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On Cultural Memory

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Just like in Portugal there is a tendency among poets to write verses for the fado, in Macedonia there is an increasing tendency to set to music the poems by great Macedonian poets. In both cases, this reveals the intention of poets to become popular through their poetry, to become accessible to the public (Res Publica(s) - public works), like music is, there is the intention to liberate poetry itself.

This text will attempt to answer the following questions: Should we not recognize in the simple and compact Macedonian poem/song, as well as in the Portuguese fado, the avant-garde poetry of point zero which shapes the world and culture with the faith in the real world – in the original? Do the poems of the great poets such as Petre M. Andreevski from Macedonia and Vasco Graca Moura from Portugal (the recipient of the Golden Wreath of Poetry in the internationally acclaimed Struga Poetry Evenings) reveal the nostalgia for the original, as well as play around with the cracks in/from that original, building on this idea of the cultural memory of the simple and compact Macedonian poetry, i.e., the Portuguese fado?

Keywords: Macedonian poetry, Portuguese fado, original, cultural memory

1. Simply and compact Macedonian poetry and Portuguese fado

We study an exceptional piece of literature not in order to reproduce it, but rather to learn how to express ourselves (A. Vangelov, 1981). Thus, my presentation today, my paper, will try to prompt us to think about the following questions: Should we not recognize in the simple and compact Macedonian poem, as well as in the Portuguese fado, the avant-garde poetry of point zero

which shapes the world and culture with the faith in the real world – in the original? Do the poems of the great poets such as Petre M. Andreevski from Macedonia and Vasco Graca Moura from Portugal (known in Macedonian literary circles as the recipient of the Golden Wreath of Poetry in the internationally acclaimed Struga Poetry Evenings) reveal the nostalgia for the original, as well as play around with the cracks in/from that original, building on this idea of the cultural memory of the simple and compact Macedonian poetry, i.e., the Portuguese fado?

First things first. The short phrase simple and compact Macedonian poetry taken from Blaze Koneski's (1921) renowned poem *Embroideress* (*Vezilka / Везилка*) has become a 'symbol' in itself of contemporary Macedonian poetry as a whole. The first part alludes to the simplicity of poetic expression (according to Juri Lothman, a consequence of acquired complexity, not because it is preceded by it, but rather because it occurs in its fon). The second part of the phrase suggests the poet's rational control and self-awareness in the creative process. Both options – the simple (basic) and the celestial (heavenly/compact) seen as two extremes/oppositions intertwine and create the characteristic, unique Macedonian poetry. On the other hand, fado is a deep expression of the Portuguese sensibility and as such has become the symbol of Portuguese destiny for over 200 years. We can see that fado, which starts out as a popular marginal song and then turns into a folk song characterized by mournful nostalgic feelings, as well as irony and sarcasm (the guitar tunes and voice), has a close connection with the simple and compact Macedonian poetry (the music of the (f)lute/pipe and the voice).

A number of Macedonian writers and poets are becoming increasingly aware that the avant-garde poetry of point zero which shapes the world and culture is exactly that which is leading them to that very original, known in our case as simple and compact Macedonian poetry, freed from the vital and utopic faith in that original (Oraić-Tolić. 2005, 167). In today's still postmodern art and culture, when we can strongly feel the shaken faith in the original, or when it does not exist at all, several paradigms are interwoven together, which we mentioned as nostalgia for the original, a play with the cracks in the original, as well as a mystification of the world and the creation of simulated other worlds (2005: 167). On the other hand, there can be no future without

memory (Kramarić. 2009, 12). The cultural memory is the basis for cultural survival (Kulavkova. 2009, 56). How does that function in the Macedonian culture?

Ljubojna's latest music album, bearing the title *A Song About My Song*, besides expressing the nostalgia for the original, and playing with the cracks in/from it, is built precisely on a cultural memory about the simple and compact Macedonian poem. The album is wholly set on the verses of the great Macedonian poet Petre M. Andreevski (1934) and contains 50-minute long material divided up into 8 songs. Ljubojna is one of the few Macedonian music groups that manage to authentically capture the pulse of the Macedonian melody. In fact, their originality springs from the fact that from its very beginnings, Ljubojna has followed a specific musical concept, the concept of looking deeply into and creating music on the basis of authentic Macedonian music, always in search for its cosmopolitan code. It is Macedonian music with a modern expression, founded on a Macedonian musical existence, which would worldwide create/represent a solid base filled with/built upon the esthetic aspect of a variety of musical styles and expressions. The very name of the group is full of meaning, created from two words – ljubov / љубов (love) and boj / бој (battle), and as such it continues the tradition of the simple and compact Macedonian poem/song. The tradition is especially noticeable in the lead singer's (Vera Miloshevska) beautiful, expressive voice, specific also for its use of folklore ornaments. It is for this very reason that the listeners tend to compare her with the great Macedonian singer Vanja Lazarova, and in that context she is even mentioned as Lazarova's successor. When asked to comment on the comparison, Miloshevska says: It has nothing to do with a comparison. I am a student of Vanja Lazarova and her musical tradition (...) Just like Nina Simone is a singing institution in the world, or Billie Holiday, Maria Callas, or Bjork. Or, like in the case of the Queen of Fado, Amalia Rodrigues, known simply as Amalia, who succeeded Maria Severa, a woman who achieved myth-status in the development of fado (who, as a girl, sang to the Lisbon aristocrats in her mother's tavern). Amalia, in fact, popularized fado in her "golden era", from the 30s to the 50s of the last century, and brought popularity to numerous Portuguese poets singing their songs. Or, Maritza, the music diva with her

deep voice and dramatic stage presence, who affirms/confirms the Portuguese fado as Portuguese blues, I add. Because, says Miloshevska, Vanja Lazarova's singing goes beyond, her voice practically contains in itself a whole orchestra, she herself is an institution that offers limitless possibilities for the development of a person's own individual style. (From the interview that the journalist Tina Ivanova conducted with Ljubojna's lead singer, Vera Miloshevska, printed in *Utrinski Vesnik* – Skopje: 15.06.2009). Answering the question how difficult it is to set to music Petre M. Andreevski's poetry, and how many changes and adaptations can be made in that process, Miloshevska further says: There is no written poetry that is easy to set to music. This is for the most part due to the metro-rhythm that it contains, then, its meaning, semantics...Petre's poetry is the most difficult to set to music.

The songs in the CD *A Song About My Song* set to music Petre M. Andreevski's poetry for the first time. The poem *A Song About My Song* is in itself an example of *ars poetica* of his whole poetry collection *Denicija*. As in Blaze Koneski's case, so it is in Petre M. Andreevski's case that the focus is the song/poem itself (which in Andreevski's case is connected to the female and her physical and spiritual beauty).

We notice such an obsession with the poem itself in the works of the great Portuguese poet Vasco Graca Moura (1942), as in for example, *A Poem or Listen to This Music*. But, how did the Macedonian literary circles come in contact with that obsession of his? This was achieved through the publication of *The Struga Poetry Evenings*, which helped to introduce a great part of his poetry, enriched with two forewords, one by academician Vlada Uroshevik, and the other, a more detailed one, by Fernando Matos Oliveira, on the occasion of Moura being awarded the Golden Wreath of Poetry. The attitude, says Uroshevik, that the contemporary man's world consists not only of new sensations, but also of the experiences that have built up on his consciousness, as well as in the collection of images and associations inherited from tradition, is one of the fundamental bases in Vasco Graca Moura's poetry. He is a poet who travels through life with eyes open to all the forms and shapes of contemporary iconography, with an awareness always on the ready to call on the icons of times past, on the works of the predecessors....(<http://www.org.mk/struga-heritage>). Fenrnado Matos Oliveira

adds on to this: At a time when literature is constantly losing the monologue of the imaginary, and when, because of that awareness the writers are set up against numerous alternative universes, Vasco Graca Moura sets himself apart primarily with his refusal to diffuse the literary ethos into an undifferentiated melting pot which seems to be at present flowing through the public and private spheres. (<http://www.org.mk/struga-heritage>). And the poet himself says: Poetry may be the only place where an individual invests himself in a certain linguistic tension in which there is no place for indifference in terms of reality. As I was doing my research to prepare my paper for this presentation I discovered that famous fado singers sing Moura's verses, his poetry, and in connection with the traditional music genre itself, Moura says: That what exists in the present as the modern Portuguese fado is reminiscent of American jazz. In Portugal there is the tendency amongst the poets to write verses for fado. (...) It now has a wide range of expression. The aim of the poet is to express the spirit of fado (A Poet of European Identity. – Vreme: 02.09.2004).

2. Common Points

Where can we see common points between the simple and compact Macedonian poem and the Portuguese fado? Macedonian poetry is characterized by a specific atmosphere that can be explained as mild melancholy, a touch of elegy, and that melancholic streak is felt more strongly than that of happiness. It is the result of this very atmosphere that the Macedonian poem is similar to the Portuguese fado, the personification of grief and suffering. Both have a long history and both have become a characteristic feature of strong national feeling. They are both born out of a popular marginal songs, and then they develop their popularity as folk music, music for the soul, music for the general masses, like Res Publica(s) (public works). The best word to describe this kind of music is "saudado", a word that carries a double meaning – sorrow for what has been lost, as well as sorrow for what will never be. Macedonia's melody is a simple one as well, interwoven with much unsaid sorrow, with a touching peace in which there is wailing and grief, but hope as well. Despite the fact that for the Portuguese fado is one of the best music genres, it has not managed to achieve great

popularity outside the country. Macedonian poetry has experienced such a fate as well, battling the other music present in the region, especially the music from Bulgaria. Here is an example of the closeness that exists between the Macedonian song and the Portuguese fado, as written in an article from Lisbon: Fado ... Portuguese folk music. At the same time sad and happy. Wonderful, as open in spirit as the Portuguese themselves ... originating towards the end of the 19th century. In the romantic overtones, the melancholy, the gentleness, and the beauty – it is quite reminiscent of old Macedonian folk music. (...) Like a dream. Fado lifts me above the sorrow and the woes of this world, it gently holds me by the hand and it seems to be saying to me: everything is all right, don't worry, there is a reason for everything. In combination with white wine, the sweet Portuguese language, the gentle people of Lisbon, fado is a wonderful healing balm (<http://makedonius.com/писмо-од-лисабон>).

Just like in Portugal there is a tendency among poets to write verses for fado, in Macedonia there is an increasing tendency to set to music the poems by great Macedonian poets. In both cases, this reveals the intention of the poets to become popular through their poetry, to become accessible to the public (Res Publica(s) - public works), like music is. The need to liberate poetry, to make it public is evident. Literary realism, as is poetry, is always a cold “medium” because it is mediated with the help of language, and is never “warm”, i.e. directly physical. Through music, poetry gains warmth. Through music, poetry becomes physical. Because the history of literature as a cold, virtual medium is filled with the need for the warm real worlds ... and for this reason it could hardly wait for modern technology in order to start turning its fiction into reality (Dubravka Oraić-Tolić. 2005, p. 212). In all this, we have to bear in mind the trend that is present in Europe expressed with the export of culture to the other side of the borders, the export of music, art, and literature, all moving like echoes. This means that the various forms of art move freely, and that politics cannot hinder that movement. And in all this, it seems that music crosses the borders most easily. We get confirmation of this in the fifth edition of one of Macedonia's most popular contemporary bands, Foltin, titled This Transplanted Typewriter Has Never Typed Out A Love Letter, only 22 minutes long (2008). This is an authentic miniature that continues the

existence of otherworldly, dynamic and live music. This album, in the tradition of Foltin, a band from Bitola, differs from all their other ones because for the first time it is completely in Macedonian, and one of the songs contains verses from Blaze Koneski's (1921) *Embroideress* (*Vezilka* / Везилка), as well as from Kocho Racin's (1908) *Lenka*. Actually, the language they use is a mixture, or a phonetic imitation, of languages, such as: Spanish, French, Portuguese, Romanian, etc., or a so-called spontaneous Esperanto. The whole material has been inspired by phone texts with a romantic content. The songs do not have traditional titles and, in fact, the 5 songs are numbered, as the group members say, to mark the beat/rhythm of the heart. Koneski's and Racin's verses, which are repeated, contribute in increasing a hot dance rhythm, which is achieved with the fast Macedonian rhythms. In that way, the verses themselves become hot enough. The band members describe themselves as a pseudo-emigrant cabaret, while they describe their music as music for dry and nervous fingers. Their concerts frequently turn into quite a performance, and thus the reason why they often participate in numerous musical and theatrical festivals outside the country, though less frequently in the country.

On the other hand, in all this we can recognize the avant-garde model of artistic communication, which can also be seen as an open cultural palindrome, as a backwards understanding of European civilization, as a downward movement to the very base, to the point zero of culture, all for a new beginning and the formation of a new cultural code, a new circle of references, and with that, a new world. And in the most general context, the phrase a simple and compact poem may and should be taken as the point zero of Macedonian culture, just as fado should be taken as the point zero of Portuguese culture. And calling for that point zero is in fact a strong investment in retaining the cultural memory, Macedonian, Portuguese ... European.

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The Oral Narrative Intertextuality in "Water Fairies at the Edge of the Town of Ozalj" by D. Jarnević

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Dragojla Jarnević (1812-1875) was the first professional female writer in Croatia. Her work has been neglected for a long time, but in 2000, with the integral publication of her diary, the autobiographical writings, that evaluation radically changed, and D. Jarnević was proclaimed to be one of the best writers of the Croatian Romanticism and one of the most interesting names in Croatian literature of the 19th century. This paper interprets the short story "Water fairies at the edge of the town of Ozalj" (Patriotic stories, 1843) through the lens of the oral literature, traditional customs and beliefs. In this story the writer creates a fantastic story involving the mythical oral narrative text of water fairies who influence the fate of the protagonists. Beside this, D. Jarnević, in this story and many others, inspects the position of the individuals in the Croatian society of the 19th century by investigating the question of the female position in that period.

Keywords: Croatian literature, female author, oral narrative

Dragojla Jarnević was the first professional female writer in Croatia. When she met the poet Ivan Trnski in 1839 in Graz then almost Germanised Karolina became Dragojla, passionate supporter of the Illyrian Movement: she started using Croatian, her mother tongue, and tried out as a writer in her own language. She never reached the great aesthetic achievements, but some of her poems, short stories, and the novel *Two Wedding Celebrations* secured her name a modest place in the history of Croatian literature. However, in 2000 her *Diary*, autobiographical writings, was integrally published which

radically changed the perception of her work. At that time Dragojla Jarnević became one of the most important names of the Croatian Romanticism and one of the most interesting literary names in Croatian literature of the 19th century.

Her narrative model is based on blending the trivial romantic samples with the enlightenment messages and the psychological motif system of the early Realism which introduced the narrative and stylistic features that would become recognizable in the work of August Šenoa and his successors. Her first and only published book is *Patriotic stories* (1843). In the short story *Water fairies at the edge of the town of Ozalj* she creates the fantastic story using mythical elements and oral tradition intertext in connection to water fairies which greatly influence the fate of the protagonists. At the beginning D. Jarnević talks to a reader and locates the story in Ozalj at the beginning of the 18th century explaining that she included it in the *Patriotic stories* because the story of water fairies is still alive among the people living in that area. The main protagonist, Ružica, grows up without mother, completely faithful and obedient to her father Marko who hides her from the world because of her exceptional beauty. But, when Ružica becomes a woman, at the age of eighteen, everything starts changing. The new governor of the city has a son, Radovan, confident young man who hears the story about Ružica and her beauty. He wants to meet her and when that happens they fall crazy in love. For the first time Ružica rebels against father's traditional authority and secretly meets Radovan. The moment they kiss the story becomes fantastic. The thick fog appears as an indication of water fairies and now is the time for the father to reveal the secret of Ružica's birth. He starts the story of water fairies and their constant presence in his life. When he decided to get marry he chose his wife, poor and simple girl. But on his way home he heard for the first time the fairies singing which made him scared and uncomfortable. The „death music“ was also heard on their wedding day. His wife gave birth to eleven stillborn children. Then Marko made a fatal mistake – he accused his wife of the children's death.

In the context of Croatian literature of the 19th century female characters were portrayed extremely stereotypically. They had only two roles – a mother,

perfect woman, keeper of the hearth and a fatal demonic woman, lover, home and family destroyer.

Women in the majority of the patriarchal societies assume positions that do not go beyond their reproductive role. Numerous studies show that having no offspring was considered among all South Slavs to be God's punishment, and the worst curses were related to having no offspring e.i. May you die without offspring! In the patriarchal society having no children meant having no reputation (e.i. The oak without branches, father without sons!). In the languages of the South Slavs there are many negative terms denoting a barren: *nerotka*, *neplodnica*, *nerodica*, *bezdetka*, *jalovica*, *štirka* etc. This means that the mythical guilt of having no children is connected only with a woman. That is why childless women in the South Slavic traditional societies and wider werelabelled as dangerous, connected to the mythical forces and consequently socially isolated.

Ružica's mother was crushed by her husband's accusation – she puts an opiate in his drink, but he does not drink it and follows her finding out that she meets with the fairies.

Oral tradition about fairies is very strong in the narratives of Croatian people in Croatia and Bosnia and Herzegovina. V. Belaj states that the term fairy, with some rare exceptions, is used only by South Slavs, usually Croats, Bosniaks, Serbs and Montenegrins. There are several theories of fairy's origin. One of the theories states that fairies are originated from dead souls of early deceased girls, of children who died without being baptized or from the girls or women who committed suicide because of which they were not worthy of Christian burial. Among the Croats there is still an oral tradition that says that fairies are children of Adam and Eve who hid them (because there were a lot of them) from the God, and God said that there were invisible ones as many as visible ones. Those invisible children became fairies.

The classic fairy description was provided by Ivan Kukuljević Sakcinski in the 19th century (1846). He was a contemporary of D. Jarnević and was one of the first who tried to talk of this aspect of the Croatian mythology. Commenting these writings M. Bošković-Stulli states that this is „the first complete folkloristic study written more or less on the level of its time“. Kukuljević, in the spirit of the romantic folklore, speaks of the sacred treasure

of our forefathers which was preserved in spite of, as he says „all the fanaticism of some spiritual shepherds and extreme sacristans“. He was well informed because he collected the narratives on the terrain and was able to classify Croatian fairy tradition. He strictly divides them into air, earth and water fairies, concerning the place they stay, and good and evil, seeing in that the dualistic understanding of „the two basic principles“ - the principles of good and evil. Furthermore, he states that air fairies are always good, water fairies are always evil, and earth fairies are ambivalent – in one moment they are good and in another they are evil. Based on the description in oral narratives Kukuljević was also able to portray a fairy. In principle she is a beautiful, pale, young woman who wears white clothes. Her eyes pierce like lightening, her voice is soft and sweet and a person who hears her singing just once has the heartache for the rest of his/her life and cannot stand the human voice anymore. A person who sees a fairy is not able to appreciate the human beauty any more. Such description of a fairy was preserved in oral narratives that is still present among Croats and these archetypal places intertextually includes D. Jarnević in her short story. The subject of her interest are water fairies which are the most dangerous according with the oral narratives.

Ružica's mother reveals the terrible pact she made with the water fairies before her birth. From her mother she learned everything about herbs, and when her mother died, as it usually happens, she continues mother's tradition. However, she is a herbal healer and knows the secret knowledge, and those women from the Christian perspective were often seen as witches. Once, during the night, she left on the river bank to collect herbal roots. By that act she stepped into the forbidden fairy area, and that is why the fairies require the sacrifice. They ask from the mother to give them one of her children. She could not do it and they kill her eleven children. Not to take Ružica away they ask from the mother to sacrifice her life, to die during child birth and ask the sacrifice from the young man that Ružica is going to fall in love with. Mother agrees on everything and asks from the fairies that give Ružica exceptional beauty. (This beauty wish Marko comments as female craziness.) A husband sees her wife in accordance with the traditional samples. She is a

mysterious being, capable of communicating with the supernatural forces, her decisions are irrational and dangerous.

The sacrifice to the water fairies is present in many oral narratives of this area. In the European mythology beside the world of the living and the world of the death there is a third world, the world of fairies. However, there are also places – epicentres of their appearances: village boundaries, bridges, hill tops and the bottoms of the wells.

Water fairies always stay near water where they sleep or bath, and punish those who blur that water. The conflict is always caused by somebody who endangered her habitus. Only apparently fragile they defend their place of being from the unwanted visitors, ready to punish all those who disturb their forbidden places.

The traces of the cult dedicated to the fairies are mostly visible in the giving sacrifice to the well keepers, tradition that is still alive. This cult is also connected to the belief that everybody who drinks from the unusual well should throw the coin into the water or put a piece of clothes or thin thread on a tree near the well. Throwing the metal coin, which we still do with fountains or leaving "clothes" is an act of giving sacrifice to water, actually its keeper, a fairy.

The mother dies during child birth and her father keeps Ružica away from the outside world. But, the kiss between Radovan and Ružica starts to unravel the ball of her faith. Because the fairies do not have the power beyond river banks the father plans to send Ružica to her aunt and save her. But, there is no escape from the faith. After kissing Ružica Radovan suffers from the fever. His parents seek for help from everywhere. As the final solution the help is sought in the area of mythical and traditional. They send for the herbal healer, but she cannot help. One night Ružica is alone in the cabin and she feels the siren call of water. Tomorrow she is found dead on the river bank. Radovan commits suicide by drowning when he finds out that Ružica is dead. There is a triple sacrifice to the fairies at the end: mother, Ružica and Radovan. The father spent ten years sitting on the bank claiming that he could hear Ružica singing (she became the part of the fairy world), later he is found frozen.

In his work, especially *The Diary*, D. Jarnević inspects the position of the individuals in the Croatian society of the 19th century by investigating the question on the female position in that period. She was the only woman among the Croatian revivalists who dared to produce books, the first who introduced the employed woman character, the first author who anticipated in her diary writings the female letter, and author of one of the first novels in the Croatian literature. However, despite all this the highlight from her literary work is directed to her impermissible way of life, so she has been remembered not by her work but as our "biggest spinster". It seems to me that D. Jarnević weaved the moments of her life in the short story *Water fairies at the edge of the town of Ozalj* where she talks about being unmarried writer in the 19th century in small, closed and intolerant community. The base we can read from the text is the conflict with the patriarchal society that taught women to be obedient and submissive. The author herself felt this in her childhood where sons were favoured, from the birth she was confronted with the coldness even hostility of her mother and she testified the cruel relationship between a husband and a wife (her sister Mina got married at the age of 14 and suffered her husband ill treatment). She was not able to make a good relationship neither with her brothers and sisters nor the men she was in love with. That is why she felt alone all her life. D. Jarnević chose to be independent, unmarried woman with all the difficulties of that way of life in the 19th century. Women who wanted to be a part of the social and cultural life and who shook the foundations of the patriarch society were doomed to isolation and loneliness.

That is why it seems to me that all female characters from the short story *Water fairies at the edge of the town of Ozalj* speaks about the author herself and that it includes the parts of her biography. Fairies are the beings that are free, their life is divided from the home and family, everything that is expected from the "usual" woman. Ružica's mother is labelled by the herbal healing knowledge, the pact made with fairies and the guilt she felt because her children's death, and Ružica is from her birth burdened with her mother's pact with fairies as well as with her exceptional beauty which brought her in the position of the outsider, an isolated individual. In the moment she becomes an adult she rebels against her father's, patriarchal rules. By the selection of the

characters D. Jarnević highlights her position and her loneliness and perhaps the loneliness of the women in the patriarchal Croatian society in the 19th century.

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The Evolution of the Genre in Marko Cepenkov's Stories

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In his famous "Autobiography" Marko Cepenkov is writing about one visit of Dimitrija Miladinov in their home, where the most famous cultural and ideological figure of the Macedonian revival in front of his father Costa pronounced the words " I collect them (the stories) to remain for time immemorial, when there will be no more such things. " This sentence remained permanently engraved in the mind of the young Cepenkov and these words made a huge impact on his future collecting and writing activities. After this point, his life was devoted to tirelessly collecting and writing down the folklore wisdom of all kinds.

In the Macedonian folklore, Cepenkov has the status of an atypical collector of folk wisdom, who undoubtedly not only left us a lasting legacy of numerous folk materials, but also their quality exceeded the records of our other collectors. Today his collecting oeuvre could be seen in ten volumes of Macedonian folklore.

Keywords: Cepenkov, folklore, folktales

1. The archive

In his famous "Autobiography" Marko Cepenkov is writing about one visit of Dimitrija Miladinov in their home, where the most famous cultural and ideological figure of the Macedonian revival in front of his father Costa pronounced the words " I collect them (the stories) to remain for time immemorial, when there will be no more such things. " This sentence remained permanently engraved in the mind of the young Cepenkov and these words made a huge impact on his future collecting and writing activities. After this point, his life was devoted to tirelessly collecting and writing down the folklore wisdom of all kinds. In the Macedonian folklore, Cepenkov has the

status of an atypical collector of folk wisdom, who undoubtedly not only left us a lasting legacy of numerous folk materials, but also their quality exceeded the records of our other collectors. Today his collecting oeuvre could be seen in ten volumes of Macedonian folklore.

Vasil Iljoski distinguishes Cepenkov from other collectors-writers of folk tales in the Macedonian cultural environment indicating that his stories have "deeply impressed the stamp of his strong and original creative personality, which makes them easily recognizable among a multitude of folk tales, even with the same motives, but recorded by others. "(Iljoski 1981: 85) The reason for the specificity of his prose, which according to him is "antonyms in comparison with folk prose whose essential feature is the collectivity and the literal recording , "he is recognizing it in the personal creative part of Cepenkov and his impact on the procedure, not only in the writing it down but also in the writing itself, which is especially revealed in the folk stories, in which it can be felt that he is not only a collector or writer but also a creator" (Iljoski 1981: 84). In a similar position is the folklorist Dimche Najceski, who determines Cepenkov as a "collector-artist who has worked on the folklore with his own language, in his own style, and with his own composition." According to him Cepenkov "followed aesthetic norms of the folk tradition and as much as possible he followed the folk character of the folk wisdom, "but on the other side comes to the fore its author's personality as a creative impulse to become separate from the folklore matrix" (Najceski 1981: 141).

In his structuralistic interpretations of the stories of Cepenkov, the theorist Atanas Vangelov points out the creative interventions of Cepenkov, which according to him "had meaning of something natural that, as the final result should give them certain artistic effects and stylistic forms of the folk wisdoms." It seems that these views of Vangelov are close to the ones of Blaze Koneski who as a first explorer of the work of Cepenkov claimed that "the most proper way to determine the attitude towards him, is if we talk about - the prose of Cepenkov, understanding it as something different from ordinary writing work ... he is enriching the internal core of the story with improvements, that already indicate the nearing to the methods of modern prose "(Koneski: 1954). According to some theoreticians, the advantage of the tale before other folk genres (e.g. fable or legend) consists in its'

openness / incompleteness, which favors the possibility of additional interventions in motive and content wise sense. When talking about the tale, we are facing it's solid, stable and almost unchanging genre configuration, and on the other hand it is always open for additional new contents through the process of contextualization in the different time periods and cultures.

A second important factor in content enrichments of the tale is the role of the narrator and his choice: either to apply passive transmission of traditional norms, values and ideas without serious creative interventions in the narrative or to consciously modify and redesign the "original" material. The second case means unification of multiple factors, such as selection of topics, pre configuration of the standard motifs, improvisation, resemanticization, stylization and a step further for creative re-creation of a traditional tale and nearing the authors tale. Of course that we do not neglect the influence of the oral transmission and the role of the audience in the process of creating the tale, because often the "primary" form of the story varied depending on the wishes of the audience, or on the effect that the narrator wanted to achieve in the auditorium. Alexander Prokopiev believes that the main "culprits for the topic richness of the tale are exactly the anonymous transmitters and their creative talent and flair for artistic upgrading / grooming, and social, religious, and even ethical condition to which he belonged" (Prokopiev: 70). In general the openness of the tale for new themes and contents" is a necessary prerequisite leading to modernization of the genre.

From a historical perspective, it means finally leaving the archaic concept of so-called discursive communities about which Michel Foucault talked, in which knowledge was protected and guarded within the community, based on the exceptional capabilities for memorizing and which was a privilege only to those rhapsody/storytellers who possessed knowledge of the epics (and other genres) that should be recited or eventually varied or to transformed. If we look from the perspective of the creative interventions of Cepenkov, they generally do not disrupt the characteristic composite of the tale, rather his natural narrative talent, his knowledge of stylistic and expressive, theme and motif funds, as well as the established system of genre norms, which sometimes permitted him to intuitively intervene and cheat the existing rules and styles. If we add to this also his ability for hybridization of

specific local cultural codes and new content from other cultures, then we can easily explain the unique look of his narratives. It is in the context of the last statement in this article we want to take a look at those key aspects of his narrative process, with which his narratives differ from the poetic norms of the classic tale. For that purpose we will present some of his paradigmatic tales, in which the intervention of the registrar directly contributes to the evolution of the genre.

From theoretical discourses it is known that one of the essential terms for analysis of the narrative text is the narrative instance, of whose identity greatly depends the specific layout of the narrative. In the narratology, the narrative instance (narrative voice) is defined as a position from which we recount and it is usually associated with two practices: first, when the narrative instance does not explicitly suggest itself anywhere in the text then we talk about the so-called external (omniscient) narrator; and second, when the narrative instance is identical to any of the characters of the story then we talk about protagonist-narrator (personal). The main distinction between the narrator who tells about someone else and the narrator who tells about himself or herself, is usually their intention to fictitiousness or the reliability of the narrated events.

On the other hand, the concept of the narrative voice relates to the problem of narrative levels. And this can be especially seen in the narratives known as a story within a story where usually the difference between primary and secondary levels of narration is a result of the change of narrative instances. From the experience we have with the stories of Cepenkov, the position of the external narrator is mainly maintained, and he is the one who introduces us with the story with the traditional genre indication "Once upon a time, there was...". But his longest and best-known story "Siljan the Stork" from the beginning shows several explicit indications of deviation from the traditional system of folk tale. Indicative in it is that the omniscient narrative instance leaves the voice to some of the other characters, so they take the narrative and through the stories that they tell make the integral composition of the story more complex.

In the first story, the role of narrator belongs to the father of Siljan. The primary narrative level "Siljan stork" tells the story of pampered Siljan, who

indulging in a hedonistic lifestyle (he wants to spend money but without country work) consciously refuses to adjust to the existential code in his environment. In this sense, the views of Siljan and his unusual behavior, visibly deviate from traditional values and cultural norms of the community, therefore it perceives him as excommunicated from it. The problem of impaired dialogicality between the subject and the collective (I vs. we), the narrator tries to overcome with the inclusion of the father in the story. The moment Siljan is disposed of, the father starts telling him the story of the two birds Sive and Chule. It is a tendentious story with educational character, a sign for character who through identifying with the unfortunate and sad fate of the two birds should correct its atypical behavior. However, the inserted story not only serves it's pedagogical purpose, but rather proves as contra effective: it strengthens the disobedience of the character and motivates him to run away from home. In general this mini-story fits the classic function: One character is warning another character according to the Propov typology of functions in the tale. But the fact that in the traditional story (especially in the Macedonian verbal literature) the narrative space appointed to this feature is often minimal, apart from the narrative of Cepenkov in which it is raised to the equal level with the genre, indicates his creative intervention and the ability to create more complex functional narrative structure (narrative into narrative).

The second important aspect of this story can be seen in its ability to enter the second voice (the voice of the father), whose main intention is in fact an attempt to reconstruct the dialogue between the subjects. Cepenkov is actually articulating the famous cultural phenomenon about the Voice of the elder one, who in a traditional, patriarchal sense corresponds to the discourse of truth and conveys the idea of a voice that is always right and that should be respected. Also, insisting on the second voice of the father is an important concept in this story, because thus interference of opposite voices in social, ideological and cultural sense is achieved. And from narratological point of view, the insistence on a second voice in the story of Cepenkov means conceptualizing an innovative method of redesigning the omniscient matrix of narration which also represents visible enrichment of the genre. In the creation of the semantic aspects of the character Siljan especially at the beginning of the story, as someone who is separated / alienated from the

environment, Cepenkov sets a solid foundation for a modern fairy tale in the spirit of the current European and even South Slavic democratic processes for liberation from the patriarchy and modernization of the topics.

And the second inserted story in which the narrator is a man-stork-Adzi Kljak further enriches the arguments for the specific narrative procedure of Cepenkov. It tells about the unfortunate fate of the inhabitants of the barren island, for the fatalistic power of the curse from the ancestors, which is the main reason for their fantastic transformation from people into storks. In that sense this inserted story has not only a legendary character, but is also an unusual and rare example of metafiction. With that start the attempts to motivate the fantastic transformation of the characters, in assistance with other genres close to fiction. In terms of the composition, this procedure is a hybridization of fable and legend, which once again proves the creative principle of Cepenkov while writing the stories.

Therefore, the fact that both of these aspects of the narrative procedure of Cepenkov are seen as a significant contribution to the evolution of the genre tale in the experience of the Macedonian verbal literature is not disputed.

In regards to the concept of the character, the story "Siljan the Stork" is a paradigmatic example also for determination of the character Siljan as someone different from the traditional model of the tale-hero. For the character in the traditional tale, we rarely talk about semantic "blooded" character, mainly because of the dominance of one major feature and the absence of basic psychology. Also, in these tales, the actions of the character are usually motivated by some mythological depth matrix and usually the narrative character doesn't experience serious transformation till the very end. Unlike the traditional model, from the very beginning of the story "Siljan the Stork" we can talk about individualization of character which then follows the process of its transformation. If at the beginning of the story Siljan is presented as an individualized character who fiercely opposes the traditional community norms and thus differs from them, the further course of the narration follows conceived in terms of taking Siljan back on the "right path", and that is the path of respecting the traditional values and norms. That is why Siljan regrets his own delusion. Although the conceptual level of the

story prefers patriarchal code of values and beliefs (in their narratives Cepenkov hardly deviates from monological matrix of that culture), the explicit transformation of the character Siljan is an important step in creating a character who with his characteristics is closer to the author than to the traditional tale.

In this text we devote special attention to the story, "Dunja Gjuzeli and the king's son," because it indicates the narrative flair and ability that Cepenkov has in creating a developed composition of the tale, and thus approaching "the methods of modern prose "as spoken by Blaze Koneski. "Dunja Gjuzeli and the king's son" is the story of the king's son, who after several failures and troubles will eventually marry the most beautiful girl from another kingdom. Its composition can be summarized as follows: The king keeps in the secret room a portrait of the beautiful girl named Dunja Gjuzeli. According to him, the girl possessed fatal beauty (once she looked them in the eyes she would burn them like a bright sun, like with the hottest boiling water). After the king's son sees the picture of the girl he falls in love with her madly, so the father subtly sends his son to look for her. However, at the first encounter the fatalistic force of the girl is not destructive for the king's son, on the contrary it is the factor of surprise that is determining because the girl falls in love with him as well. In the classic structure of the tale this epilogue usually means a necessary prerequisite for the completion of the happy ending of the story. But at the very moment when the characters are on the pedestal of happiness, the narrator introduces a new dynamic motif twist articulated by the dragon who suddenly grabs Dunja Gjuzeli. In fact with this the narrator begins a new narrative cycle in which he assigns the main role to the assistant of the king's son, Patentaliija.

Using his exceptional capabilities he manages to free the girl from the slavery of the dragon and help her return back to the king's son. Once it appears that all the vicissitudes are over (the king's son and Dunja Gjuzeli are returning back to the kingdom), the narrator starts a new episode, so that he revives the forgotten king from the beginning of the story. Namely, after the king finds out that his son is returning back home, together with a girl, whose portrait he

kept in the forbidden room, he tries to kill him. But, the king is prevented in his intentions by Patentlija, and that is how the king's son escapes twice from the death. Then the son finds out the truth about his father who tried to kill him. At the end, the king commits a suicide and the king's son marries Dunja Gjuzeli and takes over the throne.

As we can see one of the key strategies of this story is the constant extension of episodes that drag the end late and set the reader in the position of permanent uncertainty about the fortune of the protagonist. In the Macedonian writing practice of the 19th century, this procedure is a rare example of what is called evolution of the stories or adhesion of more rounded narratives in a composition that leads to the kind of novelistic narrative. And in some other stories Cepenkov applies similar narrative strategy of grouping the episodes so that in his narratives exists a gallery of characters and they are full of twists, rotation of roles, repetitions and other narrative techniques. According to our own perspective, this creative shaping of the stories is one of the key arguments for the thesis that the narratives of Cepenkov are an important step forward in terms of the evolution of the genre and closer to more developed prose works of art.

2. Conclusion

In the end of everything said, we can separate several key theoretical arguments according to which, the prose of Cepenkov is different from the ethical and poetical terms of the classical story. In his narration, you can see change of narration levels, from external to personal narrator: the omniscient narrator leaves the narration to some of the characters. That leads to multiplication of inserted stories in the margins of the integral writing. This kind of narration enriches the composition of the story, affects the uncertainty to the reader, prolonging the end of the story.

The complex composition of the story, Cepenkov isn't constructing it only on the principle "story in story", he connects multiple rounded narrations in some of his stories. This system is called "chain of stories" We perceive the artistic effect of this method like one of the key aspects for evolution towards novel kind of narration.

Regarding the imagination elements, the story of “Siljan the stork” is especially significant, because in it there is an uncommon interference between the realistic, imaginative and the genres close to him: the phenomenal and the weird in the same time. You can see similar mixtures in some parts of his other stories, because of which we often say that they belong to the so called miraculously “imperfect”.

In regards to the characters in the Cepenkov stories, regarding the quantity of collected stories, the multiplicity is evidently here. But when it comes to their nearing to the artistic character like in an author's tale, the example of “Siljan the Stork” is unique because he has indicators for a psychological determination. Regardless of the fact that his behavior and actions are motivated from a deep mythological matrix, still this character reaches some level of individualization. The iniquity of the character is detected along the story in which you can feel the transformation through the narration. Also in some Cepenkov stories you can see clear tendency to naming the characters with symbolic names (Dunja Gjuzeli, Patentaliija etc.).

If we consider the diachronic perspective of the story of the Macedonian experience, then all these establishments are going towards the thesis that Cepenkov's narrating experience had the biggest influence in evolving the genre. But on the other side we still cannot talk about true modern art story even though there are present inductions for modernization of characters and subjects. In the Cepenkov narrations, there is still that classic separation good/evil, stereotype and non-acceptance of different identities, strong patriarch influence and denouncement when deviating from the traditional community codex. When we talk about whether Cepenkov is the first author of an author's story in the Macedonian literature, we can establish that: on a composition plan, he manages to create complex narrative structures (stories in stories, narration chain), into his stories there is an attempt for individualization of characters, on a linguistically and stylistic level, his stories are none the less unique experience. Still, ideas wise, Cepenkov remains true to the patriarchal believes. That's why in some parts of his stories we have the didactic as a result of the patriarchal view of the world. That's why we can talk about the evolution of the genre story, i.e. getting closer to the effects of artistic forms.

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Literary Woman's Biography: Between Fact and Fiction

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The intention of this text is to show the reconstructed biography of the novels Sigmund Freud's Sister and The Return of Words. I purposely chose these novels as they are based on forgotten biographies. The hypotext is a historiographical text, more precisely the biography, memoirs and letters kept till today – in which certain information about these women are written. Biography, as a genre, portrays a person's life and if we didn't know the hypotext, we would think that these novels are a real biography, because of the fact that Smilevski almost indiscernible reconstructs the past and simulates their life stories while staying close to the truth.

We have all heard of the great twelfth Century theologian and philosopher– Peter Abelard, but the question is – how much do we know about Heloise (Héloïse) – his secret wife? Is her story less important? The women of history are in the shadow of the great man of history. As female characters the spotlight is never on them. Despite the fact that history has overshadowed their lives and has kept someone else's as more important, Goce Smilevski using his imagination and their less known records, decides to reconstruct their biographies and to rectify the injustice done in the past.

It's interesting that historiography describes famous persons who are powerful and important for history, and the documented evidence always contains far more information about them, rather than the forgotten, marginalized characters such as this particular woman in Smilevski's novel. He creates pseudo-biographies inserting a whole life full of sadness, pain and hardship between the days of her birth and death. A life that is a simulacrum. The

simulacrum is based on their real lives to which Smilevski adds false ones but the resulting image is all the more creditable, seems much more real than the original itself. The simulacrum has such a great power that we never question: Was it true or what's the truth? There is not much information about her which gives the author more space for imagination. Just like a white canvas with dots that can be connected and colored. That's what Simlevski does.

The purpose of this text is to show Smilevski's reconstruction of the past, by which his novel stays close to the real facts about Heloise's life path and that serves to create a pseudo-biography, the way he creates a new reality, a new world that is a patchwork of many characters, whose biographies are insufficiently known, which forces the author to only take references from them, and fill out the rest himself. Using the book "What is history" written by Edward Hallett Carr I came to certain conclusions about historical facts. According to him, the most efficient way to have an influence upon someone's opinion is to make a good choice and arrangement of the facts. It has been told that the facts speak for themselves, but according to him this is not quite true. The facts are speaking only when they are called upon by the historian. He is the one that decides which of them are going to be called, and by what order and context. He has to be selective. The image of the medieval man as deeply religious is indestructible, because almost every fact we know about him was chosen by people who believed that he is that kind of a person or wanted to make others think so, and many other facts that would confirm the opposite are irretrievably lost. Professor Barraclough, known as a medievalist said: though based on facts, the history we read is, strictly speaking, not factual at all, but a series of accepted judgments. The historian – facts relationship is based on equality and on giving and receiving. As is known to every active historian, if while they are writing, they stop and think about what it is they are doing, they will be at once sucked into a long process of adjusting the facts and try to make them reflect their interpretation, but also adjusting the interpretation so it would reflect the facts. It's simply impossible to give precedence to both one and the other. The historian is a part of the present and the facts are in the past. Both are in a relation of mutual necessity. The historian without facts is without root and without purpose; and the facts

without a historian are dead and meaningless. The answer to the question: What is history? given by Edward Hallet Carr is that it is a continuous process of interaction between a historian and his facts, an unending dialogue between the present and the past.

Historiographical metafiction

„Historiographical metafiction is the right choice for those seeking for an intellectual heft which will put their novels on the required reading lists of universities or on the list of potential literary winners.“

Mark Kerry “Postmodern narrative theories”

The term historiographical metafiction is a genre portmanteau firstly represented in the study ‘A poetics of postmodernism: History, Theory, Fiction’ (1988), by Linda Hutcheon, a Canadian comparatist. The historiographical metafiction creates the foundation for revising and reprocessing of the forms and contents of the past. The historiographical metafiction stems from the key considerations of postmodernism and it’s a cross-section of fiction, historiography and literary theory, and it concerns the attention of the writer, the reader and the theoretician, because as a post modernistic continuation of the historical prose, intensely contrasting the factual and the fictional –sprung from the “ontological clash between the novel’s fictional world and the world’s historical fact” (Gjorgjieva, 2008:43) – this type of novel shows that to you think historically, means to think critically and contextually.

Patricia Waugh in her text ‘What is metafiction and why are they saying such awful things about it?’ from the book ‘Metafiction (The Theory and Practice of Self-Conscious Fiction)’ (London and New York: Routledge, 1984) says that the metafiction is a literary device that describes a prose work that self-consciously and systematically draws the attention to a work’s status as an artifact. It poses questions about the relationship between fiction and reality.

In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictiveness of the world outside the literary fictional text. The relationship between the world of the prose and the world outside the prose should be explored as a relationship between the life and fiction as well as facts. These works attempt to create alternative linguistic structures or to merely imply old forms by encouraging the reader to draw on his or her knowledge of traditional literary conventions in the creation of the new text. (Andonovski, 2007: 176).

The postmodern fiction suggests that to re-write the past in fiction or in history is to open it up to the present; an attempt to rehistoricize – and not dehistoricize – the art and the history with the use and misuse of the historiographical modes. (Hutcheon, 1996: 370)

Many opponents to the contemporary thought of historical study perceive something they consider as a disappearance, or even a death to history, that according to Fuco, actually represents a disappearance of that shape of history that secretly, but completely leads towards a synthetic action upon the subject, and that which is mourned is “the ideological use of history by which man is trying to take back all that had alluded him for more than a century” (Fuco, 1998: 20). That history which was considered to be solid and hallowed, was the final refuge of the anthropological thought, but historians “had long abandoned that old fortress and found new places to work from” (Fuco, 1998:20)

In the nineteenth century, shortly before the rise of Rank's scientific “history”, literature and history were considered as branches of the same scientific tree. Later they were separated and now they exist as separate disciplines of literary and historical study. However, this same separation between the literary and the historic is now caused into being with the post modernistic theory. The recent critical readings of history and fiction are focused on that which is common to both of these ways of writing, instead of on that which is different. It is considered that they draw their strength more from probability than from an objective truth. Just like the newer theories connected to history and fiction, this kind of novels makes us remember that history and fiction by

themselves are historical terms and that their definitions and interactions are defined by history and can be changed by time.

The integration of the historical and fantastic, especially by one character, increases the ontological insecurity between the supernatural and the historical reality. Many of the historical phantasies have supernatural characters or events (they are changing the real form of what is known to us or what we have experienced) – in this case, the reality in the novels is altered.

History has been fictionalized by the postmodernists in order to imply that perhaps history itself is a form of fiction. McHale suggests that the fiction (fantastic, apocryphal or anachronous) could be concurrent to the real truth along with the official records. By these revisionist novels, the history and the fiction are exchanging their places, history becomes fictive and fiction becomes real history. (Stojanovski, 2015:56)

For a text to be read as truth, according to Hutcheon means “it to be read as a non-literary text” (Hutcheon, 1981b: 95), and consequently, each literary text is an untruth, since otherwise it wouldn’t be literature. She adds that in fiction the fictive referral and the that which is signified must not be mistaken, for the former “lies outside the linguistic sign and in the imagination of the reader” (Hutcheon, 1981b: 95)(cited by Stojanovski, 2015:56). Davor Stojanovski in his Master thesis concludes that the novel does not take any responsibility for the reality.

Hutcheon believes that the interplay of the historiographical and metafictional contributes to the inability to claim both “authentic” representation and inauthentic copy alike. The real idea of the art originality is triggered just as intense as the great transparency in the historical reference.

Postmodern fiction suggests that to re-write or to re-present the past in fiction and in history is, in both cases, to open it up to the present. The events from the past can be changed. The history – rewritten. We’ve just discovered that the same goes for the real world. For reality. And maybe the real world’s

history is changing all the time? And why? Because history is fiction. It's the dream of the human mind, an eternal striving towards perfection.

Literature is not a discourse that can or must be true, it is, in fact, a discourse that doesn't allow itself to be checked for veracity; it is neither true nor false, and there is no need for this question: That's what determinates its very status as "fiction". (Todorov, 1981a: 18 cited by Hutcheon, 1996: 185).

Julija Krsteva has ambivalent attitude towards the existence of the subject. She believes that the writer, as "a writing subject" is inserting himself into the text, discovering his existence as someone other and different than himself, whose identity had passed over from some previous form. This shows that the writer is also the first reader of the text, that writing is nothing else but re-writing, a never ending return to the process of finding someone else's words in the word, someone else's texts in the text, a never-ending combination of the intercut textual parts. Smilevski, before writing his novels, had to read all these kept facts that he needs and to be first an explorer and a reader in order to take his role as a writer.

Metafictional novels reject the traditional figure of the author as a transcendental imagination that fabricates, through an ultimately monologist discourse, structures of order which will replace the forgotten material text of the world. They show not only that the 'author' is a concept produced through previous and existing literary and social texts but that what is generally taken to be 'reality' is also constructed and mediated in a similar fashion. 'Reality' is to this extent 'fictional' and can be understood through an appropriate 'reading' process. As novel readers, we look to fiction to offer us cognitive functions, to locate us within everyday as well as within the philosophical paradigms, to explain the historical world as well as offer some formal comfort and certainty. (Andonovski, 2007: 191)

History is a powerful myth, maybe the last myth aside from the unconscious. It's a myth on which the possibility for an 'objective' binding of the events has been based and the possibility for a narrative binding of the discourse. The time of history, if we can call it that, is the time of the novel (Baudrillard,

2001:67). Reality is only covered up. The simulation asks about the difference between the 'true' and the 'false' and between the 'real' and the 'imaginary'.

Angelina Banovikj – Markovska in her book 'Hypertextual dialogs', writes that if our knowledge of this world is gathered by the mediation of a language that refers to another language then literary fiction (worlds constructed entirely of language) becomes a useful model for learning about the construction of 'reality' itself. Only if we are ready to understand that, we will be able to accept the fact that we cannot describe reality, because it is not something that can be presented: What could be 'presented' is only our discourse for the world around us. (Banovikj-Markovska, 2004: 118) Everything is a phantasm, authenticity and originality do not exist. The simulacrum becomes the original. (Banovikj-Markovska, 2004: 120) Operating with the letters as the most abstract elements of space, the writing turned the mimesis into the greatest perfection, 'perfection' that is no longer an imitation, but it is a specific self-sufficient simulacrum'? Now the question is, would we let anyone, even Plato, to underestimate that which today in the most radical connotation is called: writing? (Banovikj – Markovska, 2004: 127)

The wise woman

„My mother taught me to lend the words from the silence, and how to bring them back to it.“

-Heloise

In his last novel 'The return of the words', Smilevski takes us back in the twelfth Century, in the world where the woman's knowledge is useless, presenting us the story about the wise Heloise. She lives once upon a time, where the love is forbidden, hidden, secret, punished but strong. In a world where the woman is forbidden to lecture and her knowledge is not taken into consideration.

The exact birthday of Heloise and her family tree are facts hidden from the world. Most of the scientists claim that she lived in the period from 1098 till 1163, it is assumed that her mother's name is Hersent and there are no info about her father. It might be that her mother was a nun in the Saint Eloi monastery, which has been closed by the bishop in 1107 as a result of the charges for sexual abuse. The children born in those conditions were sent to

other monasteries to live with other, more obedient nuns. Heloise was raised near Paris, in the monastery Saint Mary. Despite these assumptions, Smilevski creates new biography and describes her mother Hersentas a brave woman, a weaver, whose words reminded that between the threads of the dark life coercion, could be woven the essence of existence, stronger than death as powerful as love. She didn't accept to marry a rich man, but the love of her life – a journeyman, who worked asmithy and made her a special gift – astrolabe. Unfortunately, Heloise's father dies before she even remember him. Her childhood is full of coldness and hunger, and the words only could warm her, words that nestle in her soul behind which she is hiding from the world each time she is touched by his dirty hands. And what should this girl do when they took off her words too, she could feel them – so intense, but still cannot pronounce them, they will stay unborn deep in her muteness. It's her mother's love that warms her until her death, stabbed by a spear saying:

"...This is not goodbye. It's only a long absence, until our next meeting. My journey is over, yours continues. And know that you are not alone on that journey. The entire cosmos is with you: every word and the astrolabe..'
(Smilevski,2015: 26)

Heloise is raised by her uncle. According to her mother's wish, she is taken into the monastery in Argenteuil and stays there till her sixteenth birthday, afterwards she went to her uncle's house to live a dignified life. She becomes adroit, modest girl, that speaks Hebrew and Greek, had read every piece from Platoon and Aristotle and she was inspiration for songs that were sung on the streets and squares in Paris. She spent the days reading, embroidering, singing psalms and praising Theotokos.

In 'The Story of my Misfortunes' Peter Abelard Heloise, in the chapter 'of how, brought low by his love for Heloise, he was wounded in body and soul', he describes her on this way:

'Now there dwelt in that same city of Paris a certain young girl named Heloise, the neice of a canon who was called Fulbert. Her uncle's love for her was equalled only by his desire that she should have the best education which he could possibly procure for her. Of no mean beauty, she stood out above all by reason of her abundant knowledge of letters. Now this virtue is rare among women, and for that very reason it doubly graced the maiden, and made her

the most worthy of renown in the entire kingdom. It was this young girl whom I, after carefully considering all those qualities which are wont to attract lovers, determined to unite with myself in the bonds of love, and indeed the thing seemed to me very easy to be done.' (Abelard, 2012:25)

If we hold on to the facts written by Abelard for their love hidden behind the act of studying: 'Under the pretext of study we spent our hours in the happiness of love, and learning held out to us the secret opportunities that our passion craved. Our speech was more of love than of the books which lay open before us; our kisses far outnumbered our reasoned words. (Abelard, 2012: 27), for their secret meetings in her uncle's house that loved her the most and with a great confidence often living them alone thinking that they are studying, even letting him to punish her if she was distracted during the classes. We could notice that Smilevski holds on those facts using similar but extended descriptions, describing the meetings of his Heloise and Abelard too. Their love is remarkable twelfth Century historical truth for which the facts have been lost as the time has passed. The Heloise and Abelard's love story is a story that cannot be completely told, nor completely described, it is the pivot in this novel around which is circulating the idea of the narrator implicating the importance of Heloise. Her knowledge is underestimated and is of no use in her life, almost identical as Abelard's love which is ignored in order to be able to use his knowledge. From that love, one starless night she brings (their) son Astrolabe into the world, with a star in his name which will lead him through the dark nights of the destiny.

"The milk rushed into my breasts, and my lips that longed for the singing of lullabies, were cramping. At night, I would hear the cries of an infant, thinking that it was my own baby that was crying. I would waken, looking for it next to me, and when I would realize how far from me it was, the stifled cry of my waking joined the infant cries of my dreaming." (Smilevski, 2015:12)

Abelard, mentions his son only twice in his records, the fact that she gave birth to him and named him Astrolabe and the fact that he sent her by his sister till the day of his birth after what he took her with him, leaving his son there. Not a single word for her knowing of her son's childhood, if she ever met him, or if he did that. In the letters they stay silent about this subject. He does not exist for them. There is one thesis suggested by Bernhard

Schmeidler that the only author of the conversations between Abelard and Heloise is Abelard himself and if we take this thesis as real, truth would be that her letters are not preserved and we could never know the content of her letters. The one and only letter that most probably is from Heloise is the one addressed to Abbot Peter the Venerable asking him to take care of her Astrolabe. Abelard doesn't even mention her suffering because of their departure, but only the suffering and the feeling guilty about the castration accident. Using this fact, Smilevski does not follow the hypotext given by Abelards and highlights the motherhood as a basic subject. This, that which is absent in the letters said to be from Heloise, becomes that which is most present in the fictive Heloise. In those letters, where Smilevski lends his voice to Heloise, she asks Abelard about his monk life, his health, about what he writes and reads, finishing with one hope and wish – their son. The given answers are partial and nothing is said about the son. 'Let's us go somewhere, You, our child and I.' – are the frequently said words by Heloise. She waits on Abelard to understand that she and their child cannot go anywhere without him, but she receives his silence only. She still hopes that after their repentance because of their sin, they will take their child. He doesn't give a clear answer to her questions. In those moments, she suffers as she cannot fulfil her dream, nor to heal the created wound that hurts her because of that disappointment.

From a woman in love, she will become a woman discarded, and each parting will turn into a hope for another meeting, even at the place where time ends. The wound of her soul is the only that assures that that she even has a soul, a wound with is undoubtedly a remnant of her motherhood. She constantly thinks and imagines her Astrolabe, his first words, some other's hands helping him to walk, his running and falling, discovering the world – it's tangible and intangible, imagining his joy, the way he eats, draws, swims, imagining on how the walking backwards triggers some strange joy in him, she wishes to go back into the time in that part of his existence which is before the remembrance, imagining him the way he starts to look for her and he finds her. She is craving for him, wants to be the first that offers him the words, to name the world for him, to teach him on how to lend the words from the silence and to give them back to it, just like her mother taught her.

“...I thought that my wound was the place where my soul had separated, leaving one of its parts next to my child, and the other one – with me. And I wondered, if I am feeling pain in that part of my soul which had stayed with me, who feels the pain from the part that was left next to my son?...” (Smilevski, 2015: 106)

This Heloise, with deepest feelings of motherhood is created by Smilevski, as there are no conserved facts that Heloise ever mentioned her Astrolabe, and his life path stays unrevealed. In the books from both authors, Smilevski and Abelard, right after the secret wedding, Abelard brings Heloise at the place where she's been transformed from kid into a girl, in Saint Mary monastery in Argenteuil, and the place where those who were unfairly prosecuted are finding a shelter. Her character is depicted just like her mother at the beginning of the book, a brave woman that fights against the masters, a rebel because people are tortured. She, the Abbess of the monastery Saint Mary, is being punished as she gave shelter to the rebels. They are all announced as prostitutes and took of the monastery, afterward it's being burned. Watching the burning flames in the library, the huge knowledge there, she remains brave and decides to find the nuns new shelter, not leaving them as she once left her child. This event is an imagination of the author taking into consideration the few facts we have about her and only knowing the fact that she went into monastery after her parting with Abelard.

How many Heloises are into her body? – the adroit one for which the people sung, the one that left everything for her love, the one that become mother, the one that left her child, the one that become nun... the leftover from each of them is a gaping wound created by the pain of separations, pain of rejection and fear that resembles death.

On the last pages of the novel from Smilevski, right after the death from Abelard, Smilevski decides to acquaint her with her long lost son, Astrolabe – the one that brings the stars with him and can touch them. The moment when she finds her long lost star on the sky, the words are returning to her, and will accompany her in the years to come. The joy is lighting in her on the same place of her invisible wound, her childish laugh is coming back to her and meets the laugh from Astrolabe and then finally comes the time of the meeting of their words. 'I wasn't sinking, there was nothing to sink into, there

wasn't an emptiness anymore, I was floating in the endlessness of the words, in my personal returning, into me.' (Smilevski, 2015: 204). Despite everything, Heloise is still most famous for her adroitness and literate in the twelfth Century in France, but remembered as Abelard had fashioned her: 'Women have been the downfall of even strongest and noblest men since time began'.

Vesna Mojsova – Chepishevska in 'Between the historiography and imagination (or how Velika become Heloise)' says that in the novel 'The return of the words', Smilevski grants her words, her words and in that way he deconstructs the historical Heloise. On the other hand, despite Smilevski claims that his writing passion is inspired by Heloise's muteness, the final impression is that the real inspiration triggers the complete historical absence from Astrolabe. Peter's and the love story of Heloise and Peter is without any info about their son. The novel 'The return of the words' gives a different view of Heloise's life, one of the most literate persons in that period that was left behind Abelard's shadow, the man who described her in 'The story of my misfortunes' completely cursory. This novel is much more than only a historiographical metafiction. Olivera Kjørveziroska would say: 'This novel is a real genre battle'.

In the past lived millions of women, but only few are mentioned in the historical texts. Somehow they are hidden from the history. Then, some movements as the feminism, appears at the world's stage in order to return the woman in the historical records. Heloise is one of the historical omitted persons, just like some people, classes, and that's why their role as protagonists shows us that 'It's worth thinking of the consequences if such omitted groups would come in the middle of the historical view, and to move the current central characters and groups at the margins' (Stojanovski, 2015: 64)

Here, we are talking about characters that lived in the twelfth Century, but thanks to Smilevski - they are literary revived in the twenty-first Century. Heloise has been remembered as the history and biography wanted. It's not

certain on how the facts about her were a challenge for the historiography and literature and the exciting and no existing of the facts about her are a proof for that.

Heloise is a metaphor for the forgotten people, for those whose lives have been taken into consideration less than a trace on the sand. Her voice is an echo from the people with similar life as hers and vanished off the face of the earth without any evidence for their existence.

The author mentions that his attention wasn't to (re)construct the reality but to construct a new reality. He changes the fiction as a result of conscious reaction. The historiographical metafiction allows that – and that is suggested. (Stojanovski, 2015: 102)

The novel presents a particular period, a culture and the social conditions in France in the 12th Century, but as far as reliability is described on one hand, on the other hand the fiction's true nature is not concealed.

With this literary biography, Smilevski makes the ink from the paper overflow into the real world and encloses the scent from which the fictive world in his novel is made of. Not only this, but we are placed in this woman's shoes, experiencing her fate, her pain, love, alienation, comfort, guilt, lies... Her fear, despair, cry, dream, desire, oblivion... her reflections, self-accusation, existence, madness, nothing... This whole world is masterfully created as a defiance to the destructive power of oblivion and the desire at any cost to save the lives of the forgotten one because of their essential importance without which the history wouldn't have been what it is. Now they are placed on the pages of these books and bare silent witnesses to the hope which will survive along with the survival of the written word and its tireless creators. Because it is only this art that can save them.

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The Entire World as a Home: Dimkovska and Madzirov

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Where is our real home? The place we were born in, the place we've grown up in, our ID address or the address our Internet bills come to? What if all this addresses are different from each other? The very fact that even social networks request us to fill some fields out, such as: birth place; lives in; studies/works at; current city etc., speaks of our "modern scattering" and asks the more frequent question: Is there a Home address at all, a Home with its own spatial (or numerical) determinant? Is there a truth in "Home is where the heart is" (Ubi cor ibi domus) or "The heart is a home", just like Racine said "Heart - the highest gate/ heart - the widest house"?

Considering the biographies of two great Macedonian poets, Lidija Dimkovska and Nikola Madzirov (winners of many awards and recognitions) I tried to (re)read their poetry (their latest poetry collections above all) having home, housing and nomadism (as a housing phenomenon) as main topics, which also are one of their poetry letters' most important categories.

The (re)reading of Lidija Dimkovska and Nikola Madzirov poetry, was another journey to all the places I have once named as home.

The poet has always been a traveler. He travels to write and travels through his writing. The Journey, or more exactly the Road is conceived and accepted as a home. The Road, not as a relation between two points, but as a meaning by itself.

Nomad is a man of no fixed address, but as Rosi Braidotti says in her book "Nomadic subjects", being a nomad does not mean being homeless at all, but as an intellectual style, nomadism consists of the capability of rebuilding a

home anywhere. The nomad brings an essential luggage with himself and wherever he goes, he can rebuild his home. Therefore, a home and a homelessness, are not oppositional notions. The term "nomadic subject" is her attempt to offer a new subject charge, which will point out its postmodern features - dynamics and variability.

The question of constant journeys, automatically imposes the question of home. That way of life, more and more often forces us to conceive and accept the road as home.

Nikola Madzirov, is undoubtedly, the greatest nomadic poet from Macedonia. Constantly on the road, the Road becomes his way of existence. The nomads, does not see the destination, the point of departure and arrival as important as the road is. Madzirov is a poet of the world who writes on Macedonian.

All the titles of his poetry collections indicate his way of life and way of thinking: "Somewhere nowhere" („Некаде никаде“) (1999); "Locked in the city" („Заклучени во градот“); "Somewhere, in the city" („Во градот, некаде“, 2004); "Relocated stone" („Преместен камен“ , 2007); "Mode of existence" („Начин на постоење“, 2008).

"Relocated stone" is undoubtedly the title that "moved" Madzirov to about fifty countries and about forty languages. "Relocated stone" is a metaphor of his nomadic life. The old Macedonian saying goes that: The stone lies the heaviest on its own place, and in accordance to that, the title of this collection has an oxymoronic construction. Madzirov is the stone, (the) moved one. Although, the real nomad is a man who does not have a home, Madzirov is not homeless, but accommodated in his move, displace and affiliation to a larger unity, the world.

Reviewing the four cycles titles of the collection "Somewhere, in the city" ("In the city", "Somewhere", "Another world" and "Way out"), Kapushevska-Drakulevska says in the epilogue that they show Madzirov's poetic discourse intention for some kind of initiation journey "in the city", "somewhere" far away, in "another world", with the purpose of finding a "way out" of the poetic unrest. It is interesting that his life story, and therefore his poetic story too, tie in with the meaning of his name and surname, which he says are such as "genetic and generating attribute". His surname origin is madzir, meaning "man without a home".

"My surname is Madzirov - testimony of a forced migration from south to north about a century ago, as a contrast of the biologically elaborated migration north-south - instinctive pragma of the boundless homeless - birds. Madziri, i.e., Muhadziri or emigrants / refugees / supporters of Muhamed, gathering around him in Medina." The name, Nikola, "nomadic heritage of the global Christian patron of sailors and travelers. In almost every taxicab, I was accosted by the pure primeval/iconic look of saint Nikola, stuck in the form of an oval miniature icon next to the driving wheel; in every bus, right above the old worn out patches which like icons (shortcuts) introduce us to a past ideological reality" - said in "Abandonment from return" .

I'm equal

with the birds of passage which

always come back, but never

leave

("Ordinary man" in "Relocated stone")

A nomad never leaves, he just goes home, because he has the ability to build a Home, that is, to feel like at home everywhere he goes. And he can't leave that "new home", because everywhere he goes, he will be at home again, and thence, he didn't leave, but he came back. From Home to Home like that, having the entire world as a home. In fact, this is about an inter-housing and accepting the home as a transitive category, and the lack of (permanent) home, does not have to be considered with a dose of romantic pathos at all. The opening verse of the poem "The things we want to reach" says: there is nothing beside oneself. Neither the home. Because, a home is not a place, it's a feeling.

In the whole Madzirov's poetry we can see the idea of the entire world as a home; his opus shows a kind of spiritual statelessness, considered as a positive fact by himself, namely, with the possibility of change, openness which leads beyond the fixed identity, beyond the need of the confirmed idea of belonging:

world's blighted door to be opened

to leave with aerial steps

("What has to be done?", "Relocated stone")

In "Wandering around the world" („Талкање по светот“), Mojsova Chepishvaska concludes that the nomadic awareness lies in the rejection of any kind of identity as permanent. The nomad only passes, makes the necessary connections, the obligatory relations which can help him survive, but he does not accept the boundaries of a national, fixed identity as a whole. Madzirov, does not think the living in between is tearing apart, but on the contrary, it is the road he has chosen. That means life:

between two truths

like a neon light hesitating in

an empty corridor

("When somebody leaves, everything that has been created, returns")

between strict inheritances and oaths

("Discovery")

between rivers, invisible

like an air between sliced bread

("Between rivers")

and the soul like a feather

travels between two windows"

("That's all I want")

not pathetic at all, it simply is his way of being - on the Road between two (or more) points. The home in Madzirov's poetry world is situated in such interspace and interim, and the poetic subject in the poem "Home" („Дом“) leaves what in "Poetics of the space" by Gaston Bachelard is pointed as a "dynamic unity between the man and the house" and it heads towards a new space, where the boundary between the visible and invisible, and what continues to exist and what disappears, is unclear and undefined.

I've been walking through the quiet spaces since I was born

and gaps are being stuck under me

as a snow which does not know

if it belongs to the ground or to the air

In "I'm three years old" of the "Locked in the city" collection, Madzirov writes about the first safe haven and the impulse of the following safe havens in his life:

I remember

the home escapes

Wearing pyjamas and my father's three times larger shoes

I still keep the instinct

but now, the shoes are too small for me

Madzirov says that the first journey is always an escape: "an escape from the crib with playpen, an escape from the street with the first physical or mental pain, an escape from the park when the first love appears and the winter cold begins, an escape from the scheduled museum visits when being on excursion. Everything begins as a pursuit of home, and then an inner housing of the pursuit takes place. It simply becomes a way of existence and discovery. The archeologists, the hunters, the miners, the monks know it best. The outside and the inside should be explored without fear of deepness and spaciousness. Sometimes the fear of an open door is bigger than the fear of a locked one."

Lidija Dimkovska's poetic and life path is another example of the modern migration and nomadism. She is often located in Ljubljana, Slovenia (in fact, she lives and works there), but, her occasional stays in Macedonia, the literary stays around the world, the numerous poetic festivals etc., determine her poetic nomadism, although "not all nomads are world travelers; some of the biggest journeys can happen without a physical change of residence." (Braidotti, 2002:11) Dimovska says, there is a congruence of Migration, Road and Script.

As Rosi Braidotti states, she is a real nomadic subject, as a woman, foreigner, a resident of her self-imposed exile.

In "Wandering around the world", Mojsova - Chepishchevska says that every nomad has to be located somewhere, so he can talk about the common values. According to Braidotti, the nomadism is not a fluidity without borders, but an actual awareness of the unfixed borders. That is an intense desire, the unauthorized appropriation and the overdraft of the territory, to be continued.

In Lidija Dimkovska's poetry, home is the love (the beloved) and wherever it is, there also is the fire, more important than the fireplace, and therefore, the sense of home. Sometimes in her poetry you can find a dose of homesickness, a sense of home uncomfortability, a sense of "subtenant of

your own living" and sometimes there is no house that can accommodate her.

But, despite the fact that "love is an exile, sometimes harder than the political one, because it does not involve only the attitude and the opinion of the person, but also the most fragile human thing - the feelings" (Dimkovska, 2014:25), love is what brings the sense of home to her over and over again, whenever she loses it on the way of her worldwide nomadism.

The motto of latest poetry collection "Black on white" („Црно на бело) “ by Dimkovska is the following:

My daughter's teeth swing in one,
fall in another,
and the new ones grow up in third country.

At the same time, in one part of the world a man is alive,
in another part he is dead,
and in the third part, he is already an immortal..

The motto indicates her nomadism, her way of life, which inevitably affects her family life too. Furthermore, the motto has the function of a miniature manifesto of her theory of poetry.

Often, in her statements, interviews, also in her prose and poetry, Lidija Dimkovska, indicates that every key in her pocket means a home to herself. Her poetry as a whole, represents a biographical reflection, personal history of a poet - migrant and poet - nomad.

In "Poetic legality of marriage"(Поетска законитост на бракот), by the "Ideal weight" („Идеална тежина)“ collection, Dimkovska says:

Migration is a desk without a chair to me
And in "Letters fire" („Огнот на буквите)“ she will write:
The fire which has returned home is not a nomad anymore
But, it's the king of the road

Smilevski says that the return is a betrayal of the internal nomadism which does not allow an accumulation of memories over the needed ones for survival at the very moment. In the prologue of "Ideal weight"(„Идеална тежина“) he writes about the journeys of Dimkovska across the boundaries of her own and the closest cities and worlds.

When questions about home and belonging are being asked, the most common beginning is where (from)? This text will be more focused on the answers, answering the "what?" or "who?" questions.

, the language has one of the main roles when defining the sense of home and belonging. We are programmed to react when we hear our mother tongue in a foreign country by accident. The mother tongue, creates a sense of familiarity, togetherness, belonging.

In her latest collection of poems "In black and white", in the poem "Mother tongue" (Мајчин јазик) Lidija Dimkovska writes about the language as a lover. Or, as Olivera Kjorveziroska said at the launch of "Black on white", "the mother tongue as a legitimate husband of its own work and all the other languages as passionate, fugitive lovers of the literary interest." Here, in fact, in all her poetic (and prosaic) opus, the (auto)biographical reflections are clear. Her first lover is the Macedonian language, the language with which she appeared in her dreams/when she was still a child, later it was a faithful man/ always beside her, in good and evil, until one day when she overleaped the fence/ in the bosom of a new passionate lover/ with a Latin name.

Considering the biography of Dimkovska, we know that, in fact, it is the Romanian language, but, "Soon after she revealed its secrets, it bored her and she could not go against herself", so, she overleaped the fence again and "Soon after she revealed its secrets, it bored her and she could not go against herself...", and "A new, young lover/with Slavic origin and double heart:/ one for the body, the other for the soul, received her as a rescuer." And again, considering the biography of Dimkovska, we know that this is the Slavic lover - language. However, occasionally, she jumps in adventures with English nobles, Russian fools (yurodivy), French poets and South Slavic homeless people. But, always, at the end of the evening, she returns to her first lover, her faithful husband (mother tongue), from which she does not seek forgiveness of longing for the rest of her lovers, she just requests to be accepted again. "My fire is in your fireplace, and your fire is in mine, you are my mother tongue". Therefore, her first lover, her mother tongue is the one that sets the fire, and "it is important to have fire, not a fireplace" said Dimkovska.

Dimkovska points the importance of fire over fireplace, the importance of spiritual over material, or as Sheleva says, the priority of the energetic charge (the moving force) and the process, contrary to the construction and the material principle (i.e. sedentariness). In the poem "Mother tongue", the fire is both, love(r) and language, and with love(r) and/or mother tongue, you can build a hearth and home everywhere.

The best way of expressing yourself is on your native language, despite the number of foreign languages you learn. The language you have spoken your first words, the language we have heard the first songs and the first stories, the language we have sang the first songs and read the first stories, the language we have perceived the world on, that is the language we use to express the deepest within us - the emotions. It does not matter whether we talk about the sense of home, or the sense of love.

In the poetry by Dimkovska, often the lover becomes an embodiment of the home or the lover identifies with it, just like Andreevski did with Denicija and the homeland, they become one: home-lover, lover-home.

In the prologue to the "Ideal weight"(2008) poetry collection by Lidija Dimkovska, titled as Exercises for birth and death, Nikola Madzirov said: "In the absurd pursuit of something enduring and constant, the taste of variability and transiency is the most powerful. It seems that exactly when writing about the escapes and the migrations in and out of herself, Lidija Dimkovska revealed her enduring homeland - mother tongue."

In the poem "Lettre", she says "Hey foreigner, I will love you until I remember my language" , making a connection between love and mother tongue again. To forget the mother tongue, the language you wept first on as a child, the language you dreamed on, the language of childhood, means to forget how to love.

The writer - migrant resides in the language, in his mother tongue the most, says Kica Kolbe for "Utrinski" (15.03.2007) regarding the announcement that her novel "Snow in Casablanca" won the prize Novel of the year. When it comes to her novel, the heroine thinks of learning, housing, new languages as of wearing new skins which does not have bloodstream, but absorb life from the first skin, the skin the mother tongue owns.

The poets mentioned in this text, both, Lidija Dimkovska and Nikola Madzirov, have "a lot of new skins" dressed on themselves, their poetry (especially Madzirov's) has been translated in many world languages, but they still write strictly on Macedonian. The language becomes a home to the writer. When he writes, he creates, produces in that language.

The poetry collection "Black on white", ends with the song "Punctuation of life":

Home.

Homeland.

Language.

Then, follows the correction of "misprints", so:

Home?

"Homeland"

Language!

The punctuation of life "neglecting it with the palm/ marked/ by everyone on their own."

Dimkovska, puts the home in question, the homeland in inverted commas, shows a hesitation about its meaning, its possession, but she has no doubt about one thing - the language, which is with exclamation mark.

And if the language is a "home/house of the being", as it is according to Heidegger, such as the words of Wittgenstein, if "The borders of my language are the borders of my world", then we are those who set the borders of our own home and the borders of our own world, marking their punctuation. Despite the fact that Lidija Dimkovska has been living outside the boundaries of Macedonia for a longer period of time (in Ljubljana, Slovenia), she remains faithful to her language. Also, Nikola Madzirov, besides the participation in numerous world festivals and his often residing abroad, he writes his poetry strictly in Macedonian. But, their verses are all around the world. And the home of the poet is where his verses are.

One of the basic and most commonly quoted attitudes found in the work of the leading thinker in the branch of logic and philosophy of language of the 20th century - Ludwig Wittgenstein, reads as follows: "The borders of my language are the borders of my world". Madzirov always brings the Macedonian language with himself. He says that no suitcase is needed for it when we have

the memory. Therefore, the boundaries of his world, are the boundaries of the entire world.

Hence, some of the possible answers to the questions from the beginning of this chapter are: love/lover (when the question is who?) and language (when the question is what?).

Then where? Everywhere. In the entire world.

We mentioned that the nomad has the ability to build a home everywhere he goes, but sometimes the homelessness attacks. We can notice that, many times in the poetry of Lidija Dimkovska, where the inconvenience of one's own home can be found. The repressive function of the home, has particularly been expressed in the song with an indicative title *Loner*. Here the house, and even the world, have been experienced as claustrophobia:

There is no house I can accommodate in

Not even the world is my home

There is a paradoxical experience of the home, just like house-tediousness, noticeable in the verse by the Slovenian poet Alesh Debeljak: Give me strength to live home in my tight skin. We can also recognize the metaphor "tight skin" in the verses by Lidija Dimkovska:

How would it be... if neither the skin nor the country suits you?

How would it be, "Black on white

Our own skin, our own body, where the entire confidence of our inner being starts from, are man's naturally given home. But, what happens when a man feels tight in the skin? The disaccommodation in the own skin, in the own body begins to be felt further, in the house, on the street, in the city, in the country. Then, "contrary to the idyllic house-story, comes out a different house, house-tediousness." (Sheleva, 2005:25, the marked is mine)

When it comes to Madzirov, the "housing" around the world usually is with a (more) positive charge. In *Every day of the world*, by the poetry collection "Relocated stone" Madzirov writes:

I was ready to sleep

In a box of matches

And you, in a violin case

"Here the term "house", even though it has been only poetically relativized, moved, decentered in favor of the higher dimensions of housing, in favour of

Love as essential house. The violin case, the box of matches - from the aspect of ordinary, everyday practical comfort - rather seem like claustrophobic (little) spaces! But, that is only at first glance!" (Sheleva; 2008:182)

The lyrical subject and his beloved one, would rather chose the box of matches and the violin case, so that the inner satisfaction and the beauty of mutual belonging continues to drench them.

"They live their life intensively - in the coordinates of a crucial internal dynamics and dramatics, which can only be possible when provided by love." (Sheleva, 2008:182) That is why here, the "humble home", is more than beautiful.

The poem "They smell like forest", tells about the house which without his beloved one, i.e. without love, means nothing more than emptiness, it simply is not a home:

I'm a silence without you
the house is also a gap without
the departures and the arrivals
from all worlds.

(They smell like forest, "Relocated stone")

When leaving with their folds, the old nomads brought with them only the most needed and easiest things. Everything else has been produced during their journeys. That was the philosophy of their life. Being a nomad, means having a suitcase which is always ready, packed. The suitcase may never be unpacked, the nomad should never behave like he would stay somewhere.

The life of the nomad is like the life of the armoured animals - "omnia mea mecum porto" (all that is mine, I carry with me) - bringing the home with themselves, feeling like home everywhere they go. They are another proof that the one who is constantly "on the road" has not lost his home (forever) or he brings the home with himself.

One of his haiku poems reads as follows:

Are you leaving? No.

I'm just displacing my prepared suitcase.

The poem "Discovery" ends with the following verses:

The home everyday

Changes secretly under the tent of the world

Only the childhood has the taste of honey

And does not let strange traces in itself

“Discovery”, “Relocated stone” („Откривање“, „Преместен камен“)

The first two verses, give a complete description of Madzirov's nomadic spirit. He does not say the house or the apartment, but "the home every day...", that is another affirmation that he feels "like home", everywhere "under the tent of the world". The remaining two verses, only give a further explanation of his "nomadism", as regards - "all that is mine i carry with me", and carrying the childhood memories, also brings the sense of home, the same sense he had when he was a child.

The poetry of Lidija Dimkovska and Nikola Madzirov is another affirmation of the link between poetry, journeys and relocation, what in theory has been studied as poetic nomadism. The artist, in general, has an undried necessity of being world traveler, of changing the place of residence, of being in a constant transit, of "wandering" in search of new experiences and inspirations. The poet travels to write and travels through his writing.

The nomadism is more and more included in the modern theoretical discourses of literature. In the postmodernist theories of literature, has been stated that the poet is a nomad, without (only one) house doorstep. That is why, we relate the poet - nomad with the words of Racine "the entire fraternal world is my house." The real poet, everywhere is at home and is always on road. Because the road is also his home.

The home in the poetic world of Dimkovska and Madzirov is placed in an interspace and inter-time. The lack of the city and its geographical coordinates is often in their poetry. Therefore, it is also "here" and "there", "somewhere", in fact, "everywhere", in the entire world.

The poetic and life path of Dimkovska and Madzirov are an example of the modern migration and nomadism. Their whole poetry is an illuminated poetry with biographic reflections, personal history of poets - migrants and poets - nomads. The permanent dislocations, departures and returns, the constant changes of cities/countries for living, the often exchanges of Home keys, of the communication language, by which Dimkovska and Madzirov are

constantly followed through their way of poetic discovery, engraved on the map of their poetics.

The first question I asked myself in this text was: Where is our real home?

In the end, however, it turned out that for the answer I/we were looking for, the questions who? and what? were of greater importance. And for Dimkovska and Madzirov, between the possible answers of this questions are: love (lover) and language. The language to the both of the writers plays one of the key roles when it comes to defining the sense of home and belonging. Despite the constant migrations, the changes of the communication language, the change of home, country, despite the fact that their poetry has been translated in a lot of languages and despite the fact that it has been read everywhere around the world (which is their home, the entire), both, Dimkovska and Madzirov, remain loyal to the mother tongue, because by it side they feel anywhere like at home.

The home is a feeling that you belong somewhere/ to "someone" (to yourself?). You do not need a house for a home, but the house is nothing without the (sense of) home. Because, if one has the fire (which is different for everyone), which is more important than fireplace, the entire world is a Home.

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