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**FROM SIMPLIFICATION TO PARONOMASIA:  
The Re-semantization of the Paradigm of the Turk  
in Macedonian Literature**

Macedonian oral literature is not only domain of discourse where the anthropological and historical figure of the Turk and the "Turkish" have been shaped. The first paradigm of the Turk is constituted within and integrates two semantic aspects: the archetypal and the pragmatic. The archetypal brings out the ambivalent and palimpsest symbols of diabolic and evil (morphologized in the *karagjoz*, the ambiguous and ethnically undefined "Black Arab"). The pragmatic refers to social, religious and communal relationships: polarization of the powerful and rich Turks, 'kadija'-s, 'pasha'-s, 'aga'-s, 'beg'-s, 'sultan'-s {trans. note: Turkish titles' authorities} opposed to the powerless and poor 'argat'-s (trans. note: Turk. farm-hand)/the 'raja' (trans. note: Turk. rightless Christians as Turkish subjects); Islam opposed to Christianity; the particular Ottoman chromitized *sevda* conceptualized as a poetics and praxis of longing for the Other (person, life) and for Otherness (religion, language/logos), as a kind of solipsism and rebellion; the discrepancy between the eros and the praxis; the religious and ethnic export-import and transfer of taboos and violations...

Traditional culture's various forms of laughter, jest, jokes, satire, anecdote, humor, grotesque and allegory with motifs from the Turkish epoch (unconsciously!) halt the automatic transfer of historical aversions and prejudices. Signals of literary expression's process of autonomization can be noticed. The discourse of humor in Macedonian and South-Slavic areas is homologous and isomorphic to *the carnevalized discourse* of the late medieval period, the pre-renaissance and renaissance fiction in Western Europe, first oral, later authorial, such as Rabelais (Mikhail Bakhtin, 1965/1978; Aaron Gurevitch, 1981/1987). In the focus of interest are social paradigms, injustice, poverty, the deep social gap between the rich and

the poor, the powerful and the subdued. Such a praxis generates a correspondent, critical, satirical and grotesque intonation of the logos. It becomes a part of the traditionalized communication context corresponding with the national spirit and the local milieu, abundant with humor, witticism, aphorisms, proverbs, folklore didactic, familiarities, lascivious lexis, ludic and cathartic reception where the subdued exults over the conqueror's trouble ("and indeed, since the kadija-s has started to judge falsely and to take bribe, henceforth the Turks began losing their kingdom and, if they proceed like that, they will lose it all", Sapkarev, 241/p. 485).

An internationalized character of a Turk, known as Nasradin Odja, in Macedonian realistic and humorous stories or narratives, anecdotes and legends, is opposed to the character of the Macedonian Iter Pejo (occasionally Itroman Petar). This contrast is primarily antagonistically situated on the supra-textual level of ethnic and religious identity, and secondarily on the inter-textual semantic level, Iter Pejo usually fools and outwits Nasradin Odja. That trickery initiates social allusion and Mariosian {trans. note: area in Central Macedonia}, which means Macedonian nostalgia for triumphing over the powerful and superior Turks. Paradoxically, yet in humoristic cycle of outwitting in particular, impregnated within mimetic images of profane reality, the Turk begins to enter the focus objectively also, disburdened from the ideological evaluations of social milieu. Thus, this cycle's anecdotes do not exclude the possibility of Nasradin Odja appearing as a "winner" of the outwitting, more cunning and wiser than the idealized and nationalized Iter Pejo. Illustrative is the "Nasradin Odja" anecdote where Iter Pejo is duped by Nasradin Odja, to prop up a wall for three hours, as well as the "Nasradin Odja and the Workers", considered to be a "variation" of the well-known "Itar Pejo" anecdote, noted down by Sapkarev, No. 147, where Nasradin Odja dupes Iter Pejo about the cow that he is taking for the fair for sale (1976, Vol. 5, 322/3). Precisely in the Iter pejo and Nasradin Odja narratives occurs and approximation of these two nationally separate characters. Occasionally they "inter-fuse" to such a level that they come into coincidence and equivalence.

Life within each other's proximity and the multitude of inter-subjective, intercultural, inter-linguistic and other communication between Macedonians and Turks has brought them also to "natural" emotional and amorous relations. They have encountered numerous hindrances as well, from banal to tragical, producing corresponding human and inter-human situations, Varied traces of such emotional

and existential situations are present in the oral lyricism and epic/heroic poetry, especially in Marko Krale cycle. They are usually interwoven with inhibitions of religious origin, and they bring up the theme of converting to Islam, of slavery and janissary: "Mehmed-Aga and teh Maid", "Neda and Mehmed-Bej", "White Neda and Arslan-Aga", "Neda ans Ismail-Aga", "Turk-Chieftain and Maid" etc. - Sapkarev, Vol. 3; "Murat-Beg and Maria", 125/p.170 "Dafina and Omer-Aga", 176/p. 175 - the Miladinovs; the thirteen-poems cycle selected by Blaze Konesky "Turk Was Passing Throug the Woods", 1986; "Turkish Slave-Girl and Her Brother", Kiril Penushlisky, 1983, 104/p. 229 etc.

The ethnical criticism of the Turks is situated in a wider context, supposed to provide objectivity and to release it from the mortgage of the exclusive ethnic and confessional aversion: "The Turk cannot be an intimate friend"; "an adopted son cannot be a son"; and "a woman shouldn't be trusted" (Sapkarev, 242/p. 487). The mirage of the Turk is an impetus also when it comes to Islamic converts: detecting/identifying them immediately determines and re-directs the axiological prism in the direction of human virtues ("Stojan, the Bride and the Convert", the Miladinovs, 137/p. 184).

The profound traumas survived by Macedonians in the period of janissary, of the conversion and deprivation of social and legal rights, are not a reason, despite all, within their collective consciousness and imaginary world, to project the archetypal sign of evil on the Turks. That role of an archetype of evildoing, in the pre-cognitive discourse of the subconscious memory, of the dream and the idiomized logos reflected in the oral literary and pre-literary forms (legends, narratives, beliefs, epics, lyricism), is reserved for a certain para-ethnic or supra-national category, coded in time, nowadays read semantically utterly ambivalently and polyvalently, in the Black Arab. Namely, the question is posed - which ethnos and which epoch hides behind the Blac Arab/Black Arabs: for example, a character who is demonized and frequent in the Macedonian oral (even in modern) literature, locus communi in the form of synegdoha of the idea of jeopardy, direct and evident misfortune, a potential, menace, enemy, robber, rapist...? We will point out only few sources: the heterogenous 'Bolen Dojcin' cycle of poems, i.e. 'Black Arab' cycle, also poems such as "Marko, the Arab and Marko's Wife", "Marko and Murat-Beg", 125, "The German Queen and Marko", 126, - the Miladinovs, etc. The Black Arab plays a role in the other South-Slavic nations as well, and there are indications that

he is prototype of a primordial archetype modified in several Mediterranean cultures, spreading its symbolism from evil to good (J, Luzina, MANU, 1996). The later shows a structural and aemantical inclination of this literary myth toward the equally ambivalent myth of the Giant/Ogre (Pierre Brunel, 1988, 1102).

The second paradigm has been constituted in literature since the beginning of the XX c. and in the period between the two World Wars, over-all within the social plays (Marko Cepenkov, Vojdan Cernodrinski, Nikola Kirov Majski, Dimitar Molerov), and continues in the early post-war theater and literary narrative corpus with historical, national and rural topics (Stale Popov). This paradigm radically simplifies the image of the Turk, characterizing him stereotypically in black-and-white contrast, always antagonistically opposed to the image of the Macedonian, in a sparse stylistic and semantic ambience dominated by principles of aversion and inversion.

The dominant ideologema of oral lyric poetry and ballads ("better death than converting to Islam"), infects also Macedonian social plays from the beginning of the XX c. considered more as a phenomenon of scenarios and theater than of literature. This can be marked overall in the Ilinden corpus formed (primarily) by the following minor plays, national-historical tragedies and melodramas: (a) *Crne the Chieftain* (1903) by Marko Cepenkov (1829-1920); (b) *Macedonian Blood Wedding* (1900), *The Slave and the Aga* (1902), *We suffer from the Head* (1902) and *Evil for Evil* (1903) by Vojdan Cernodrinski (1875-1951); (c) *Ilinden - Images from the Great Macedonian Upraisal of 1903* (1923) by Nikola Kirov Majski (1880-1962); *The Ajduk's Meadow* {trans. note: ajduk: Turk brigand} (1902/3) by Dimitar Molerov. After the Second World War other theater plays follow bringing up the Ilinden topics, yet belonging to a different theatrical and imagistic strategy (*Goce* by Venko Markovski - 1952, *Blacknesses* by Kole Casule, etc).

The space of the plays implicates a narrowing, a gorge, an absence, a lack; a tension between "inside" and "outside", home and foreign land, which generates dramatical and dramatic migrations and peripetias, plots and situations. Precisely *the space* made some dramatical persona a desirable one, from some others an undesirable personality, a wished Good or an unwanted Evil (Etien Suriaux, 1982). "...the Turks are displaced from their 'natural environment' and pushed onto

Macedonian soil, necessary have to become evildoers - otherwise dramatical tension would not arise" (J. Luzina, 1995, 180). Macedonian theater from the beginning of this century stereotypically typifies and impregnates this predisposition of the dramatical space in two mimetically polarized and confronted dramatical protagonists/agencies: on one side there are Macedonian men and women, revolutionaries and heroes, fighters for freedom, fierce defenders of national identity, brave and sacrificing positive types; on the other side - Turkish 'aga'-s and 'beg'-s, 'dusman'-s (trans. note: Turk. foes), representatives of the Ottoman hegemony and ideas, negatively comprehended characters and their according functions (abductors and molesters of young and beautiful maids and brides, actors of the conversion and the Islamization of the Christian population, "loathed Turks").

The tension emerges between two basic *topical forces*, between two antagonistic yearnings: to preserve their own "levelled" national identity (Christian, Slavic, local, Macedonian), while erasing the other's. The conflicted yearnings surrounding this brings conflict onto the stage, implicates a separation, polarization and rivalry. The stage becomes full of pathos, tragedy, melodrama, epic glorification and tale-like outcomes of the climax. The idealization of one inclination results in the annihilation of the opposite one. Translated in the language and the signs of the theatrical micro-cosmos, that conflict can be read and pictured on the stage as a scene and mise-en-scene full of illusory death, with spectacular deaths and murders. These rules of the dramatically conflict's structure in the social plays are the basis of the theater conventions wherein all the components of the dramatic art and medium participate: the author, the dramatical text, the directing, the actors, the stage adaptation, the audience, the critics, the social reception in amore general sense...

The most exploited and the most popular pattern in this theatrical model of projection/mirage of the Turk, not only as a character but as a dramatical function as well, as an agent, is Vojdan Cernodrinski's *Macedonian Blood Wedding*. The dramatical situations created by the act of abduction of a young Macedonian harvester-girl Cveta, by Osman-beg, and her imprisonment in his harem, together with other Christian women with similar fates. In contrast to the resigned, submissive reconciliation to polygamy and religious conversion of the other women, Cveta is presented as a rebellious character, and her temporary

submission is dramatically explained with the influence of "one water, one remedy" through the magical act of brain-washing and hypnosis, by Selim-odja, the beg's friend. After numerous dramatical plots, the play ends *in blood*, as explicitly suggested by the very title, with Cveta's murder, as Osman-beg's revenge, aimed to prevent her wedding to her beloved (the shepherd Spase). Dying Cveta pathetically utters the cathartic patriotic replic-amblem: "I am dying... yet Turk I have not become!" The image of the Turkish cultural code is supplemented also with the scenes in the saraj/harem with the three Macedonian women Nevena, Rumena, Velika (*The Slave and the Aga*, Cernodrinski). Precisely in this melodrama can be seen the unique excess of the cliché-phototype of the Turk in the Macedonian social play, as well as in the "Macedonian dramatics" most probably, as stated by Jelena Luzina (1995, 212). That is the character of Sadria, whom Neven kills, "out of ignorance", not recognizing him in the night darkness.

Other plays from this complex put in focus the armed conflicts between Macedonian chieftains/'komita's and Turkish soldiers, gendarmerie, beg-s, aga-s, spies... **Marko Cepenkov's** *Crne Vojvoda* (1903) and Nikola Kirov Majski's *Ilinden* (1923) are paradigmatic for this type of projection. *Crne Vojvoda* is a kind of a "borrowing", an adaptation and inter-textual reinterpretation of dramaturgical re-make of the folk song about Spiro Crne and Kucuk Sulejman, whose noter, perhaps even the author, is the same person - Cepenkov (G. Todorovski, 1990, 115)! We are referring to "a historical drama in five acts", as it is mentioned in the play's para-textual subtitle, the play remaining on level of a "political tract" (G.T.). Macedonian resistance against the Ottoman authorities comprehended as generating terror and tyranny (through the events of 1879) is focused in this dramatical-political mixture.

In Majski's play *Ilinden* the "Manifest" of the Krusevo republic is even explicitly or integrally quoted, and quite pragmatically the program principles of the Ilinden Upraise are incorporated. The main representatives of the Turkish-Ottoman syndrome in this play are Jaja, Gemal, Suleiman, Airedin and Zenil. The projection of the Turk in the works from this black-and white imagological paradigm is inseparable from the parallel application of the Turkish verbal pattern. It is functionally applied overall in reference to the radical social and ethnic confrontation of the play's characters and situations.

The motif of seizing of a girl and converting her to Islam, supplemented with the harem, janissary and revolutionary chronotops, is characteristic for **Stale Popov's** (1899-1965) opus of novels: *Patched Life* (1954), *Tole Pasa* (1956), *Sakir Vojvoda* (1966), *Dilber Stana* (1958). We will mention here the example of the minor novel *Kales Angja* (1958), hiper-textually derived from the matrix of the popular folk song "Kales Angja". The narrative situation is situated in the historical frame of events connected to the Mariovo Rebellion, 1538. The historical characters, along with the motif of seizing, are a pretext for raising into an epic and national cult - *the religious identity* and the so-called "mass heroism" (D. Mitrev, 1990). The conflicted and dramatical situations are placed around the jeopardy and the defense, and against the loss and the oblivion of *personal identity* (name, religion, and origin). Personal identity in the given cultural-historical context is perceived as an equivalent to the collective. The Macedonian is contrasted to the Turk (Selim-aga, Arslan-aga, Suljo-Aga) on several levels: religious, verbal, cultural, social, political, military...

The idea is recognizable, in accord to the referent and pragmatic conventions of the narrative strategy of the traditional historical and social novel. It is interesting that precisely such an unobjectively structured description makes the idea about the Turkish period tolerant toward the historical facts. The realistic "verity" of the descriptions follow and suggests, namely, information about the privileged position of the peasants of the isolated region of Macedonia - Mariovo, a position that up to 16 c. included certain political and cultural autonomy and economic independence (it is well-known that the Mariovo inhabitants were freed from many taxes, also were outside the severe social hierarchy).

The third paradigm is constituted in modern Macedonian literature, especially in short stories and novels, rather than in poetry and drama. It commenced with the vision of the Turk introduced in the short story "The Cigarette Case" (1953) by **Gorgi Abadziev** (1910-1963). This new pattern affirms the general values of the Turk and re-evaluates his literary status. It exceed the usual, inherited and conventionalized concepts and prejudices then offers a radically new imagological and etiologic recourse: the Turk is given back the right to an equal start in the labyrinth of the artistic characterizations; he can be a friend, noble, just, ethnical,

and the opposite, as all other literary personae... This kind of axiological matrix can freely reproduce and construct variations of various artistic characters with a Turkish signifier: selfish and generous, petty bourgeois and virtuous, egoistic and self-sacrificing.

What is happening in the presentation of the Turk in the short story "The Cigarette Case"? The young and educated Suleiman-beg is a representative of the progressive ideas of "Young Turkey" and the Young-Turkish Revolution, espousing the idea of "freedom for all nations in the new Ottoman State". Suleiman-beg is educated in Europe (France) and familiar with the democratic currents in the Western world. He supports the revolutionary ideas of the "Kavars" (trans. note: Turk. non-Muslim nations) and their liberation movement. He is aware of the old pasha-s and beg-s resistance towards the renaissance of Turkey, of the "decline" whereto conservative ideology leads, "the old-fashioned ruling" of the Turkish Empire of that period. One of his replicas presents the apprehension of the Frenchmen of the revolutionary movements in the Ottoman Empire: "Down with him (the Sultan), so that Turkey can start the road of the civilization." At the end, he makes an open gesture of friendship towards Goce Delcev, a historical character who is a prototype of the character with the same name in Gorgi Abadziev's short story, masked as a tradesman, recognized by Suleiman-beg as a neighbour from the by ways of Kukus. He sends regards to Goce's father and mother, and their sincerity is de-coded through the *cigarette-case*, which becomes a seal of approval of the Turkish intellectuals for the young-Turkish revolution and the liberation movements of the conquered nations, including the Macedonian nation from the pre-Ilinden period (1903).

Such a tendency of re-etching the engraving of the Turk is exposed in the short stories "Procka" and "Violence" by **Blaze Koneski** (1921-1993), published in his only collection of short stories *Grapevines* (1995). The semantical threshold of characterizing the Turk is shifted, the ethos is nuanced and individualized. The technique of fashioning cliches, in an extreme version ending up with ethnically motivated discrimination of the literary characters and molding the Turk as an opponent a priori - into a persona non grata in reserve, is replaced by a new methodology that alleviates the characterization of the literary ethoi and topoi from the inherited simplified stereotypes. In the short story "Procka" this alleviation is performed precisely on the most sensitive part of the traditional "Ottoman



chronotopic", the religious, through the temporal coinciding of the two festivals, Bayram (minarets and mosques, "Turkmen with fez-s", the neighbour-child Uska) and Procka (festival with ancient pagan provenance and Christianized form) as signals of particular contemporary coexistence, with no special epistemological demarcations.

In the past two decades of the 20 century the paradigm of the Turk integrates the traditionalized aspects of phenomenon and chronotopos of the so-called "Turkish" (time, space, mentality, cultural and language standards, literary context and inter-text) with the modern Macedonian chronotopos in an artistically articulated and polysemantic construct. It functions upon new poetical, modernistic and post-modernistic strategies. They are organized upon the paronomastic and para-rhetorical principle of the esthetization of the latent semantic parallelisms on the background of evident and potent phonologic/semantic similitudes. We emphasize freely the paronomastic construction, not as an ordinary stylistic figure, but in the sense of the supreme, authonomic and immanent poetical principle, situated opposite from the pseudo-literary procedure of simplification.

**Vlada Urosevic** (1934) in the short story "A letter to Kitab-An" (1988) follows the mysterious journey or disappearance and re-appearance (reincarnation!) of a certain ancient parchment-script by the Arabian alchemist Kalid ibn Jasid, in three centuries span, from the great fire in 1689 to the earthquake in Skopje in 1963. The script is divided in half, a left and a right piece. The joining of the separated fragments in one is a condition for comprising perfection and reason for seeking them (the unity, the perfection) as (the) meaning of existence. The story is abundant with Skopje toponimoi with Turkish origin: Janche-An, Bit-Pazar or the old Turkish Bazaar (Charshija), the pasha, the Skopje kadija, the Porta, Jusuf Hadri, the Skopje's contemporary chronotopoi are inseparable from topoi and toponimoi of Turkish provenance (mosques, Kapan-An, Kurshumli-An, Daut-Pasha's Hamam, the Stone Bridge). In Vlada Urosevic's Skopje short stories there are other points of interest for the perception of the "Turkish-Macedonian" aspect. Such are the short stories "Story of the Town" and "The Daughter of the Second-Hand Dealer". Also here the writing deals with the coincidence of legends and scriptures as a basis of the myth of the mystery floating as an aura upon the Turkish topic. It is about a certain epitaph concerning Ajsha, daughter of Zejnab Anama from the Ali-Pasha-lineage from Dagestan, about a certain Arabic caravan and camel-guide,

and about the pigeons flying down in winter around the Vardar river, as if on a sea-coast, about the spirit of the place (the town) and, again, about death.

Within **Zivko Chingo's** narrative works (1935-1987), most interesting for interpretation from the point of a Turkish topos is his posthumous published narration *Babadjan*. Written in the form of scriptures of the oral tradition or "market stories," (7) purchased in Bask, it contains a great amount of information on the Ottoman epoch, on the frequency of Turkicisms/argot and dialecticisms within Macedonian, the longing for Stambol (trans. note: Macedonian name for Istanbul) as a specific kind of Ottoman nostalgia ("Alas King's town, life of kings!", 153; "I will die in this poor Macedonia and I will never see Stambol", 154), on the Macedonian image of the Turks ("he was worse than a Turk at Ramazan"), says Cicko Masala, describing his father, 213; "If you do wrong in Macedonia they will send you to serve, and there is a solution, the 'hava' is Alah's healing, especially for uncatchable illnesses of this kind", or - a paraphrase - "Macedonia is a second mother to the Turks", 84)... The Baska market, where the story of Babadjan had been bought, was considered "a sacred place", due to what it is called "divine feast". This folklorized novel follows the logic of renaissance (short stories connected in cycles) and Rabelais's fiction of the Fair of the Carnival, of the common, anonymous humor and jest ("market of pleasantry"), or black humor, rebellion and rage, of wantonness, freedom and lascivious speech and proverbs... The Turkish intertext holds a primary meaning in informing the stylistic and poetic construction of this fiction by Cingo.

The novel *History of Black Love* (1996) by **Slobodan Mickovic** (1935), as pointed by para-text of the title (history in sense of a story), focuses on the subject of the so-called 'black love' or 'kara sevda'. Translating 'kara sevda' with 'black love', as noted by the writer alone in the para-textual introduction of the book, is not perfect: "We are not aware of how the dark, condemning idiom is comprehended in Turkish language - 'kara sevda'. Perhaps it is quite usual and referring to all misfortunate loves. It is not such with us, otherwise people would have already translated it as a 'black love', the literal meaning - yet, no, it has been kept in that borrowed form, this defeating syntagm, 'kara sevda', to express the unutterable tragedy of such love, giving up its own supreme right to name things happening in its own mother tongue, for only through the foreign expression it could have

signified the incomprehensibility of the devastation, of human suffering coming from those loves..."

The tragic love quadrant (Roland Barthes creates the following scheme of tragic love: A loves B, B does not love A but loves C...) is fashioned twice in different periods: first, about the end of the Ottoman empire (1887), second, in the interval between the flood and the earthquake in Skopje (1963). Black love is a phenomenon of love not responded to: Karatas-bej loves Gula, Gula loves Sokol, Sokol loves Jana, and Jana loves Karatas-bej... Within the novel love is oriented towards the wrong man/woman, at the wrong time, and the doubling enables the shift of emotions in the opposite direction, yet still with the same, more tragic metaphysical quality than with an aroma of melodramatically fatal love, cataclysm and death. The second quadrant is the ironization and parodization of the first love quadrant.

Karatas-bej, the nickname for Nazmi-efendi Anadol or Nazmi "the Friend," in both of cases is a representative of the authorities and the police, once a 'kajmakam' appointed to fight the 'ajduk'-s endangering the existence of the Turkish Empire, then as a UDBA (trans. note: ex-Yugoslavian secret police) commissioner, who is in charge of *the order and the peace* in the state. He is a 'walking dread' for the common people, has a 'sulky brow' (33), due to which he gains the nickname 'black stone'. Sokol is an 'ajduk', a synonym for freedom in "that world of slavery where we all, Christians and Turks, and us, the Gipsies" (56). Gula is a plain Gypsy, a housemaid, and Jana - a daughter of the rich tradesman Janickov. The Gypsy-girl's perception of the Macedonian and Turkish women is interesting: "The Christian and the Turkish women were under constant restraint of the family, as if convicts. Even though the Christian did not wear veils to cover their faces, like the Turkish women, they were under the incessant siege of the old women and under the obstinate guard of the male kinfolk (...) And we, the Gypsy women, we were free" (57). Only the Gypsy girls can oppose Karatas-bej, with a song, with a provoking gaze, tête-à-tête, "with a foolish fearlessness," ironically addressing him: "Your horse is very timid, warrior, if you are as heroic as him, I do not know who and how the Sultan will be defended" (60, 61). Out of this labyrinth of fatal passion only through the door of death one can escape, un-reconciled, diabolically, with a mutual execution of the characters... The inherited image of the Turk as a synonym of

power persists even in the new social, political and cultural circumstances. History has been transformed in legend, legend in myth, myth in virtual reality...

In Slobodan Mickovic's novel *Change of Cod* (1998) is completely concentrated on the re-animation of the image of the Turk in Sultan Mehmed IV's period. The current of events is located in the distant 1670, in the village of Trojanec in Eastern Macedonia, a part of former Rumelia... Contemporary events simultaneously unfold, closely connected to the mass Muslim conversion of the Christian inhabitants, several months prior to the Sultan's arrival in Trojanec. Both topoi, of conversion (change of religion and names) and Janissary, bring up, along with the historical, also genealogical, cultural and anthropological features of Macedonians: adaptability, conflict between obedience and resistance, between influences and autochthony, disposition for intellectual dialogue...

The later altogether set within the context of a global world concept, from the aspect of its archetypal cyclical configuration. The issue of *karasevda* is revived (Djafer, previously Dime, and his fatal love for Trajanka, sister Magdalena) from the preceding novel *History of Black Love*, compounding a whole with this one (the author intercedes for the trilogy *Double Age*, composed of these two novels, and the third one *Cannel*, 1994.) Conversion (in this novel) is not (comprehended as) a result of a systematically organized and hierarchically controlled imperial project, but rather a consequence of particular segments of the authorities and their representatives, trespassing the borders of the necessary/legal, and entering a sphere of parceled anarchy of powerful individuals (Karatash). A scripture by Abbot Luka in a coded manner describes the arrival of Karadash-bej; "devilishly black rock sent by the devilish foe" (127). The fear of the tyrannical regime stimulates the gnomic discourse. The image of the Turk is balanced and harmonized by pointing out opponent characters: on one side, the character of Karatash (mercilessness, evil, cunning); the one of Mehmed IV (frantic strife for survival of the authorities, and indifference toward secondary issues); the one of Aslan-bej (temperance and tolerance toward non-Turkish population); as well as the character of Djafer (a Janissary in whom in a tragical to irrationality manner, the attachment to his own genesis resurrects)...<sup>1</sup>

In the "Avanos" short story (1994) by **Petre M. Andreevski** (1936) the Turkish toponimoi Avanos and Kapadokia are thematized, with their subterranean

churches and abodes from the period of early Christianity. The names of the two female characters suggest also etymologically retained Turkish traces: Guvezija Dubrovska and Sija Hadjibanova. The plot is situated in some inter-space, Kapadokia-Macedonia, and emanates the mystic symbolism of each search and attainment of longing for eternity: a peculiar potter in an even more peculiar cave from Avanos cuts off a lock of Guvezija's hair, promising her "eternity" in return. That deposit is equal to making a deposit of her own life and personality. She becomes doubled: a "new" Guvezija is born in the deserted and ghostly Avanos, the other is slowly dying, in Macedonia. When she returns to the place where, apart from her hair, her soul/life had remained, Guvezija encounters her own self--the same, yet different, other Guvezija: the first one is utterly unnecessary, a surplus inevitably evaporating. A little bit of life in exchange for plenty of shadow! Life and death have only to them known way of settling accounts, severely secret transactions! Avanos is merely a mysterious intersection wherein life and death for a moment gaze at each other's eyes, as is having something of importance to communicate! This awry look at the Turkish domain introduces not only the fictionalized, but the mystical description as well of the Turk in the contemporary Macedonian literature.

The invariable of **Luan Starova's** "father's library" (1941) symbolizes the intercultural and inter-subjective tradition of communication, migration, assimilation, trans-coding and tragic craving for one's own identity, as if a seal of the Primordial Principle, the archetypal structure which cannot be escaped, and Balkan nations, in each new epoch, in accord to the laws of metaphysical necessity, repeatedly are driven to. Writing realistically as memoirs about his father and mother (1992, 1995), the author (an implicit author and the narrator) emphasizes the father's attitude toward "new Turkey", his connections to Ataturk and to the new political vision of Turkish development. New Turkey in Starova's writing is a parabola of experience, erudition, tradition, maternal-origins.

Certain entrancing aspects of the Turkish character are brought to life in three stories by **Atanas Vangelov** (1946) which appear in the daily newspaper *Nova Makedonija's* anthology of award-winning stories (*Otvoren prozorec*, 1994) - "The Petar Mandzukov's Shadow" (1 ed. 1988), "The Tale of Water Pump" (1990) and "Binocular" ("Dulbija", 1993), actualize certain imagological interesting aspects of

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<sup>1</sup> The special attention need the Slobodan Mickovic novel *To Kill Apostol* (1994).

the Turk. Each one of these short stories serves as a paradigm for the status of the Turk as a character in the contemporary Macedonian prose. A special attention is drawn by the short story "The Tale of the Water Pump" which is focused on the three years stay of Abdulahman Pasha of Tetovo in the fortress of Bal-Tepe, located under the "cold and dark" Shara mountain and as well on "the day" of his return back to Stambol, at the Sultan's call. In the center of the story itself and of the narrator, whose speech is authoritative is the sad and indicative story of the "Lonely Water Pump" built by the everything, except in one: to make the water tap speak, to make its water run against its will, to break up the peace, to establish harmony between "the purpose and the aim". It is exactly this disharmony that gives a grotesque semantization/stylization of this short story and it announces the Pasha's intimated defeat and transcoding through him also the defeat of one regime of one period.

The paradox, the principle of each grotesque, is that at the very moment when the Pasha leaves for Stambol, the water tap pronounces the words: "I am coming pasha, but you are leaving" ("Sen geldin cesme, ben gittim"). One epigraph or a letter above the water tap is transferred into a parabola of the Christians' quite and natural longing and believe in freedom. The intertextually inserted text of this epigraph - letter introduces ambiguity in the meaning of the unique expression: the interpretation by the Turks is different from the one made by Macedonians. Even though the narrator wants to avoid giving final conclusions, he still faces the historical facts against the artifacts. This is illustrated by the last sentence of this short story: "No one, however, returns back anymore to Bal-Tepe from Stambol."

The short story "The Petar Mandzukov's Shadow" (1994, 131) suggests that the disappeared brother of Dervish-efendy - chief of the Skopje's secret police (at the beginning of the 20th century), recorded under the secret name Ignis Inevitabilis, is an eternal shadow, permanent, mysterious and unidentified company of the revolutionary terrorist and anarchist Petar Mandzukov. Untouchable for the Ottoman authorities in the region of Skopje and Bitola, this Turk is focalized in a postmodern and intertextual manner. The author uses historical matrices, oral and recorded quotations (simulated facts, pseudo-quotations) of certain historical personalities (Pavel Shatev, Vojdan Cernodrinski, Solomon Simha). Under a double pretext of an "oriental mysticism" and historical memory, this character-shadow deviates radically from the stereotypical vision of the Turk, as a

representative of the Ottoman authority and it coincides with the project of the Slavic (including the Macedonian) liberty movement. This shadow of a man appears suddenly in the Dervish efendy cabinet, immediately after his arrival in Stambol. He disappears again without any sign under mysterious circumstances. The consequence of this pregnant and grotesque reunion of the brothers is the death of the Dervish-efendy. Shortly after his death the Ottoman Empire disappears from the historical scene as well. The "Shadow of P. Mandzukov" marks the self-consciousness in the Turks related to the sterility of the Ottoman regime. Even though individually, they already communicate and correspond with the revolutionary projects of the non-Turkish population in the Ottoman Empire.

The oral matrix of game and outplaying, of humor and mockery, of irony and self-irony, as modes of auto-reflection and carnivalization of reality, is reproduced in the post-modernistic pastiche *Jane Zadrogaz* (1973) by the play-wright **Goran Stefanovski** (1952). Within the inter-textual meta-mimesis of this dramatic play, the idea of the Ottoman imperial model of tyranny and of the anthropological semantema of the Turk are amorphy suggested in the image of the Dragon and in the metastasized impersonal character of the Queen. Within these two figures all modes of torture and the domination over the Macedonian nation of the past can be recognized, in an allusive form, among which the image of the Turk can be discerned. It is faded and deconstructed, while the vision of the supra-ethnic archetypal ruler and nation's enemy, rich with general points and mythical topics, is amplified and almost petrified within a dramatical function concluded from the stereotypical scheme of tales. This dramatical text ironically semantizes also a certain specific anthropological feature of the Macedonian - an inclination toward a particular "nonchalant forgetfulness" (Kulavkova, 1997) and towards forgiveness, perhaps a traditional gift for subliming tragedy into jest of humor. It is a grotesque yet effective mode of survival, catharsis, and transcendence of historical traumas.

The Turkish-Ottoman layer is one of the many imprinted in Macedonian memory, history, culture. language, tradition, spirituality... Each reference to the (relatively recent) past leads to the Ottoman Empire and to its culture which has left deep traces within the text of contemporary culture. It is simply an unavoidable, real inter-text, which is more or less visible in Macedonian contemporary literature and language. There are numerous, purely literary and spiritual reasons for re-evoking the signs of that inter-text. This is exactly what Macedonian contemporary writers

are doing. The image of the Turk is poli-semantic: it suggests the idea of power against the skill of slavery and liberation from slavery, an association with another religion and language toward which, in time, neither Christianity nor the Macedonian language have been left completely isolated nor indifferent, and it includes the new myth of that which is someone else's yet ours, ours yet someone else's--the archetype of the mysterious and fateful, the praxis and culture of hybridization and dialogicity...

It gives us ground to conclude that the once-simplified image of the Turk is growing in deseminant complexity nowadays, in such a manner that literary-artistic works are produced, or more freely and figuratively put, their paronomastic meanings: signs close in phonetic composition, while independent in meaning, when textually adjacent, evoke the idea of proximity in meaning. Should we finish again with the allusion about the inseparability of form and substance, or physics and metaphysics?

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## Summary/Abstract of the Article

### FROM SIMPLIFICATION TO PARONOMASIA

(Resemantization of the paradigm of the Turk in Macedonian literature)

The Macedonian oral literature is not a unique zone in the discourse in which the anthropological figure of the Turk is sketched. The first paradigm constructed therein integrates two aspects: the archetype and the pragmatic one. The archetypal aspect actualizes the archaic symbols of the evil (personified in devil/karagjoz, the Black Arab), whereas the pragmatic one reference to the social, religious and human relations (polarizing the powerful and rich Turks against the weak and poor labor, Islam against Christianity, love, nostalgia, disharmony between the Eros and praxis, confessional and ethnical transfer of taboos). The second paradigm has been constituted in the literature between the two world wars, in the social drama, and it continues in the early novel production after the war, with historical and rural topic. It simplifies the picture of the Turk in black and white contrasts, in exhausted stylistic and semantic atmosphere, in which the aversion/inversion principle dominates. The third paradigm has been constructed in the new Macedonian literature, especially in the short story and the novel, and thereafter in the drama and poetry. It is initiated with the vision of the Turk in the Abadziev's stories, which promotes general human values and resemanitizes the paradigm of Turk. It exceeds the usual semantic limits/prejudices, offering new imagologic and epistemological approaches: the right of the Turk to start equally in the labyrinth of the artistic characters is given back to him; he can be a friend, generous, ethical... This paradigm includes many aspects of the phenomenon and the chronotope of the "Turkish" (time, space, mentality, cultural code, literary intertextuality). It functions on the basis of paronomastic principles (aesthetization of the latent phonosemantical structure).