, imagination

الملخص:

تمّ في هذه الدراسة، استكشاف تأثير موضوع الطيران في تطوير القصص في أدب الأطفال وتربية الأطفال الأدبية. تمحور البحث حول موضوعية الطيران كموضوع أساسي في الأعمال الأدبية الموجهة للأطفال، حيث تم تحليل الرسائل الرئيسية والتقنيات الأدبية المستخدمة. وقد تم استعراض الأبحاث السابقة والمقالات الأكاديمية ذات الصلة لاستكشاف الاتجاهات الحديثة في هذا المجال. استند البحث إلى منهجية تحليلية لفهم تأثير موضوع الطيران على القصص الأدبية وتأثيره على تطوير القدرات الإبداعية لدى الأطفال. وتم جمع المعطيات وتحليلها باستخدام أساليب البحث النقدي والنقد التحليلي لتفسير السياق الثقافي لهذا الموضوع. كما تطرقنا لتأثير ألف ليلة وليلة على خلق موتيف الطيران في أدب الأطفال. هذا وتستعرض الدراسة الآراء المختلفة حول موتيف الطيران في أدب الأطفال وما له وما عليه.

الكلمات المفتاحية: ساحرات، فانتازيا، أطفال، حصان، طيران، خيال

* Rafi' Yahya

Introduction

The theme of flight in children's Literature has long fascinated scholars and readers. It provides a rich landscape for exploring adventure, fantasy, and the human condition. Our academic investigation delves into this fascinating area and examines the nuanced representation of flight across various literary works aimed at young audiences. Throughout our investigation, we have scrutinized the symbolic representations, narrative functions, and psychological effects associated with the motif of flight, gaining valuable insights into its enduring importance in children's literature.

Based on a comprehensive review of academic articles, books, and research papers, we have attempted to unravel the complexity of the representation of flight in children's stories. By analyzing specific texts and stories prominently featuring flight as a central theme, we have studied their narrative structures, character developments, and cultural contexts to develop a nuanced understanding of how flight functions as an effective literary device.

Furthermore, our investigation extends to iconic literary collections such as "One Thousand and One Nights," in which the motif of flight plays a prominent role. By examining these timeless stories, we aim to explore how the theme of flight transcends cultural boundaries and works across generations to motivate young readers to explore their potential and aspirations.

Through this academic work, we aim to uncover the multi-layered role of flight in children's Literature and deepen our understanding of flight's thematic complexity and enduring appeal to young readers worldwide. Through our rigorous academic inquiry, we aim to contribute to the ongoing discourse on the representation of flight in children's stories, offering new perspectives and critical insights into this compelling literary motif.

The motif of flight in children's literature

We begin the discourse on the motif of flight in children's Literature because we consider it a crucial concept and a significant contribution to the field by Kathleen M. Hinman.

Kathleen M. Hinman's scholarly work, "The Motif of Human Flying in Children's Literature," thoroughly examines the motif of human flight in Literature for a young audience. Through careful examination, Hinman explores the multifaceted role of flight as a powerful literary mechanism that captivates young minds and instills a deep sense of awe and exploration. The representation of flight in children's narratives often conveys notions of liberation, empowerment, and transcendence, reflecting underlying societal ideologies and aspirations. Hinman explains the intricate interplay between the motif of flight and thematic elements such as self-discovery, courage, and overcoming adversity prevalent in children's literature. She also explores the psychological impact of flying on young readers, emphasizing that flying stimulates ingenuity and expands children's imaginations. In addition, Hinman explores the transformative odysseys of flying characters, representing personal development and resilience. Through her wise analysis of flight motifs, Hinman provides deep insights into the enduring appeal and importance of flight in shaping the narrative landscape of children's literature. In essence, the article emphasizes the profound effect of the motif of human flight on children's literary works and contributes significantly to enhancing young readers' literary encounters.¹ (Hinman, 2003)

We confirm what we have already seen in the article "When the Wolves Flew: The Box of Delights and Flight in 1930s Children's Literature" by Dominic Dean, which examines the motif of flight in children's Literature of the 1930s, with a focus on "The Box of Delights" The article looks

at the representation of flight and its meaning in the context of children's Literature of the time. Dean looks at the themes of adventure, flight, and freedom associated with flying in "The Box of Delights" and other children's books of the period. He analyzes how the depiction of flight reflects societal values and cultural anxieties in the 1930s. In addition, Dean explores the psychological impact of flight on young readers by examining the role of flight in stimulating the imagination and fostering a sense of wonder. Through a detailed literary analysis, Dean highlights the complexity of flight as a literary motif, encompassing both literal and metaphorical meanings. He discusses how flight serves as a vehicle for the characters' transformation and self-discovery and a means of coping with difficult circumstances. In addition, Dean explores the stylistic and narrative techniques used by authors to evoke a sense of flight and create an engaging reading experience for children. Overall, the article offers valuable insights into the role of flight in shaping the themes, imagery, and emotional resonance of children's Literature in the 1930s.² (Dean, 2020)

Another study that deals with the theme of flight in Syrian children's Literature examines the humanization of animals in Syrian children's stories, particularly in the story "The Traveling Bird - The First Flight." The author, Baraa Muhamad, thoroughly analyzes the anthropomorphic characteristics attributed to animals, highlighting their experiences and feelings. In "The Traveling Bird - The First Flight," Muhamad explores the theme of flight as a central motif symbolizing freedom and aspiration. The story reflects cultural values and societal aspirations, emphasizing the importance of imagination and determination. Muhamad explores how the depiction of flying animals captures the imagination of young readers and inspires them to explore their potential and dreams. The study explores the psychological impact of flying animal characters in awakening a sense of wonder and possibility in children. Through a literary analysis, Muhamad examines the symbolic meaning of flying in Syrian children's stories and shows its role in conveying themes of adventure and self-discovery. Overall, the article offers valuable insights into the humanization of animals and the motif of flight in Syrian children's Literature and enriches our understanding of cultural narratives and children's imagination.³ (Darawsha, 2023)

On the other hand, Elizabeth Gargano's article titled "Broomsticks Flying in Circles: Playing with Narrative in Eleanor Estes's *The Witch Family*" examines the motif of flying in the novel and explores its symbolic meaning, representing freedom and transgression inherent in the act of play. By examining the characters Amy, Old Witch, and Little Witch Girl, the narrative traverses the realms of reality and fantasy, blurring the boundaries of storytelling. Amy's nocturnal escapade on Halloween is an apt metaphor for her transition from structured play into a realm of heightened imagination and reverie. The magical broomstick is a potent symbol of the fluidity and indeterminacy that characterize the in-between space of play, where danger and liberation intersect. Amy's odyssey parallels her psychological development as she moves from a state of empowerment to one of vulnerability as she grapples with the darker depths of her fantasies. Ultimately, the novel's circular narrative structure mirrors the perpetual cycle of play, inviting the reader to engage with the transformative potential inherent in the realms of narrative and fantasy.⁴ (Gargano, 2010)

Horses occupy a central position in Slavic folklore, as they assume the primary role of means of transportation. In contrast to the everyday horse characters depicted in other cultural narratives, Slavic fairy tale horses are often distinguished by their unique colors, names, or extraordinary abilities. These animals establish a deep emotional relationship with their riders, emphasizing a bond based on deep devotion rather than mere practicality. Furthermore, motifs such as simultaneous birth and extraordinary abilities emphasize the supernatural qualities of these horses. An example is characters such as Avgar, who embody wisdom and remarkable abilities. The underlying narrative motif for identifying and distinguishing these equine characters reflects the broader tradition of naming animals based on their physical attributes or special abilities. While

fairy tales tend to be told in the abstract rather than in detail, individual tales often focus on horses with remarkable qualities such as flight, speech, or exceptional bravery. These motifs contribute significantly to the complex fabric of Slavic folklore, in which horses transcend their conventional roles and embody symbols of resilience, cleverness, and sorcery.⁵ (Kujundžić, 2012)

In her article "Hexenflug," Arturo Cosme Valadez examines the concept of flight in the context of witches, looking at its representation and meaning in different cultures and historical periods. She explores ancient myths and contemporary narratives to decipher air travel's symbolic meanings and cultural interpretations. By analyzing these stories, the article attempts to uncover the deep-rooted connections and similarities between different cultural traditions about flight. The article examines the beliefs and practices surrounding witchcraft flight and sheds light on their social implications and historical contexts. Flight is a central motif in magical folklore, influencing cultural imagination and social perceptions. This article critically examines flight as a theme in magical narratives, highlighting its transformative power and symbolic resonance. It discusses the various forms of flight depicted in folklore, from witches' supernatural abilities to objects' magical properties. The flight is a metaphor for transcendence and empowerment in many narratives, reflecting humanity's fascination with the sky. The depiction of flight in folklore often overlaps with themes of freedom, flight, and otherworldly realms. Through the flight lens, the article explores the intersection of myth, magic, and human experience, revealing the complexity of the cultural imagination. It emphasizes the role of flight as a narrative device that transcends geographical and temporal boundaries and connects different cultural traditions. Ultimately, the exploration of flight in this article offers valuable insights into the human quest for transcendence and the enduring attraction of magical realms.⁶ (Cosme Valadez, 2018)

Penelope M. Young's dissertation titled "Witch Images in Australian Children's Literature" deals with the representation of witches in Australian children's literature, focusing mainly on the motif of flight. She thoroughly analyzes how the representations of witches and their flight connection reflect Australia's prevailing cultural and societal values. The dissertation traces the historical development of witchcraft imagery in Australian Literature and its impact on young audiences. Young examines the use of the flight motif to characterize witches and explores its symbolic significance in the Australian cultural context. Through careful literary investigation, the dissertation illuminates the role of flight in shaping narratives and capturing the imagination of young readers. She also addresses the psychological impact of flight imagery on children's perception and understanding of their surroundings. Ultimately, Young's dissertation offers valuable insights into the representation of witches and the flight motif in Australian children's Literature and enhances our understanding of literary representations and cultural influences on young readers.⁷ (Young, 2001)

However, we are surprised by a story that contrasts with what we are discussing here: "The Fairy Who Would not Fly: A Story of Subjection and Agency" by Bronwyn Davies, which explores the theme of agency in the context of a fairy tale. The story is about a fairy who refuses to fly despite societal expectations and constraints. Instead, she challenges the conventional notion of being a fairy and asserts her autonomy. The narrative explores identity, resistance, and self-determination themes through the fairy's journey. The fairy's decision not to fly symbolizes her resistance to conformity and her quest for self-determination. Davies analyzes the story's subtext to reveal the underlying power dynamics and social constructions. The fairy's refusal to conform highlights the tension between individual agency and social norms. The narrative serves as a critique of traditional gender roles and expectations. Davies argues that the fairy's refusal to fly is a form of resistance to patriarchal structures. Ultimately, the story offers a nuanced exploration of agency and power within the constraints of societal expectations. Through the fairy's journey,

readers are challenged to reconsider the meaning of freedom and autonomy in the face of social pressures.⁸ (Davies, 2005)

Taking a similar view to "The Fairy Who Would not Fly," Gregory Desilet's scholarly article titled "Harry Potter vs. Lord of the Flies: Deconstructing the Hidden Cultural Costs of the Most Popular Children's Fantasy" examines the cultural impact of J.K. Rowling's widely acclaimed Harry Potter series. Despite its huge success, the series has been criticized from both religious and academic quarters. Desilet argues that the central conflicts portrayed in Harry Potter perpetuate simplistic approaches to conflict resolution by endorsing violence as a necessary means to combat perceived evil. He argues that this reinforces traditional moral hierarchies rather than challenging entrenched gender and class prejudices. The article highlights how the portrayal of conflict in Harry Potter reflects broader societal trends toward binary notions of good and evil. Desilet highlights the importance of critically examining the cultural implications of such narratives, particularly in a contemporary context characterized by both inclusion and division. By exploring critical events in the series, Desilet highlights the symbolic importance of flight as a motif representing physical and metaphorical liberation as the characters embark on a journey of self-discovery and emancipation. Ultimately, the article encourages readers to question the underlying themes in popular fantasy Literature and reflect on their broader societal implications.⁹ (Desilet, 2008)

Some have touched on some of the risks of flying; for example, "The Dilemma of the Magic School Bus" explains how fantasy affects children's learning from stories" and examines the impact of fantasy on children's educational processes. The research looks at the cognitive ramifications and perceptual changes brought about by exposure to fantastical elements, particularly the concept of flight, on children's understanding of their environment. Using the Magic School Bus series, characterized by a mystical school bus that can travel in the air to various destinations, the author explores how such fantastical elements stimulate children's imagination and curiosity. By immersing children in fictional flight scenarios, the series cultivates their propensity for wonder and inquiry, encouraging their ability to creatively and analytically consider scientific principles. Nevertheless, the discourse also discusses potential pitfalls, particularly the possible blurring of boundaries between fantasy and reality, which could make it difficult for children to distinguish between objective truth and fictional constructs. To summarize, the discourse sheds light on the complicated connection between fantasy, pedagogy, and cognitive maturation in children's literature.¹⁰ (Hopkins, 2021)

In the context of flight, magic, and witches, it is important to emphasize their deep relationship, which is highlighted in this article. "Witches in Literature" examines the development of the witch archetype in various literary works and traces its development over time. The essay, written by Jóna Kristín Óttarsdóttir Haesler, looks at the historical and cultural changes that have influenced the representation of witches in literature. Led by Valgerður Guðrún Bjarkadóttir, the study explores different eras and genres to uncover the diverse representations of witches as antagonists and protagonists. She analyzes the symbolic meaning of witches and explores themes such as power dynamics, gender roles, and moral ambiguity.

In addition, the essay examines the role of witches in shaping narratives and social perceptions. Throughout the investigation, a recurring motif emerges in the form of flight, symbolizing the supernatural abilities and liberation from societal norms attributed to witches. Whether riding brooms or using other magical means of flight, this motif emphasizes the transcendence of witches beyond earthly constraints.

By scrutinizing the depiction of flight in literary representations of witches, the essay contributes to the broader conceptualization of the witch figure in literature. Through careful

analysis and scholarly investigation, the essay offers valuable insights into the cultural significance of witches and their representation in literary discourse.¹¹ (Haesler, 2021)

Some Western scholars have interpreted the tales of the Thousand and One Nights as emblematic legends, while Mona Moones argues that the tales with supernatural motifs embody a contemporary myth.¹² (Al-Qalamāwī, 1996)

Instances of the supernatural within One Thousand and One Nights frequently entail feats surpassing human capacity, culminating in actions that transcend human understanding. The thematic underpinnings of the supernatural in the Nights encapsulate three core elements: firstly, a devout adherence to these enigmatic forces, as evidenced in the accounts of Prophet Solomon and his dominion over jinn servants; secondly, the domain of sorcery and practitioners who wield these powers for benevolent or malevolent ends; and thirdly, the allure of treasures that captivate the destitute masses, instilling aspirations for wealth while provoking resentment towards the affluent.¹³

In this discourse, we will examine the flying horse and the magic carpet as emblematic examples of these supernatural phenomena and explain their thematic manifestations in children's literature.

The Flying Horse

The motif of escape made possible by supernatural powers runs through the tales of the One Thousand and One Nights. In the side story "The Adventures of Bulukiya," which is embedded in "The Porter and the Three Girls," a magnificent monarch ascends with the help of a winged flying horse.¹⁴

Authors have incorporated the motif of the flying horse into their tales, albeit with variations in its application. For example, in the narrative of Aladdin and His Flying Horse¹⁵, a monarch announces a competition for the most extraordinary invention; after that, Aladdin invents a flying horse. The author has already hinted at Aladdin's mechanical skill and anticipated his invention of the flying horse. Aladdin amazes the gathering by mounting the flying horse and winning the competition. However, a malefactor exploits the horse for nefarious purposes and eventually causes the monarch to dismember it. The flying horse has three meanings in this tale:

Unlike the monarch in "The Adventures of Bulukiya," Aladdin dispenses with supernatural means and instead uses his mechanical ingenuity to invent the flying horse. The author emphasizes the virtues of diligence and perseverance in pursuing one's goals.

The invention of the flying horse was no accident but was revealed to Aladdin in a dream in which he imagined himself riding through the sky on his ebony steed, which inspired him to create a similar creature. Here, the author emphasizes the realm of fantastic imagination.

The author uses the motif of the flying horse to allegorically illustrate the dangers associated with technological progress when used for malevolent purposes, regardless of the benefits it offers. Illustrated in the tale of the enchanted horse,¹⁶ Salwa's quest for material wealth culminates in receiving a mystical chest from a wise figure who fulfills her wishes. Her request that her wooden mount be transformed into a winged steed is granted, leading to encounters with mythical beings. On her return to the realm of the apes, however, she is reprimanded for her self-centeredness, as she has kept the treasures she was given exclusively for herself. This dream sequence serves as a moral lesson, urging her to renounce avarice. (Şābir, 1993)

In the narrative, the fantasy of the flying horse is further illustrated by Salwa's longing to imitate the flight of airplanes while also being used pedagogically to teach her lessons in contentment. Upon her arrival among the monkey population, she is reprimanded for her selfish behavior, having snatched gifts supposedly meant for all the youngsters. Furthermore, the author

uses the flying horse as a narrative device to facilitate Salwa's journey through the various locations, emphasizing its multiple capabilities. This narrative strategy can also be seen in other stories, such as *The Flying Horse*,¹⁷ Ahmed's receipt of a wooden equine on his natal commemoration culminates in its transmutation into an airborne companion, manifesting the author's aspiration to kindle youthful ardor for innovation through the cherished conduit of magical beings.

In the chronicle featuring the gargantuan avian,¹⁸ Mansour, supported by the enchanted horse Gandur, confronts the danger by giving the horse supernatural properties, thus enabling it to overcome obstacles. Significantly, the author introduces a new facet to the flying horse by portraying it as a brave fighter capable of overcoming fearsome opponents. Through this narrative trick, the author makes the flying horse usable on two levels: as an earthly being and a fantastic creature endowed with flying skills.

In *Dakdak's Horse*,¹⁹ The protagonist, Dakdak, dreams of a white mare floating through the sky, followed by another dream in which he is riding a white horse. After waking up, Dakdak decorates a donkey with a saddle and whitewash to imitate a horse, to impress and mock the children, regardless of the animal's feelings. When the fallout transforms the donkey back to its original form, Dakdak is embarrassed to return it to the stable. (Abws'dh, 1994)

The narrative not only explores the realm of fantasy but also delves into the psychological implications for children, including the difficulty of distinguishing between dreams and reality and resorting to inappropriate measures to realize their wishes. Dakdak's wish for a flying white horse, as depicted in his dream, leads him to paint his donkey white. After his plan fails, Dakdak sees the clouds as flying white horses and imagines a future where he will ride such a horse. This story attempts to illustrate the fusion of fantasy and reality in children's literature, as exemplified by the motif of the flying horse.

In the story of *The Hero and the Flying Horse*,²⁰ The main character attempts to mount a mystical horse to free his community from the clutches of a menacing beast that instills fear and blocks access to their homeland. After the protagonist mounts the enchanted horse with the help of a magical saddle, he defeats the monstrous threat and saves the population from its malevolent influence. In this context, the horse embodies a supernatural power that helps humanity overcome adversity.

In the story *The Flying Horse in the Land of Secrets*,²¹ Naaman searches for the flying horse in the City of Terror. Naaman does not abandon his plan despite the Princess's warnings about the possible consequences of taking the horse by force. He disregards her warnings and seizes the horse, causing the townspeople to think he is mad because he claims to be riding a winged horse. Furthermore, they do not recognize him due to his long absence and disheveled appearance and assume Naaman has died. When Naaman hears derogatory remarks about himself and claims that he sacrificed the lives of his soldiers for the magical horse, he is overcome with melancholy. He then returns the horse to the Princess of the Vale, gains the support of his subjects, and finds a new kingdom. He triumphs over his adversaries with the help of the flying horse, which the Princess graciously makes available to him. Naaman eventually marries the Princess, and they conceive a child who strives to master the art of riding the magnificent white horse. (Najīb, 1997)

In this tale, the author uses the horse motif to represent the manifestation of human avarice. Conversely, the tale's resolution hints at the age-old pursuit of flight that spans generations. King Numan made considerable sacrifices to acquire the horse for air travel, and his teenage son also developed a fascination with riding the horse for this purpose.

In the story of *The Flying Horse*,²² An Indian magician gives the king a wooden horse as a dowry for the marriage of his daughter. Firuz, the king's son, refuses the marriage proposal and tries

to ride the horse, although he does not know how to land it. The king then imprisons the magician. When the prince learns the secret of the horse's landing, he goes to the Princess's palace in Bengal, where he falls in love with her. They then return to the palace together to get married, incurring the wrath of the magician, who kidnaps her. On the way there, however, he dies at the hands of the King of Kashmir, who also harbors affection for her. She feigns illness until Prince Firuz arrives and rescues her with the horse. This story illustrates how people use inventions in two ways: one is characterized by malice, the other by benevolence, and each has its effects. (Muṣṭafā, n.d.)

In the story of The Wondrous Horse,²³ the wondrous horse helps the youngest son in the battle for the hand of the Princess by climbing up to her tower and retrieving her bracelet. Here, the horse takes on the role of a supernatural being who helps people achieve noble goals. (Krkby, n.d.)

In the story of King Ajeeb in "One Thousand and One Nights," the horse blinds Ajeeb's eye unjustly. This incident fits in with some of the stories in this context, in which the horse is used by the characters to steal, which ultimately leads to his downfall. The Tale of the flying horse also brings Salwa dangerously close to her demise in the land of the apes. In the tale of the flying horse in the land of secrets, the horse gets Numan into big trouble. Kellyto notes that the blinding of King Ajeeb's eye serves as a reminder that transcendence beyond human attributes is exclusively the prerogative of the prophets. Such elevation represents a prophetic attribute that transcends from the mundane to the divine realm through the portents of the sacred horse on the path to heavenly ascension. Ordinary people are forbidden to aspire to such an experience, and transgressing this prophetic attribute is strictly forbidden and entails punitive consequences.²⁴ (Badawī, 1994)

The Flying Carpet

The flying carpet constitutes one of the flight mechanisms depicted in "One Thousand and One Nights" and is among its marvels.²⁵ Within these tales, Prophet Solomon is portrayed flying on the carpet while Hassan's bed traverses the wind.²⁶ Historical sources have suggested Prophet Solomon's utilization of the carpet for flight, which is mentioned in several Quranic verses,²⁷ Such as his mastery over the wind. The portrayal of the flying carpet in "One Thousand and One Nights" draws from Prophet Solomon's biography, incorporating supernatural elements and miracles, some of which are transposed into these tales which are the flying carpet transitions from the pages of "One Thousand and One Nights" into the realm of children's literature. In the story of the enchanted mountain,²⁸ a legend prophecies that a young man ascending the mountain with the aid of the flying carpet will save the city from oppressors. This prophecy materializes with the character of "Saad," who, in collaboration with his father in carpet-making, crafts a carpet from silkworm silk that transports him to the enchanted mountain. The tale concludes when the malevolent "Aashour" rides the carpet and meets his downfall, as only a benevolent soul can ride it. The novelty here lies in Saad's ingenuity in crafting the carpet from silkworm threads after discovering their strength, intertwining the supernatural with values of self-reliance, effort, and perseverance. (Ṣābir, 1993) In the story of Nour Al-Nahar²⁹, three brothers vie for the affection of Nour Al-Nahar, prompting their father, who adopts her, to task each other with procuring a peculiar item to win her hand. Hussein acquires a magical flying carpet on his journey, while Ali obtains a magical crystal eye, and Ahmed secures a golden apple. Upon reconvening after a year, they discern through the magical eye that the Princess is imperiled, prompting them to fly with the aid of the flying carpet to her rescue. Within this narrative, embellished with exquisite illustrations, the flying carpet serves as a conduit, enabling the brothers to save Nour Al-Nahar in the nick of time. (Muṭlaq, 1994) The tale of Fares Al-Sahab³⁰ recounts the story of Khalil, a youth inhabiting an ancient magical city. His aspirations for flight lead him on a fantastical journey to weave the flying carpet he rides alongside,

traversing the heavens on the green cloud. The author leverages the flying carpet to elucidate the process of preparing an ordinary carpet, encompassing weaving, spinning, and dyeing while incorporating the ascetic figure symbolizing the legend of Prophet Solomon and the wind's intervention in the flight assistance. (Muṭlaq, 1994)

The stories mentioned show that the carpet helps its owner when used for noble purposes, free from selfish desires. Notably, the author ****Al-Bermatlaq****, the creator of the previously mentioned tales **Nour Al-Nahar** and **Fares Al-Sahab**, published them in the Lebanese Butterfly series. His obvious inspiration from the ambiance of **One Thousand and One Nights** is palpable, as evidenced by the publication of another book in the series entitled **Basat Al-Rih** **The Wind Carpet**, along with two other books, **Abu Seer** and **Abu Qeer and Ma'roof Al-Askafi**, which are stories from **One Thousand and One Nights**.

The use of the Wind Carpet in children's stories does not stop at this point but goes even further by allowing people to fly with the help of other supernatural elements inspired by it.

In the story of Al-Haqia Al-Tanra,³¹ The merchant's son flies into the king's palace with the help of a worn carpet inherited from his father, and he tells a strange story that gives him the right to marry the Princess.

In this story, the author replaces the carpet with the bag, which plays a unique role not only because it is a bag but also because it serves as a wind carpet bearing the name of a bag. Perhaps the author is symbolically alluding to the role of knowledge in achieving goals, especially considering that the young man had squandered all of his father's wealth and only found redemption by telling the king a strange story that changed the course of his life. This is reminiscent of the story of Scheherazade, who tries to save her fellow women by telling them stories.

In the story of Kingdom of Magic,³² in the kingdom of "Sahristan," where all the inhabitants practice magic, lives a young sorceress called "Shahmar," known for her kindness. However, one of her relatives, with whom she lives, named "Sahrbad," mistreats her. "Shahzad," Sahrbad's wife, tries to help Shahmar escape, enabling her to fly into space with a magic ball. The prince then also flies and rescues her throughout the story. ('Bdālbāry, n.d.)

In the story The Mountain of Clouds,³³ During his adventures in one of the valleys, Prince Noor Al-Din tries to descend with the help of wings made of feathers. The reader can recognize the characters' names without remembering **A Thousand and One Nights**, which gives the story an atmosphere reminiscent of the nights. (Şābir, 1993)

In reviewing several stories, we have endeavored to show that the use of the flying carpet and the flying horse in Arabic children's Literature is characterized by different technical and artistic methods:

1. The invocation of the flying horse and the flying carpet in tales and stories that do not deviate from the fairy tales of the night in their events, characters, and settings
2. The use of the flying horse in the field of technology and development, where the flying horse is invented, and similar to other modern inventions
3. The writer uses the flying horse and the flying carpet as artistic devices to transport characters from one place to another. This transition, made possible by the horse and carpet in children's stories, aims to:
 - A. Introduce the child to actual geographical areas to which the author travels with the help of the flying horse or magic carpet
 - B. Introduce the children to fantastic fantasy worlds that they visit on the back of the flying horse or flying carpet

Presenting It

Rafi' Yahya

- C. Teach the children moral and ethical values through stories that revolve around the flying horse or flying carpet
 - D. Realize the child's dream of flying through stories in which the central theme is flying in space with the help of the flying horse or flying carpet. The child can realize this dream by making a horse and flying or riding it in their dreams or daydreams.
4. Children's book authors derived new flying methods from the Nights and created new means of flight, such as the sack and the ball.

As we have seen, using the flying horse and the flying carpet in children's stories with different methods not only entertains children and stimulates their imagination but also serves as a means of transmitting educational and moral values by integrating scientific imagination into our children's lives.

Conclusion

In this study, we examined the motif of flight in children's Literature, particularly its representation and meaning in various literary works. We investigated by closely studying academic articles, books, and research papers to decipher the complexity of the representation of flight in children's books. Our analysis shows that escape is a powerful literary device that transcends cultural boundaries and resonates with young readers worldwide.

Our study of "One Thousand and One Nights" found that the theme of flight is essential in numerous stories, which underlines the theme's universal fascination in different cultures. Through these timeless stories, we gained valuable insights into how flight symbolizes concepts such as freedom, adventure, and the innate human desire to transcend earthly boundaries.

In addition, we examined specific texts and stories in which flying is a central theme. Through careful analysis of narrative structures, character development, and cultural context, we have deepened our understanding of how flight in children's Literature catalyzes character transformation and self-discovery.

We also explored the psychological impact of images of flight on young readers and their role in stimulating imagination and encouraging wonder. We looked at how flight motifs reflect social values and cultural anxieties, gaining valuable insights into the broader cultural significance of children's literature.

In summary, our academic research has illuminated the complexity of the theme of flight in children's Literature and highlighted its enduring appeal and thematic depth. By offering new perspectives and critical insights, we contribute to the ongoing discourse on the representation of flight in children's stories, enriching our understanding of this compelling literary motif.

References

1. Abws'dh, Farīdah. *ḥiṣān daḡḡ*. al-Qāhirah : Dār al-Ma'ārif. 1994
2. *al-Baṭal wa-al-ḥuṣān al-Ṭā'ir*. (n.p.). (n.d.)
3. *al-ḥaqībah al-ṭā'irah*. Ḥalab : al-Mu'assasah al-'Ilmiyah lil-wasā'il al-ta'limiyah. (n.d.)
4. *al-ḥiṣān al-Ṭā'ir*. al-Qāhirah : Maktabat Miṣr. (n.d.)
5. Al-Qalamāwī, Suhayr , *Alf Laylah wa Laylah*. Cairo: Dār al-Ma'ārif bi-Miṣr, p. 139. (1996)
6. *Alf laylah wa-laylah*. Ṭab'ah Būlāq, j1, p. 43. (n.d.)
7. Anzura : *Hikāyat 'Alā' al-Dīn Abū alshāmāt fī alf laylah wa-laylah*. Ṭab'ah brslāw. al-mujallad al-sābi', p. 143. (n.d.)
8. Anzura 'alā sabīl al-mithāl : al-Qaramānī, Aḥmad ibn Yūsuf. Akhbār al-Duwal wa-āthār al-Awwal fī al-tārīkh. Bayrūt, p. 16. (n.d.)
9. Badawī, Muḥammad. *al-Rā'ī wālḥmlān*. fṣwl1 (Rabī' 1994), p. 158. 1994
10. Cosme Valadez, Arturo. "Witches flight." *Voices of Mexico* (2018).
11. Darawsha, Najwa. "The Impact of Organizational Trust in Enhancing Job Loyalty Among Workers in Jordanian Universities." *Tishreen University Journal-Arts and Humanities Sciences Series* 45.5, 2023: 107–118.
12. Davies, Bronwyn. "The fairy who would not fly: A story of subjection and agency." *Journal of Early Childhood Literacy* 5.2, 2005: 151–174.
13. Dean, Dominic. "When the Wolves Were Flying: The Box of Delights and Flight in 1930s Children's Literature." *Flight in the Literature and Culture of Interwar Britain*, 2020: 275–295.
14. Desilet, Gregory. "Harry Potter vs. Lord of the Flies Deconstructing the Hidden Cultural Costs of the Most Popular Children's Fantasy (2008)."
15. Gargano, Elizabeth. "Broomsticks Flying in Circles: Playing with Narrative in Eleanor Estes's" *The Witch Family*." *American Journal of Play* 2.4, 2010: 436–451.
16. Haesler, Jóna Kristín Óttarsdóttir. *Witches in Literature. The changes of the witch figure throughout history*. Diss. 2021.
17. Hinman, Kathleen M. "The Motif of Human Flying in Children's Literature", 2003.
18. Hopkins, Emily J., and Angeline S. Lillard. "The Magic School Bus dilemma: How fantasy affects children's learning from stories." *Journal of Experimental Child Psychology* 210, 2021: 105212.
19. 'Abd-al-Majīd, Muṣṭafá. *al-Ṭā'ir al-'imlāq*. al-Qāhirah : Markaz al-Kitāb lil-Nashr. (n.d.)
20. 'Bdālbāry, 'Afāf. *Malakah al-siḥr*. Bayrūt: al-Sharikah al-Sharqiyah lil-Maṭbū'āt. (n.d.)
21. Krkby, ayrytyā. *al-ḥiṣān al-'ajīb*. Ḥayfā : Markaz adab al-aṭfāl. (n.d.)
22. Kujundžić, Nada. "Flying horses and magic carpets. Means of transport in Slavic fairy tales for young readers." *Narodna umjetnost-Hrvatski časopis za etnologiju i folkloristiku* 49.1 (2012): 81-94.
23. Muṣṭafá, Ibrāhīm. *al-ḥiṣān al-Ṭā'ir*. al-Qāhirah : Maktabat Miṣr. (n.d.)
24. Muṭlaq, Albīr. *Fāris al-Saḥāb*. Bayrūt: Maktabat Lubnān Nāshirūn. 1993.
25. Muṭlaq, Albīr. *Nūr al-Nahār*. Bayrūt: Maktabat Lubnān Nāshirūn. 1994.

26. Najīb, Aḥmad. *al-ḥiṣān al-Ṭayyār fī bilād al-asrār*. al-Qāhirah : Dār al-Ma'ārif. 1997
27. Naẓar : *Ḥikāyat Madīnat al-Naḥḥās fī Alfīyat wa-laylah*. Ṭab'ah Būlāq. al-mujallad al-Thānī, p. 37-52. (n.d.)
28. Šābir, Majdī. *al-ḥiṣān al-siḥrī*. Bayrūt: Dār al-Jīl. 1993
29. Šābir, Majdī. *al-Jabal al-mas'ḥūr*. al-Qāhirah : dārāljl. 1993.
30. Šābir, Majdī. *'Alā' al-Dīn wa-al-ḥuṣān al-Ṭayyār*. Bayrūt: Dār al-Jīl. 1993
31. Šābir, Majdī. *Jabal al-Saḥāb*. Bayrūt: Dār al-Jīl, p. 30. 1993.
32. Young, Penelope M. *Witch images in Australian children's literature*. Diss. University of Southern Queensland, 2001.

Footnote

- 1 The Motif of Human Flying in Children's Literature Kathleen M. Hinman University of Nebraska at Omaha
- 2 When the Wolves Were Flying: The Box of Delights and Flight in 1930s Children's Literature Dominic Dean
- 3 Tishreen University Journal for Research and Scientific Studies - Arts and Humanities Series Vol. (45) No. (4) 2023
- 4 Elizabeth Gargano assumes that "Broomsticks Flying in Circles Playing with Narrative in Eleanor Estes's The Witch Family ", 436-451.
- 5 Kujundžić, Nada Zagreb, Croatia Flying Horses and Magic Carpets.Means of Transport in Slavic Fairy Tales for Young Readers, 85-87
- 6 Arturo Cosme Valadez, Witches Flight, 84-88.
- 7 Penelope M. Young, BA, GradDipEd(Secondary) For the award of Master of Philosophy 2001, Witch Images in Australian Children's Literature
- 8 BRONWYN DAVIES, The Fairy Who Would not Fly: A story of subjection and agency, 151-174.
- 9 Harry Potter vs. Lord of the Flies, Deconstructing the Hidden Cultural Costs of the Most Popular Children's Fantasy (2008), by Gregory Desilet
- 10 The Magic School Bus dilemma: How fantasy affects children's learning from Emily's stories. J. Hopkins, Angeline S. Lillard, 1-16.
- 11 Witches in Literature The changes of the witch figure throughout history B.A. Essay Jóna Kristín Óttarsdóttir Haesler Kt:290498-3419 Supervisor: Valgerður Guðrún Bjarkadóttir May 2021
- 12 Contemporary scholars define modern mythical narratives as narratives that weave wonder and incorporate a significant degree of supernatural elements. These elements are integral to creating worlds, creatures, impossible objects. The characters within the narrative and the readers themselves wholly or partially believe in these elements. See: N., p. 116.
- 13 Al-Qalamāwī, Suhayr , Alf Laylah wa Laylah. Cairo: Dār al-Ma'ārif bi-Miṣr, p. 139. (1996)
- 14 Alf laylah wa-laylah. Ṭab'ah Būlāq, j1, p. 43.
- 15 Šābir, Majdī. 'Alā' al-Dīn wa-al-ḥuṣān al-Ṭayyār. Bayrūt: Dār al-Jīl. 1993.
- 16 Šābir, Majdī. al-ḥiṣān al-siḥrī. Bayrūt: Dār al-Jīl. 1993.
- 17 al-ḥiṣān al-Ṭā'ir. al-Qāhirah : Maktabat Miṣr. (n.d.)
- 18 'Abd-al-Majīd, Muṣṭafá. al-Ṭā'ir al-'imlāq. al-Qāhirah : Markaz al-Kitāb lil-Nashr. (n.d.)
- 19 Abws'dh, Farīdah. ḥiṣān dqdq. al-Qāhirah : Dār al-Ma'ārif. 1994
- 20 al-Baṭal wa-al-ḥuṣān al-Ṭā'ir.(n.d.)
- 21 Najīb, Aḥmad. al-ḥiṣān al-Ṭayyār fī bilād al-asrār. al-Qāhirah : Dār al-Ma'ārif. 1997.
- 22 Muṣṭafá, Ibrāhīm. al-ḥiṣān al-Ṭā'ir. al-Qāhirah : Maktabat Miṣr. (n.d.)
- 23 Krbky, ayrytyā. al-ḥiṣān al-'ajīb. Ḥayfā : Markaz adab al-aṭfāl. (n.d.)
- 24 Badawī, Muḥammad. al-Rā'ī wālhmlān. fšw11 (Rabī' 1994), p. 158. 1994.
- 25 Naẓar : Ḥikāyat Madīnat al-Naḥḥās fī Alfīyat wa-laylah. Ṭab'ah Būlāq. al-mujallad al-Thānī, p. 37-52. . (n.d.)
- 26 Anzura : Ḥikāyat 'Alā' al-Dīn Abū alshāmāt fī alf laylah wa-laylah. Ṭab'ah brslāw. al-mujallad al-sābi', p. 143. (n.d.)

-
- 27 Anzura 'alá sabīl al-mithāl : al-Qaramānī, Aḥmad ibn Yūsuf. (D. t). Akhbār al-Duwal wa-āthār al-Awwal fī al-tārīkh. Bayrūt: (n.d.), P. 16, Al-Qaramani, citing the narrator Al-Tha'alibi, mentions that among the blessings bestowed by Allah upon Solomon (peace be upon him) was that the demons wove for him a carpet of gold in silk, its length a day's journey and its width a day's journey.
- 28 Šābir, Majdī. al-Jabal al-mas'ḥūr. al-Qāhirah : dārāljl. 1993
- 29 Muṭṭlaq, Albīr. Nūr al-Nahār. Bayrūt: Maktabat Lubnān Nāshirūn. 1994
- 30 Muṭṭlaq, Albīr. Fāris al-Saḥāb. Bayrūt: Maktabat Lubnān Nāshirūn. 1993
- 31 al-ḥaqībah al-ṭā'irah. Ḥalab : al-Mu'assasah al-'Ilmīyah lil-wasā'il al-ta'limīyah. (n.d.)
- 32 'Bdālbāry, 'Afāf. Malakah al-siḥr. Bayrūt: al-Sharikah al-Sharqīyah lil-Maṭbū'āt. (n.d.)
- 33 Šābir, Majdī. Jabal al-Saḥāb. Bayrūt: Dār al-Jīl, p. 30. 1993