

УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП  
ФИЛОЛОШКИ ФАКУЛТЕТ

UDC 81  
UDC 82  
UDC 008



ISSN 2545-3998

# ПАЛИМПСЕСТ

МЕЃУНАРОДНО СПИСАНИЕ ЗА ЛИНГВИСТИЧКИ, КНИЖЕВНИ  
И КУЛТУРОЛОШКИ ИСТРАЖУВАЊА

# PALIMPSEST

INTERNATIONAL JOURNAL FOR LINGUISTIC, LITERARY  
AND CULTURAL RESEARCH

ГОД. II, БР. 3  
ШТИП, 2017

VOL. II, NO 3  
STIP, 2017

# ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни  
и културолошки истражувања

# PALIMPSEST

International Journal for Linguistic, Literary  
and Cultural Research

Год. II, Бр. 3  
Штип, 2017

Vol. II, No 3  
Stip, 2017

ISSN 2545-3998

<http://js.ugd.edu.mk/index/PAL>

## ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни  
и културолошки истражувања

### ИЗДАВА

Универзитет „Гоце Делчев“, Филолошки факултет, Штип,  
Република Македонија

### ГЛАВЕН И ОДГОВОРЕН УРЕДНИК

Ранко Младеноски

### УРЕДУВАЧКИ ОДБОР

Виктор Фридман, Универзитет во Чикаго, САД  
Толе Белчев, Универзитет „Гоце Делчев“, Република Македонија  
Нина Даскаловска, Универзитет „Гоце Делчев“, Република Македонија  
Ала Шешкен, Универзитет Ломоносов, Руска Федерација  
Олга Панкина, НВО Македонски културен центар, Руска Федерација  
Георгета Раца, Универзитет Банат, Романија  
Астрид Симоне Грослер, Универзитет Банат, Романија  
Горан Калоѓера, Универзитет во Риека, Хрватска  
Дејан Дуриќ, Универзитет во Риека, Хрватска  
Шандор Чегледи, Универзитет во Панонија, Унгарија  
Ева Бус, Универзитет во Панонија, Унгарија  
Хусејин Озбај, Универзитет Гази, Република Турција  
Зеки Ѓурел, Универзитет Гази, Република Турција  
Елена Дараданова, Универзитет „Св. Климент Охридски“, Република Бугарија  
Ина Христова, Универзитет „Св. Климент Охридски“, Република Бугарија  
Џозеф Пониах, Национален институт за технологија, Индија  
Сатхарај Венкатесан, Национален институт за технологија, Индија  
Петар Пенда, Универзитет во Бања Лука, Босна и Херцеговина  
Данило Капасо, Универзитет во Бања Лука, Босна и Херцеговина  
Мета Лах, Универзитет во Љубљана, Република Словенија  
Намита Субиото, Универзитет во Љубљана, Република Словенија  
Ана Пеличер-Санчез, Универзитет во Нотингам, Велика Британија  
Мајкл Грини, Универзитет во Нотингам, Велика Британија  
Татјана Гурин, Универзитет во Нови Сад, Република Србија  
Диана Поповиќ, Универзитет во Нови Сад, Република Србија  
Жан Пол Мејер, Универзитет во Стразбур, Република Франција  
Жан Марк Веркруз, Универзитет во Артуа, Република Франција  
Регула Бусин, Швајцарија  
Натале Фиорето, Универзитет во Перуца, Италија  
Оливер Хербст, Универзитет во Вурцбург, Германија

## **PALIMPSEST**

International Journal for Linguistic, Literary  
and Cultural Research

### **PUBLISHED BY**

Goce Delcev University, Faculty of Philology, Stip,  
Republic of Macedonia

### **EDITOR-IN-CHIEF**

Ranko Mladenoski

### **EDITORIAL BOARD**

Victor Friedman, University of Chicago, United States of America  
Tole Belcev, Goce Delcev University, Republic of Macedonia  
Nina Daskalovska, Goce Delcev University, Republic of Macedonia  
Alla Sheshken, Lomonosov Moscow State University, Russian Federation  
Olga Pankina, NGO Macedonian Cultural Centre, Russian Federation  
Georgeta Rata, Banat University, Romania  
Astrid Simone Grosler, Banat University, Romania  
Goran Kalogjera, University of Rijeka, Croatia  
Dejan Duric, University of Rijeka, Croatia  
Sándor Czeglédi, University of Pannonia, Hungary  
Éva Bús, University of Pannonia, Hungary  
Husejin Ozbaj, GAZI University, Republic of Turkey  
Zeki Gurel, GAZI University, Republic of Turkey  
Elena Daradanova, Sofia University “St. Kliment Ohridski”, Republic of Bulgaria  
Ina Hristova, Sofia University “St. Kliment Ohridski”, Republic of Bulgaria  
Joseph Ponniah, National Institute of Technology, India  
Sathyaraj Venkatesan, National Institute of Technology, India  
Petar Penda, University of Banja Luka, Bosnia and Herzegovina  
Danilo Capasso, University of Banja Luka, Bosnia and Herzegovina  
Meta Lah, University of Ljubljana, Republic of Slovenia  
Namita Subiotto, University of Ljubljana, Republic of Slovenia  
Ana Pellicer Sanchez, The University of Nottingham, United Kingdom  
Michael Greaney, Lancaster University, United Kingdom  
Tatjana Durin, University of Novi Sad, Republic of Serbia  
Diana Popovic, University of Novi Sad, Republic of Serbia  
Jean-Paul Meyer, University of Strasbourg, French Republic  
Jean-Marc Vercruyse, Artois University, French Republic  
Regula Busin, Switzerland  
Natale Fioretto, University of Perugia, Italy  
Oliver Herbst, University of Wurzburg, Germany

## **РЕДАКЦИСКИ СОВЕТ**

Драгана Кузмановска  
Толе Белчев  
Нина Даскаловска  
Билјана Ивановска  
Светлана Јакимовска  
Марија Леонтиќ  
Јована Караникиќ Јосимовска

## **ЈАЗИЧНО УРЕДУВАЊЕ**

Даница Гавриловска–Атанасовска (македонски јазик)  
Весна Продановска (англиски јазик)  
Толе Белчев (руски јазик)  
Билјана Ивановска (германски јазик)  
Марија Леонтиќ (турски јазик)  
Светлана Јакимовска (француски јазик)  
Јована Караникиќ Јосимовска (италијански јазик)

## **ТЕХНИЧКИ УРЕДНИК**

Славе Димитров

## **АДРЕСА**

ПАЛИМПСЕСТ  
РЕДАКЦИСКИ СОВЕТ  
Филолошки факултет  
ул. „Крсте Мисирков“ бр. 10-А  
п. фах 201  
МК-2000 Штип, Македонија  
**ISSN 2545-3998**  
<http://js.ugd.edu.mk/index/PAL>

Меѓународното научно списание „Палимпсест“ излегува двапати годишно во печатена и во електронска форма на посебна веб-страница на веб-порталот на Универзитетот „Гоце Делчев“ во Штип:

<http://js.ugd.edu.mk/index.php/PAL>

Трудовите во списанието се објавуваат на следните јазици: македонски јазик, англиски јазик, германски јазик, француски јазик, руски јазик, турски јазик и италијански јазик.

Трудовите се рецензираат.

### **EDITORIAL COUNCIL**

Dragana Kuzmanovska  
Tole Belcev  
Nina Daskalovska  
Biljana Ivanovska  
Svetlana Jakimovska  
Marija Leontik  
Jovana Karanikik Josimovska

### **LANGUAGE EDITORS**

Danica Gavrilovska-Atanasovska (Macedonian language)  
Vesna Prodanovska (English language)  
Tole Belcev (Russian language)  
Biljana Ivanovska (German language)  
Marija Leontik (Turkish language)  
Svetlana Jakimovska (French language)  
Jovana Karanikik Josimovska (Italian language)

### **TECHNICAL EDITOR**

Slave Dimitrov

### **ADDRESS**

PALIMPSEST  
EDITORIAL COUNCIL  
Faculty of Philology  
Krste Misirkov 10-A  
P.O. Box 201  
MK-2000, Stip, Macedonia  
**ISSN 2545-3998**  
<http://js.ugd.edu.mk/index/PAL>

The International Scientific Journal “Palimpsest” is issued twice a year in printed form and online at the following website of the web portal of Goce Delcev University in Stip:  
<http://js.ugd.edu.mk/index.php/PAL>

Papers can be submitted and published in the following languages: Macedonian, English, German, French, Russian, Turkish and Italian language.

All papers are peer-reviewed.



## СОДРЖИНА / TABLE OF CONTENTS

### ПРЕДГОВОР

Ранко Младеноски, главен и одговорен уредник

### FOREWORD

- 11 Ranko Mladenoski, editor-in-chief

### ЈАЗИК / LANGUAGE

- 15 **Виолета Јанушева**  
ПРАВИЛНАТА УПОТРЕБА НА НАВОДНИЦИТЕ ВО МАКЕДОНСКИОТ  
ЈАЗИК – УСЛОВ ЗА СТАБИЛНОСТА НА ЈАЗИЧНАТА НОРМА  
**Violeta Januševa**  
THE CORRECT USE OF THE QUOTATION MARKS IN THE MACEDONIAN  
LANGUAGE – A REQUIREMENT FOR THE STABILITY OF THE  
LANGUAGE NORM
- 29 **Marija Leontik**  
STANDART TÜRK DİLİNİN YUMUŞAKLIĞI VE AHENKLİLİĞİ  
**Marija Leontik**  
SOFTNESS AND MELODY IN STANDARD TURKISH LANGUAGE
- 41 **Милена Касапоска-Чадловска**  
АТРИБУТОТ ВО ФРАНЦУСКИОТ ЈАЗИК И НЕГОВИТЕ ЕКВИВАЛЕНТИ  
ВО МАКЕДОНСКИОТ ЈАЗИК: МЕТАЈАЗИЧНИ СЛИЧНОСТИ И РАЗЛИКИ  
**Milena Kasaposka-Chadlovska**  
THE ATTRIBUTE IN THE FRENCH LANGUAGE AND ITS EQUIVALENTS  
IN THE MACEDONIAN LANGUAGE: METALANGUSTIC SIMILARITIES  
AND DIFFERENCES
- 51 **Evaine Le Calvé Ivičević, Barbara Vodanović**  
DES VERTES ET DES PAS MÛRES: FRUITS ET LÉGUMES DANS LES  
PHRASÈMES FRANÇAIS ET CROATES  
**Evaine Le Calvé-Ivicevic, Barbara Vodanovic**  
TRICKY VEGGIES: FRUIT AND VEGETABLES IN FRENCH AND  
CROATIAN PHRASES
- 63 **Валентина Милошевиќ-Симоновска**  
ЈАЗИЧНАТА ПОЛИТИКА НА ФАШИЗМОТ ВО ИТАЛИЈА И БОРБАТА  
ПРОТИВ ДИЈАЛЕКТИТЕ (АНТИДИЈАЛЕКТНА КАМПАЊА)  
**Valentina Milosevikj-Simonovska**  
LINGUISTIC POLITICS OF FASCISM AND THE BATTLE AGAINST  
DIALECTS (ANTI-DIALECT CAMPAIGN)
- 69 **Meri Basovska, Biljana Ivanovska**  
GERMAN NATIVE SPEAKERS' USE OF MODIFICATION DEVICES OF  
THE SPEECH ACT OF REQUEST

**79 Pierino Venuto**  
UN'IPOTESI: LANORMATASSO. L'IMPERFETTO SENZALABIODENTALE:  
-EA -EVA NEI CANTI DI GIACOMO LEOPARDI  
**Pierino Venuto**  
HYPOTHESIS: TASSO'S RULE. THE IMPERFECT TENSE WITHOUT  
LABIODENTAL: -EA -EVA IN THE GIACOMO LEOPARDI'S CANTI

**89 Antonella Zapparrata**  
L'IMPORTANZA DELLA NUOVA LINGUA ITALIANA NE LA VITA  
MILITARE DI DE AMICIS  
**Antonella Zapparrata**  
THE IMPORTANCE OF THE NEW ITALIAN LANGUAGE IN VITA MILITARE  
BY E. DE AMICIS

#### **КНИЖЕВНОСТ / LITERATURE**

**107 Franco Costantini**  
L'ÉTRANGER DI A. CAMUS E UOMINI E NO DI E. VITTORINI: UN  
CONFRONTO  
**Franco Costantini**  
L'ÉTRANGER BY A. CAMUS E EOMINI E NO BY E. VITTORINI: A  
COMPARISON

**119 Марија Ѓорѓиева-Димова**  
ПАЛИМПСЕСТНА ТРАНСВЕРЗАЛА: ТОПОСОТ КАКО  
ИНТЕРТЕКСТУАЛНА ИНТЕРСЕКЦИЈА  
**Marija Gjorgjieva Dimova**  
A PALIMPSESTIC TRANSVERSAL: TOPOS AS AN INTERTEXTUAL  
INTERSECTION

**129 Луси Караниколова-Чочоровска**  
ЗА ЖЕНСКИОТ МЕНТАЛИТЕТ И ИДЕНТИТЕТ ВО РАСКАЗОТ „ЖЕНАТА  
НА ПОКОЈНИКОТ“ ОД БОРА СТАНКОВИЌ  
**Lusi Karanikolova-Cho chorovska**  
ABOUT FEMALE MENTALITY AND IDENTITY IN THE STORY „THE  
DEAD MAN'S WIFE” BY BORA STANKOVIC

**139 Kadriye Türkan**  
BALKAN TÜRK MASALLARINDA RÜYANIN İŞLEVLERİ  
**Kadrije Turkan**  
THE FUNCTION OF DREAM IN BALKAN TURKISH FOKTALES

**149 Amra Memić**  
MARCEL PROUST AND ZEN-BUDDHISM (WHAT IS SATORI AND WHY IS  
PROUST BUDDHISTS?)

- 161 Катерина Петровска-Кузманова**  
УЛОГАТА НА ДИМИТАР И КОНСТАНТИН МИЛАДИНОВЦИ ВО  
РАЗВОЈОТ НА МАКЕДОНСКАТА ФОЛКЛОРИСТИКА  
**Katerina Petrovska Kuzmanova**  
THE ROLE OF MILADINOVCI BROTHERS IN THE DEVELOPMENT  
FOLKLORISTIC IN MACEDONIA

**КУЛТУРА / CULTURE**

- 171 Родна Величковска**  
КАРТОГРАФИРОВАНИЕ КАК МЕТОД ОПРЕДЕЛЕНИЯ ГРАНИЦ  
МУЗЫКАЛНИХ ДИАЛЕКТОВ В МАКЕДОНСКОМ ОБРЯДОВОМ  
НАРОДНОМ ПЕНИИ  
**Rodna Velichkovska**  
MAPPING AS A METHOD FOR DETERMINING BOUNDARIES OF  
MUSICAL DIALECTS IN MACEDONIAN RITUAL FOLK SINGING

- 183 Стојанче Костов**  
КРАТОК ОСВРТ НА ОРСКАТА ТРАДИЦИЈА ВО ЕТНИЧКИТЕ ПРЕДЕЛИ  
ЖЕГЛИГОВО, СРЕДОРЕК И СЛАВИШТЕ (СО ПОСЕБЕН АКЦЕНТ НА  
НЕКОЛКУ СЕЛА ВО СРЕДОРЕК)  
**Stojanche Kostov**  
BRIEF OVERVIEW OF THE DANCE TRADITION IN THE ETHNIC  
REGIONS OF ZHEGLIGOVO, SREDOREK AND SLAVISHTE (WITH  
SPECIAL EMPHASIS OF SEVERAL VILLAGES IN SREDOREK)

- 193 Kamila Milkowska-Samul**  
PER UNA NUOVA IMMAGINE DELLE DONNE IN TV ITALIANA – ALCUNE  
RIFLESSIONI IN BASE ALLA FICTION GOMORRA  
**Kamila Milkowska-Samul**  
FOR A NEW IMAGE OF WOMEN ON ITALIAN TELEVISION – SOME  
CONSIDERATIONS AROUND THE SERIES GOMORRA

- 205 Екатерина Намичева, Петар Намичев**  
ТРАНСФОРМАЦИЈАТА НА КУЛТУРОЛОШКИОТ ПРОЦЕС ПОВРЗАН  
СО ТРЕТМАНОТ НА ИСТОРИСКИТЕ ОБЈЕКТИ ВО ГРАДОТ  
**Ekaterina Namiceva, Petar Namicev**  
THE TRANSFORMATION OF THE CULTURAL PROCESSES RELATED TO  
TREATMENT OF THE CITY HISTORICAL BUILDINGS

**МЕТОДИКА НА НАСТАВАТА / TEACHING METHODOLOGY**

- 219 Rea Lujčić**  
TRANSLANGUAGING OR TRANSGRESSING LANGUAGE BORDERS TO  
COMMUNICATE AND TO LEARN IN INTERNATIONAL SCHOOLS

**229 Nuray Kayadibi, Necati Demir**  
MAKEDONYA'DA YAŞAYAN TÜRK ÇOCUKLARININ YAZILI ANLATIM  
BECERİLERİ ÜZERİNE BİR İNCELEME  
**Nuray Kayadibi, Necati Demir**  
AN ANALYSIS OF WRITTEN EXPRESSIONS OF TURKISH CHILDREN  
LIVING IN MACEDONIA

**245 Tatjana Ilievska, Nina Daskalovska**  
ИНЦИДЕНТНО УСВОЈУВАЊЕ НА НОВ ВОКАБУЛАР ПРЕКУ ЧИТАЊЕ  
НА БАШНИ  
**Tatjana Ilievska, Nina Daskalovska**  
INCIDENTAL VOCABULARY ACQUISITION THROUGH READING  
FABLES

#### **ПРИКАЗИ / BOOK REVIEWS**

**257 Ранко Младеноски**  
КНИЖЕВНИТЕ „ДЕШИФРИРАЊА“ НА ВЕНКО АНДОНОВСКИ  
**Ranko Mladenoski**  
LITERARY “DECODING” BY VENKO ANDONOVSKI

**273 Марија Гркова**  
ПОЛЕЗЕН ТУРСКО-МАКЕДОНСКИ УЧЕБНИК ОД МАРИЈА ЛЕОНТИЌ  
**Marija Grkova**  
USEFUL TURKISH-MACEDONIAN TEXTBOOK BY MARIJA LEONTIC

#### **ДОДАТОК / APPENDIX**

**281 ПОВИК ЗА ОБЈАВУВАЊЕ ТРУДОВИ**  
ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“  
CALL FOR PAPERS  
FOR THE INTERNATIONAL SCIENTIFIC JOURNAL “PALIMPSEST”

**Amra Memić**

## **MARCEL PROUST AND ZEN-BUDDHISM (What is Satori and why is Proust Buddhists?)**

**Abstract:** In order to be able to understand the Proust's search for lost time, firstly we need to explain the basic terms closely connected to this, according to many, the best novel of all times that altruistically offers the humanity recipe for happy life philosophy. To understand Proust's concept of time, at the same time means to possess basic knowledge in many natural science, primarily in physics (quantum physics and theory of chaos), but also in philosophy and history. To be able to understand how this Zen Buddhism can be connect with one of the world's greatest writer, Marcel Proust, we must first explain the concepts of Zen Buddhism and its highest goal-Satori, and then we must also deal with Bergson's interpretation of time and "memory", Russian school of formalism, contemporary self psychology, and it is also inevitable to mention the Celtic mythology, all with the goal better to understand Proust as a writer who can really change our lives. Proust, himself, could be perceived as an excellent self-psychologist, because his huge novel *In Search of Lost Time* can be seen as a contemporary form of self-psychoanalysis, in whose centre of interests is a conflict between I (Marcel as narrator) and Not-I (Marcel as the hero, through the time mirrors). Self psychology is the first scientifically proven theory that connects a sense of identity (self) as non-duality (Unity) between I and Other. While I and Other seemingly create conflict situation, they still make a meaningful whole in which I and Other are defined, complementary and creating each other. He seems to be trying to cross the invisible furrow between " this " and " that " world, i.e., he if trying to achieve their unity, what he has certainly succeeded at that moment when he again found the lost time, and recipients of this, his, timeless novel offers teleporter to another and nicer dimensions of living.

**Keywords:** *Zen Buddhism, Satori, time, Celts, quantum physics, relativity theory, chaos theory, Satori and self - psychology, Russian formalism, French post-structuralism.*

### **1. Introduction or metaphysics of time or memory through historical points of view**

Starting point in the search for the lost time in any case must be a deconstruction of known stereotype Latin saying 'Historia magistra vitae est', taken from Cicero's *De Oratore*, popularised by American-Spanish philosopher George Santayan at the end of the 19th and the beginning of the 20th century. According to Santayan, who was de facto under influence of old Roman linear historiography school, all who do not remember history are in danger to have that history repeated, however, this simple cyclical concept of time is above all superficial, since life and life course through time are always more complex than our thoughts about it and its ways, therefore such positive thesis of time soon face huge critics from both scientific and philosophic points. If we start from the fact that formal historical remembering can be compared to big intellectually-cultural monopoly (history from

above) where only events to remember are those that were, according to 'sacrosanct historical minds' exceptionally significant for pulling of linear links in cyclical historical development, then it must be clear to us that such position is extremely discriminating and segregating because everything else which was not marked as important (history from above) by the 'authorities' in time becomes forgotten and stays forgotten in some unreachable dimensions of time. Different and opposed aspect in philosophical concept of time and history was popularised by an American philosopher Susanne Langer, who fights against such positivistic approach and draws necessary parallels between history and natural, so called, exact sciences. If we relate history with natural sciences, it must not be records of past events, but it must be the one that made the logic of happenings in the past. Newton, who is often called the father of modern science, sets up, elaborated methodological system inside physics, which later expands to other sciences, even to social ones, and according to which one all phenomena in the external world must have a materialistic cause. Consequently, all phenomena necessarily have some measurable force or fields of energy whose interaction with the physical object is a cause of the phenomenon. Based on such determinism, it had been believed that the mind had a materialistic cause. The mind is presented as epiphenomenon which is defined as a secondary impact of chemical and electrical processes, which continually go on in the human brain. Hence, it is simply a by-product of the physical brain and it has not got any cause in itself, due to the fact that without interaction with the physical object, it actually does not exist. Premise of physics, as methodological authority, until Einstein's theory of relativity, is a causal determinism. That means, as presumed, study and determination of nature must be done in the same way as study of machines functioning. As a banal example, we can cite studies of the clock ticking. What we need to do is research every cog individually and we will finally understand the system of work of the whole clock. Such approach could be marked as structuralist's approach which was popularised by Swiss linguist Ferdinand de Saussure, according to him, in scientific research the most important set of relations is between the elements inside a closed system.

This ode to the absolutist system in science was finally broken when in 1905. Albert Einstein had changed dogmatic point of view of that type. The introduction of his special theory of relativity proved that Newton's laws of physics are not and could not be stationary. Unlike that, they are the necessary relative in relation to an observer and observed and dependable of difference in speed between the observer and the observed object, the space either starts to shrink or spread, and the time starts to slow down or accelerate. The strict objectivity of physical reality, which is a premise of Newton's physics, is sustainable, if relativistic elements are taken into the game between the observer and the observed. Space and time could not be observed as two separate things, but as one united thing, which was named by Einstein a continuum space-time. Theory of relativity has established dominance of locality, which assumes the necessity of all physical phenomenon conduction in limited time and space. Remote activities need time for travelling through space because there is no material object or force that can get ahead of light speed. Except Einstein, founder of quantum physics Max Planck and physicians who continued his work contributed in crushing of absolute determinism which was in force in the

scientific system. The main quantum physics postulates proved that on the level of subatomic particles, nature stops benign causalistic and deterministic. Quantum physics proved, that its assumption was inaccurate for elementary particles, on a microcosmic level. As soon as the man managed to reach the level of study on a microcosmic level, it became clear that nature started to act unclearly and is not in any way deterministically and systematically determined. Up-to-then absolute certainty about exact state and characteristics of particles is no longer definable but is an only possible calculation in terms of statistical expectancy. With these abrupt dislocation of the point of view and crushing of taboo determinism in physics as an exact science, a concept of time assumption is changed in natural sciences as well and methodological approach in general. French poststructuralists, principally Jean-François Lyotard and Gilles Deleuze successfully carried out deconstruction of the notion of the mythic directionality of the modern European history. Lyotard believed that postmodern state shall completely include a different concept of the world and the man. In that postmodern state, everything that was inherited must be examined again, even if it was inherited yesterday, it has submitted under our suspicion. According to poststructuralistic settings history is neither linear nor cyclical, because there are processes in history that go back, the time does not go ahead but it reverses. Consequently, the history shall specifically deal with the retrospective process of time course, which is no longer included in the spatiotemporal duality. Interpretation of quantum physics, which was proposed by Niels Bohr, says that the act of conscious observation of the observer causes collapsing of quantum wave, which would mean the opening of quantum superposition of all possibilities. Hence, according to the main postulates of such defining of the quantum physics, physical reality is strictly subjective. In such way, the observer necessarily plays an active role in what nature manifests. In metaphysical quantum spaces of subatomic particles, he becomes co-creator of his own reality!

The Einstein's continuum of spatio-temporal which enabled idea of quantum teleportation, which represents technique of dematerialization of the matter, in one location and 'faxing', namely, electronic transmission to quantum state on the other location, in order to be materialised there. The theory of chaos continues to explain, that in seemingly completely random events, there is some unreachable order on the deeper level. Examples of random events with a chaotic order are irregular dripping of water from a tap or crystallisation of snow in snowflakes shape. Even though the sequences of drops, which fall from the tap, are completely unpredictable in the chaos theory, there is still deeper order, a pattern that shall be recognised. All snowflakes are similar, but they are not identical and it is impossible to predict how they will look like after crystallisation, which is a theory that there are not two same snowflakes. One of the favourite examples often stated in the theory of chaos is butterfly's waft that can cause a storm on completely opposite side of the planet. The crash of dialectic unity in existence between space and time is exactly what enabled Proust to find his lost time which he managed to reach through completely random events, a theory of chaos, which was used as teleporter, quantum physics, and his consciousness to some other time dimensions and enabled him to find his happiness.

## **2. Proust's metaphysics of time or memory through Satori, as the highest goal of Zen Buddhism**

Studying more accurately Proust's metaphysics of time, we had to wonder, is it not consideration of I into Not-I, exactly the solution of that paradox (koin) that sets Zen Buddhism. To be able to understand how this Zen Buddhism can be connected to one of the world's greatest writer, Marcel Proust, we must first explain the concepts of Zen Buddhism and its highest goal - Satori, and then deal with Bergson's interpretation of time and "memory", Russian school of formalism, contemporary self- psychology, it is inevitable to mention the Celtic mythology, all with the goal to better understand Proust as a writer who can really change our lives.

To be able to understand how this Zen Buddhism can be connected to one of the world's greatest writer, Marcel Proust, we must first explain the concepts of Zen Buddhism with the goal to better understand Proust as a writer who can really change our lives.

The word Zen, besides the fact that it indicates the name of the Buddhism school, it also points the purpose of its efforts, so it is often used in the meaning of revival and the ultimate truth or true nature. The best explanation of the Buddhist Zen teachings can be found in the etymological sense of the word, so in Sanskrit this doctrine is called the *Dharma*, and the Chinese *Chō*, but the both words literally translated mean - "the way things are".

So, Buddhism, the simplest can be defined as a method of life that enables us to see things the way they really are, here and now. From these conclusions it can be said that the starting point in Buddhism is the mind, because it is a driving base from which everything arises. The mind is always and the mind forever, it was not born, and it cannot die, and the body, thoughts and feelings appear, change and disappear again, revolve in cyclic circuits. The mind alone, as an open, clean and limitless space, cannot be hurt or damaged. So when the Buddha attained liberation, he realized that he was no longer a victim of the passage of time, pain and death, because he was no longer that consumed-body which can be in trouble, nor was he a variable set of thoughts and feelings that can change and disappear - instead he was radiant individual consciousness that exists side by side with the cosmic consciousness. Buddha transferred path that lead to enlightenment-Satori, and the final realization of this path is the awareness that there is no separation between space and energy at any time or space-Nirvana.

Zen Buddhism rejects any dogma and everyone must alone, in their own way find his Satori that is peculiar to him alone.

*"There is no Buddha, no Buddha, we are all Buddhas"...* are the words of a monk, that is the simplest way to explain the essence of Zen Buddhism and its individual Satorical way in that universal.

This is the teaching, learning of happiness and because of its proven ability to transform those who practice it, some people consider Buddhism as some kind of self psychology. It could be said that Buddhism starts where psychology ends. If we can come to a state of Zen Buddhists call Satori, a state of absolute awareness and tranquillity of the mind and emotions, then all we will all do, we will do perfect.

The act himself brings fulfilment. So, we do not need to act in order to be happy, but we should be happy because we operate, and the consequence is that the world is not there to fulfil us, but we are here to fulfil the world. There is no past or future, but there is also no present, because if we say 'now', that 'now' is already past, time is one thing, it is not divisible and transitory component and it cannot be subject to the western definition of transiency and divisibility.

*“...the memory of a particular image is but regret for a particular moment...”*. (Proust, 1972).

*“We believe that we can change the things around us in accordance with our desires—we believe it because otherwise we can see no favourable outcome. We do not think of the outcome which generally comes to pass and is also favourable: we do not succeed in changing things in accordance with our desires, but gradually our desires change. The situation that we hoped to change because it was intolerable becomes unimportant to us. We have failed to surmount the obstacle, as we were absolutely determined to do, but life has taken us round it, led us beyond it, and then if we turn round to gaze into the distance of the past, we can barely see it, so imperceptible has it become”*. (Proust, 1972).

The theory of self psychology was designed by Heinz Kohut at the end of the twentieth century, and it occurs as a logical development of the theory of Id and Ego psychology. Self psychology belongs in a group of so called intersubjective theories that see the meaning of existence in the synthesis of us and others.

Proust himself, could be perceived as an excellent self-psychologist, because his huge novel *In Search of Lost Time* can be seen as a contemporary form of self psychoanalyse in whose centre is interest of conflict between I (Marcel as narrator) and Not-I (Marcel as the hero, the through the time mirrors). Self psychology is the first scientifically proven theory that connects a sense of identity (self) as non-duality (Unity) between I and Other. While I and Other seemingly create conflict situation, they still make a meaningful whole in which I and Other are defined, complementary and creating each other. According to Zen Buddhism, to reach a state of unity (Satori), means to solve the above mentioned paradox, ie. a situation where apparently there is only one solution.

*“The bonds between ourselves and another person exists only in our minds. Memory as it grows fainter loosens them, and notwithstanding the illusion by which we want to be duped and which, out of love, friendship, politeness, deference, duty, we dupe other people, we exist alone. Man is the creature who cannot escape from himself, who knows other people only in himself, and when he asserts the contrary, he is lying”*. (Proust, 1972).

*"I felt myself still reliving a past which was no longer anything more than the history of another person". (Proust, 1972).*

To put it simply, in the Proust novel, there is always a double optics: the awareness of the narrator, never fixed, evolves in time as an entity; at the same time, a(u)ctor often explicitly denies any continuity of self-awareness and identity apart from being enrooted in the body. In that work past and present time are intertwined, and also the two of consciousness are refracted.

This is what leads many to proclaim Proust's spiritual affinity with oriental, to Zen Buddhist metaphysics. Because of this conception of his grandiose novel and the message he gives to us, Proust may be named as a writer who offers us a way to make our life more happy, how to find consolation for the sufferings of this world. He does not offer any mystical solutions to the path to happiness in the sense of western mysticism, but as a wise philosopher oriental philosopher offers a method how to perfect observation of the world around them. Proust offers us the mysticism of the East and Zen Buddhism, in which happiness is not a fairy tale, but the happiness in the fact that one experiences the open horizons of their consciousness.

C.G. Jung's way of finding non-duality / unity / satori defined by the sentence: "A man should renounce his own ego to gain their ownself".

So, this sublime state of enlightenment / satori is the only way by which we can win our own narcissism and self-centredness, and to feel our own spirit itself in the cosmos itself...

Practically, it all comes down to discovery of a new world, which has so far remained unnoticed due to confusion of spirit being brought up in the dualism. In the Buddhist phraseology dualism is called illusion (maya) born of reasoning (tarka) and errors (vikalpa).

According to this theory, which is beautifully presented by one of the most famous interpreter of Zen Buddhism D.T. Suzuki, we do not see the world the way it really is, every single thing and being in this world is covered with opaque veils imposed by our unenlightened mind, so this obscures out view of the truth. Zen is just instructions on how to reach enlightenment, satori and to know ourselves in the world as it really is, but from each one of us depends whether we will experience it or not. Satori is the closest individual experience and therefore, it cannot even be describe, nor explain in any way, so that its importance is not impaired.

*"When from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest; and bear unfaltering, in the tiny and almost impalpable drop of their essence, the vast structure of recollection. (Proust, 1972).*

*And once again I had recognized the taste of the crumb of madeleine soaked in her decoction of lime-flowers which my aunt used to give me (although I did not yet know and must long*

*postpone the discovery of why this memory made me so happy), immediately the old gray house upon the street, where her room was, rose up like the scenery of a theater". (Proust, 1972).*

One of the most quoted and most famous passages from the Proust's giant novel certainly is an anthology sipping tea from lime tree in which madeleine cookie is dipped:

*"So soon mechanically I took a teaspoon of tea to my lips, in which I have put a piece of madeleine to soften. I was depressed and exhausted from this dreary morning and perspective sad future. But in the very moment when a sip tea, mixed with the crumbs of cake, touched my palate, I trembled, bringing attention to something extraordinary that happened to me. It overwhelmed me a wonderful enjoyment that appeared without any connection to anything around me, but I did not know the cause of it. Right then my life's troubles became indifferent, its taxes harmless, and its brevity illusory. It was like when a man is drunk of love, which also fills the precious content, or more precisely, the content was not in me, it was identical with me. I stopped feeling bad, helpless, mortal". (Proust, 1972).*

And the most ignorant man of Zen Buddhism here necessarily has to ask, is not this Proust's Satori? However, we can drink litres and litres of linden tea and eat countless more mythical French madeleine cookies, without experiencing anything, except the pleasure of taste.

The most beautiful bizarre example illustrates how satori given to individual as a path to universal.

*"And again, you and I sip a cup of tea. Just doing this is obviously similar, but who can tell how much is in the subjective sense a wide gap between you and me? In your drinking there may not be zen, while mine is packed full of it". (Proust, 1972).*

At first glance we might think that these sentences are arising from cynically smiling Proust's mouth, while we have for so many times read about how Proust was drinking tea with cookies and we have tried to feel what he feels, but sadly we were wrong. The quotation is torn away from the essay *About satori-revelation of a new truth in Zen Buddhism*, whose author is already mentioned, i.e. Japanese interpreter of Zen Buddhism D.T. Suzuki.

So, as much as I write the words and tried to explain to them what it is satori and what Proust felt while drinking tea and munching cookies, we must realize that we waste time and words, because satori is not a category that can be expressed, it can only be experienced. We can state with certainty that only those who attain satori, everything around them is seen from a new, previously unknown perspective, i.e. for those who attain satori world is changing...

What is particularly interesting is that Proust his satori experiences just in the ritual of drinking tea, because it is the world's well-known Buddhist tea ceremony- Chanoyu, whose goal and purpose is that through hard physical work, focus and endless repetition, The Mind is released from the discipline of the body and starts smoothly to acknowledge itself. The tradition says that the soul of tea ceremony emphasizes the spirit of "wabi", the desire to be simple in material sense and spiritually free as well as to achieve a fulfilled personality. So, this Japanese tea ceremony is only a strictly planned ritual that is offered as one of the possible ways to achieve satori.

In order to understand how Proust can change our lives and how his art of living can make us happier, we necessarily have to remember one scene in his cult novel, and this is a scene when he is almost hit by the car and he got stuck to the uneven tile sidewalks and nearly suffers an injury. Instead of feeling fear for his life, he feels happiness and bliss; he remembers how thirty years ago also got stuck to the pavement when he was in Venice with my parents. He feels no pain, no fear and anxiety, but on the contrary, by memories of happy moments from the past, he reduces the possibility of feeling unhappy event as a tragic situation.

*"...the driver's cry left me just enough time to get away to the side, and so I backed off and I stumbled on a pretty bad hewn boards ..... but, at the moment when I stood up and laid my leg on the plate which was slightly lower than the previous, all my discouragement was gone and that same happiness when I was in different periods of life looking down the avenue that I did know where I was in a carriage rides around Balbec, view of the spires Martinville, taste madeleine soaked in tea, so many other impressions I talked about have kept coming to me... all worries about the future and all intellectual doubt were scattered.... it was Venice...". (Proust, 1972).*

Prompted by these findings, a known Swiss author Alain de Botton has launched a book called *How Proust Can Change Your Life*. Maybe this book is naive at first sight and it is nothing more than a cheap self-help books in the sea such commercial literature, but de Botton has clearly understood the power of encouragement which Proust offers, and encourages us to surrender. On the cover of this book it says: *As for medicine there is no use of it if it does not terminates the physical pain, so is the philosophy useless if it does not dispel the suffering of the mind.* (Botton, 1992).

With the concept of satori, the Buddhist term tun-suddenness is connected, because satori comes to a man suddenly and presents the experience of a moment, because if not sudden it is not satori. So, what we can say for sure about satori is that this is a moment when the mind is currently empty, when you break free of all inflows anything that comes out of it, and when it is in its full power. Because of its characteristics of immediacy, satori is often symbolically compared: the moment when the bottom of the barrel full of water falls off, with the moment when the ulcer breaks out, or the moment of a thunderstorm at night. It is, therefore, a

moment in which the individual realizes consciousness and after the death of an individual's remains it exists in conformity with the universal cosmic consciousness.

How Zen way is interesting and curious bears testimony to the fact that the ancient Zen masters explain some things that only recently modern quantum physics take into consideration and that has demonstrated what is one of the basic tenets of zen- particles can exist and not exist at the same time . Modern physics also no longer separates the observer and the observed, but they form a complete system. To accept such a paradox, it is necessary to give up the illusion that there is only one solution to the problem. This would mean that the relationship I - the second one should come out of themselves in the direction of the second.

It is often said that the main character of the Proust's novel is Time. His conception of time is definitely under the influence of Bergson's philosophy of intuitionism, because on this base, he finds a way out of hopeless futility and transience of life in the discovery of the fact that human subconscious stores inside all impressions, and seemingly lost time is stored in a kind of non-volatile memory and it is available in an unconscious segment of the Being. However, the past tense is forever dead, and even numb, but it can summon the level of awareness and expression involuntary, sensory memory of the body, which remembers not only the events but also the past impulses and emotions.

The time is recorded in terms similar to the theories of Henri Bergson in constant change, so that the events of the past and the present have the same reality. Bergson believes that we must turn to the immediate givens of consciousness: the time is not something like a point, but it is continuous and denture, composed of dimensions: past, present and future.

In reviewing the facts of consciousness, we see that they are not homogenous but that consciousness consists of heterogeneous interconnect pervasive moments that constitute each duration. The time is therefore succession of permanent awareness and is essentially the duration of the process is constantly enriching and it is indivisible.

*“Only, we must allow time. But our demands as far as time is concerned are no less exorbitant than those which the heart requires in order to change. For one thing, time is the very thing that we are least willing to allow, for our suffering is acute and we are anxious to see it brought to an end. And then, too, the time which the other heart will need in order to change will have been spent by our own heart in changing itself too, so that when the goal we had set ourselves becomes attainable it will have ceased to be our goal. Besides, the very idea that it will be attainable, that there is no happiness that, when it has ceased to be a happiness for us, we cannot ultimately attain, contains an element, but only an element, of truth. It falls to us when we have grown indifferent to it. But the very fact of our indifference will have made us less exacting, and enabled us in retrospect to feel convinced that it would have delighted us had it come at a time when perhaps it would have seemed to us miserably inadequate”.* (Proust, 1972).

Double view of storytelling consists of emotions (which can be seen as those Bergson immediate givens of consciousness that represent memory) inexperienced main character and intelligence mature narrator, who seamlessly alternate. But the difference between them is not only the experience but also the fact that the narrator is aware of his mission and the meaning of life, which reveals in writing: his lifelong failure does not lead to question the value of life. The poet and modern existential metaphysician Proust affirm life-although not by the saying: "Life does not exist in order for one day to become a picture or a book; it is itself the greatest art, a sort of masterpiece".

Proust's novel has a circular construction and must be considered in the light of revelation by which it ends. The author re-establishes the timeless values of the found time again, as his topic was salvation. In the beginning, there were first and last book written, providing a framework in which other parts were placed. The composition is very complex, because they are all interconnected novels, mainly by characters. In this comprehensive work, Proust tries to answer the question where the past time goes and if it can be found again and revived. The author understands the concept of time as a relatively - the time is considered as a dynamic category, but it is focused on the dynamics of backwards, to the past, and this is achieved by retrospective narrative from memory in the first person. This leads to the crucial point for Proust: individual experience is relevant only if it becomes evident through something general.

By Bergson, duration except of the givens of consciousness characterizes all reality - reality does not have as the highest principle Being, but the last principle of the whole of reality of the life, ELAN VITAL-creative evolution. The only method by which we can achieve creative evolution must be a method of intuition that links instinct and intellect.

Is it not exactly Proust who found his ELAN VITAL in writing of his great novel? It follows that the principle of Proust using the understanding of time based on Bergson foundation reaches the highest principle of the whole of reality and he also reaches a creative evolution.

However, his creative evolution can be seen as a defence mechanism against death itself, because it is not just art, writing, what Proust used as his fight with passing of life? Even Proust in the last volume of his novel compared himself to Scheherazade, the mythical storyteller and wonders whether he will successfully finish his masterpiece. Is it not exactly using the memory of Bergson's type, where the hidden is past time, neglecting the present but also the future is the way to eternity, is it not consideration of I into Not- I, exactly the solution of that paradox (koin) that sets Zen Buddhism.

Viktor Shklovsky, one of the most important representatives of Russian formalism, has an interesting theory that art is one teleporter whose task is to free the human mind and that it teleports all its capacities, but without the famous "censorship" function, which the human mind needs to survive in the world around. Accordingly, the art has the function which Proust gives, it is the way to the true revelation of the world around us, as it really is. So art can be understood as well as satori, it is removing those opaque veils form things in the world around us, which

we cannot see for what they are in themselves, because it prevents our dualistic lulled mind. According to Russian formalist art should shock us, so that we could see things as they are in themselves, and that is precisely the 'tun' which is one of the basic features of satori, its shocking immediacy, which shocks us by the enlightenment. This process Školovski calles "defamiliarization" (detection of known things), and Makarovsky "deautomatization" (because the brain reduced to twenty percent of the functioning capacity considers people being the machines).

### **3. Conclusion: Finding lost time**

Besides the basic Zen Buddhist settings which can be found in Proust's work, we can see that he carefully nurtured and old Celtic belief of the immortality of the soul and reappearance of soul.

*"I highly praise the Celtic belief that the souls of those we have lost are trapped in a lower being, in any animal, plant or inanimate object, and so really lost until the day which for many never dawns, when it happens that we are bypassing a tree, to come into possession of an object that is their prison. Then they tremble, call us and as soon as we recognize them, the magic is gone. We have freed them, they have defeated death, and they come back again and live with us". (Proust, 1972).*

In this section we can see that Prost in terms of life and death highlights the Celtic belief, which is in many ways similar to the Buddhist belief about moving and eternity of the soul. After the Celtic belief the man is not only material, but has a soul, so everything in nature is alive and everything has a soul; imbued with the forces and energies, inhabited by the visible and invisible beings. Temples of Celts were sacred groves or forest clearings. They considered that whose temple is cosmos and nature should not dwell in the house of men. In nature, the outdoors, man is nearest to God. In these places we can sometimes find "entrance" in "another world". Holy or heavenly forest clearing ("nemeton") is the meeting of the divine and the human world. Nemeton is also the centre of the world in miniature. Each nemeton and omphalos is the axis of the world because the tree where the roots are in the soil, and the tip is touching the sky, is the mediator and the connection between these two worlds. ("central plains"). The famous Celtic proverb that "they they are only afraid that the sky will fall on your heads" shows how they felt directly responsible for their actions, which, ultimately may affect the natural laws and disrupt the cosmic order.

Perhaps because of this Proust novel is riddled with beautiful descriptions of the nature, and his interaction with nature. It seems to be trying to cross the invisible furrow between "this" and "that" world, ie. trying to achieve their unity, which is certainly succeeded at that moment when he found the lost time again.

### References

1. Bergson, Henri (2014). *Time and Free Will: An Essay on the Immediate Data of Consciousness*. USA: Taylor & Francis.
2. Botton, Alain (2013). *How Proust Can Change Your Life*. New York: Knopf Doubleday Publishing Group.
3. Cotterell, Arthur (2002). *Mythology: Encyclopaedia of gods and legends of the ancient Greeks, Romans, Celts and the Norsemen*. Rijeka: Leo commerce.
4. Einstein, Albert (2012). *Relativity: The Special and General Theory*. USA: Ancient Wisdom Publications.
5. Kalin, Boris (1996). *History of Philosophy with selected texts philosopher*. Zagreb: School book.
6. Kulenović, Tvrko (1988). After "Chakra". In: *Lektira III*. Sarajevo: Svjetlost.
7. Kulenović, Tvrko (1988). Zen Buddhism as the aestheticization of everyday life. In: *Lektira III*. Sarajevo: Svjetlost.
8. Langer, K. Susanne (1979). *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. USA: Harvard College.
9. Morijak, Claude (1963). *Marcel Proust themselves*. Belgrade: Modern School.
10. Proust, Marcel (1972). *In Search of Lost Time*. Zagreb: Mladost-Zora.
11. Suzuki, D. T. (2004). About satori-a revelation of a new truth in Zen Buddhism. *STATUS, Magazine for political culture and social issues*, No. 3, 144-149.
12. Suzuki, D. T. (2004). The main characteristics of satori. *STATUS Magazine for political culture and social issues*, No. 3, 150-153.

