

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

PALMK, VOL 3, NO 6, STIP, MACEDONIA, 2018

ГОД. III, БР. 6
ШТИП, 2018

VOL. III, NO 6
STIP, 2018

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

PALIMPSEST

International Journal for Linguistic, Literary
and Cultural Research

Год. 3, Бр. 6
Штип, 2018

Vol. 3, No 6
Stip, 2018

PALMK, VOL 3, NO 6, STIP, MACEDONIA, 2018

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 Калогера, 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
Сагхарај 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 Ѓурин, 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 Vercruysse, 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. факс 201
МК-2000 Штип, Македонија

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

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.

BIBLIOGRAPHIC INFORMATION

Journal Name	PALIMPSEST International Journal for Linguistic, Literary and Cultural Research
Abbreviation	PALMK
ISSN (print)	2545-398X
ISSN (online)	2545-3998
Knowledge field: UDC code	UDC 81 UDC 82 UDC 008
Article Format	HTML/ PDF; PRINT/ B5
Article Language	Macedonian, English, German, French, Russian, Turkish, Italian
Type of Access	Open Access e-journal
Type of Review	Double-blind peer review
Type of Publication	Electronic version and print version
First Published	2016
Publisher	Goce Delcev University, Faculty of Philology, Stip, Republic of Macedonia
Frequency of Publication	Twice a year
Subject Category	Language and Linguistics, Literature and Literary Theory, Education, Cultural Studies
Chief Editor	Ranko Mladenoski
Country of Origin	Republic of Macedonia
Online Address	http://js.ugd.edu.mk/index.php/PAL
E-mail	palimpsest@ugd.edu.mk Academia edu https://www.ugd.academia.edu/ PALIMPSESTПАЛИМПСЕСТ
	Research Gate https://www.researchgate.net/profile/Palimpsest_ Palimpsest2
Profiles	Facebook Palimpsest / Палимпсест Twitter https://twitter.com/palimpsest22 SCRIBD https://www.scribd.com/user/359191573/Palimpsest- Палимпсест

СОДРЖИНА / TABLE OF CONTENTS

15 ПРЕДГОВОР

Толе Белчев, уредник на „Палимпсест“

FOREWORD

Tole Belcev, editor of Palimpsest

ЈАЗИК / LANGUAGE

19 Gondo Bleu Gildas

COMPARAISON ET MARQUEURS COMPARATIFS EN DAN EST

Gondo Bleu Gildas

COMPARISON AND COMPARATIVE MARKERS IN DAN EAST

33 Luciana Guido Shrempf

ANALISI LINGUISTICA DI ALCUNE CARATTERISTICHE MORFOSINTATTICHE E LESSICALI DELLA COMUNICAZIONE SOCIALE IN ITALIA

Luciana Guido Shrempf

LINGUISTIC ANALYSIS OF SOME MORPHOSYNTACTIC AND LEXICAL CHARACTERISTICS OF SOCIAL COMMUNICATION IN ITALY

45 Rita Scotti Jurić, Isabella Matticchio

DAL BILINGUISMO AL PLURILINGUISMO, DALLA MULTICULTURALITÀ ALL'INTERCULTURALITÀ. ESSERE ITALIANI IN ISTRIA

Rita Scotti Jurić, Isabella Matticchio

FROM BILINGUALISM TO PLURILINGUALISM, FROM MULTICULTURALISM TO INTERCULTURALISM. BEING ITALIAN IN ISTRIA

55 Sanja Maglov

A GENRE-BASED ANALYSIS OF VARIATION IN THE SOCIAL SCIENCE AND MECHANICAL ENGINEERING ABSTRACTS IN ENGLISH AND SERBIAN

69 Gülşen Yılmaz

KALIP SÖZLER ve “YABANCILAR İÇİN TÜRKÇE ÖĞRETİM SETİ” ADLI DERS KİTABINDAKİ KALIP SÖZLERİN ANLAMSAZ ve BAĞLAMSAL OLARAK DEĞERLENDİRİLMESİ

Gülşen Yılmaz

THE SEMANTIC AND CONTEXTUAL ASSESMENT OF CLICHÉ WORDS IN THE COURSE BOOK “TURKISH TEACHING SET FOR FOREIGNERS”

81 Виолета Јанушева, Христина Видевска

УПОТРЕБА НА ТОЧКАТА ВО ЗНАЦИТЕ ЗА ДИРЕКТНА РЕЧ ВО
МАКЕДОНСКИОТ СТАНДАРДЕН ЈАЗИК

Violeta Janusheva, Hristina Videvska

THE USE OF THE FULL STOP IN THE DIRECT SPEECH IN THE
MACEDONIAN STANDARD LANGUAGE

93 Zoran Nikolovski

AN OVERVIEW OF LANGUAGE POLICY IN FRANCE

101 Катарина Ѓурчевска Атанасовска, Соња Китановска-Кимовска

СТИЛОТ И ПРЕВЕДУВАЊЕТО НИЗ ПРИЗМАТА НА КОГНИТИВНАТА
УЛОГА НА ПРЕВЕДУВАЧОТ КАКО ПРИМАТЕЛ НА ТЕКСТОТ ПРИ
КРЕАТИВНИОТ ПРОЦЕС

Katarina Gjurchevska Atanasovska, Sonya Kitanovska-Kimovska

TRANSLATION AND STYLE PERCEIVED THROUGH THE COGNITIVE
ROLE OF THE TRANSLATOR AS A TEXT RECEIVER DURING THE
CREATIVE PROCESS

113 Марија Кусевска

ТЕОРЕТСКИ ПРЕТПОСТАВКИ НА ДИРЕКТНОТО И ИНДИРЕКТНОТО
ИЗРАЗУВАЊЕ

Marija Kusevska

THEORETICAL PERSPECTIVES OF DIRECTNESS AND INDIRECTNESS

125 Марија Леонтик

ВИДОВИ РЕЧЕНИЦИ ВО ТУРСКИОТ ЈАЗИК И НИВНИТЕ
ЕКВИВАЛЕНТИ ВО МАКЕДОНСКИОТ ЈАЗИК

Marija Leontik

TYPES OF SENTENCES IN TURKISH LANGUAGE AND THEIR
EQUIVALENCE IN MACEDONIAN LANGUAGE

137 Деспина Минова

ПРИЛОЗИТЕ ВО РОМАНОТ „ЦРНА КНИГА“ ОД ОРХАН ПАМУК И
НИВНИТЕ ПРЕВОДНИ ЕКВИВАЛЕНТИ ВО ПРЕВОДОТ НА ИЛХАМИ
ЕМИН

Despina Minova

ARTICLES IN THE NOVEL „BLACK BOOK“ BY ORHAN PAMUK AND
THEIR TRANSLATION EQUIVALENTS IN THE TRANSLATION OF ILHAMI
EMIN

КНИЖЕВНОСТ / LITERATURE

- 151 Ali Lihi**
DE L'ONOMASTIQUE ET DE L'ESPACE FICTIONNALISE:
L'AFFIRMATION DE L'IDENTITE DANS L'ŒUVRE DE MOHA SOUAG
Ali Lihi
ONOMASTICS AND FICTIONALIZED SPACE:
AFFIRMATION OF IDENTITY IN THE WORK OF MOHA SOUAG
- 161 Eva Mesárová**
SCRITTORE-TRADUTTORE E CULTURA LETTERARIA EUROPEA
Eva Mesárová
WRITER-TRANSLATOR AND EUROPEAN LITERARY CULTURE
- 171 Turgay Kabak**
RİZE İLİNDE ÖLÜM ETRAFINDA GELİŞEN HALK İNANIŞLARI
Turgay Kabak
SOCIAL BELIEFS DEVELOPED AROUND DEATH IN RIZE PROVINCE
- 179 Ignac Fock**
LA FOLIE DE FLAUBERT DANS LES MÉMOIRES D'UN FOU:
CONCILIER L'AUTOBIOGRAPHIE ET LA FICTION
Ignac Fock
FLAUBERT'S MADNESS IN MEMOIRS OF A MADMAN:
RECONCILING AUTOBIOGRAPHY AND FICTION
- 195 Eva Gjorgjievska**
LE DÉVELOPPEMENT ET LA DÉGRADATION D'UN PERSONNAGE
DE PROUST: LE BARON DE CHARLUS
Eva Gjorgjievska
THE DEVELOPMENT AND THE DEGRADATION OF A PROUSTIAN
CHARACTER: THE BARON DE CHARLUS
- 209 Danijela Kostadinović**
FEATURES OF SHORT STORIES FOR CHILDREN BY MOŠA ODALOVIĆ
- 217 Neslihan Huri Yiğit**
AFYONKARAHİSAR YÖRESİ KÖY SEYİRLİK OYUNLARINDAN
"DEVECİ" OYUNU
Neslihan Huri Yiğit
A THEATRICAL VILLAGE PLAY FROM AFYONKARAHISAR REGION:
"CAMELEER PLAY"

КУЛТУРА / CULTURE

- 227 Petar Namicev, Ekaterina Namiceva**
WOOD CARVING – TRADITIONAL ART EMBEDDED IN THE
HISTORIC OBJECTS
- 241 Стојанче Костов**
КОРЕОГРАФИЈА И СЦЕНСКА АДАПТАЦИЈА –
ФОРМИ НА СЦЕНСКО-УМЕТНИЧКА ПРЕЗЕНТАЦИЈА НА ОРСКАТА
ТРАДИЦИЈА (КОМПАРАТИВНА АНАЛИЗА)
Stojance Kostov
COREOGRAPHY AND STAGE ADAPTATION -
FORMS OF STAGE PRESENTATION OF THE FOLK DANCE TRADITION
(COMPARATIVE ANALYSIS)
- 251 Маја Манчевска**
УЛОГАТА НА ФЕМИНИЗМОТ ВО БОРБАТА ЗА ПОЛИТИЧКА
ПАРТИЦИПАЦИЈА
Maja Mancevska
THE ROLE OF FEMINISM IN THE STRUGGLE FOR POLITICAL PARTICI-
PATION

МЕТОДИКА НА НАСТАВАТА / TEACHING METHODOLOGY

- 267 Tatjana Marjanović**
FOUR SUCCESSIVE GENERATIONS OF STUDENTS AND A GRAMMAR
TEST: SHOULD WE BE ALARMED?
- 281 Марија Тодорова, Татјана Уланска**
УСВОЈУВАЊЕ НА ШПАНСКИОТ ЈАЗИК КАКО ТРЕТ ЈАЗИК КАЈ
МАКЕДОНСКИТЕ СТУДЕНТИ
Marija Todorova, Tatjana Ulanska
ACQUISITION OF SPANISH AS A THIRD LANGUAGE BY MACEDONIAN
LEARNERS

ПРИКАЗИ / BOOK REVIEWS

293 Васил Тоциновски

ИДЕИТЕ И ИДЕАЛИТЕ НА XIX ВЕК ВО ПРИЛЕП И ПРИЛЕПСКО

Vasil Tocinovski

THE IDEAS AND IDEALS OF THE XIX CENTURY IN PRILEP
AND THE PRILEP REGION

297 Луси Караниколова-Чочоровска

„ХЕРАКЛЕЈА ЛИНКЕСТИС“ ОД ВАЊА АНГЕЛОВА ИЛИ: ЗА
ДРЕВНОСТА, СТАМЕНОСТА, ЧОВЕЧНОСТА И БЕСКОНЕЧНОСТА

Lusi Karanikolova-Chochorovska

„HERACLEA LYNCESTIS“ FROM VANJA ANGELOVA OR: ABOUT AN-
SCIENT HISTORY, TOUGHNESS, HUMANITY AND INFINITY

ДОДАТОК / APPENDIX

305 ПОВИК ЗА ОБЈАВУВАЊЕ ТРУДОВИ

ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“

CALL FOR PAPERS

FOR THE INTERNATIONAL SCIENTIFIC JOURNAL “PALIMPSEST”

ПРЕДГОВОР

Шестиот број на меѓународното научно списание „Палимпсест“ доаѓа како потврда на заложбите од уредниците на оваа научна публикација, но и на раководството и на сиот наставен кадар од Филолошкиот факултет при Универзитетот „Гоце Делчев“ во Штип, за поставување на квалитетот на списанието во секоја смисла на едно повисоко ниво во однос на сите претходно објавени броеви. Впрочем, трудовите што се објавуваат во овој број од списанието и нивната солидна научно-истражувачка вредност го илустрираат зголемениот интерес на лингвистите, книжевните теоретичари, историчари и критичари, културолозите и методичарите на наставата од Македонија и од странство за учество во креирањето на секој нареден број. Имено, во шестиот број на „Палимпсест“ се приложени 25 научни, стручни и прегледни трудови на автори од Македонија (од Универзитетот „Гоце Делчев во Штип, од Универзитетот „Св. Климент Охридски“ од Битола и од Универзитетот „Св. Кирил и Методиј“ од Скопје), но и од други земји како што се Србија, Хрватска, Словенија, Босна и Херцеговина, Словачка, Турција, Брегот на Слоновата Коска и Мароко, во петте постојани рубрики од списанието: Јазик, Книжевност, Култура, Методика на наставата и Прикази. Очигледно е дека за меѓународното научно списание „Палимпсест“, полека но сигурно, се прошируваат сферите на интерес во голем број научни кругови во разни држави од нашата планета. Во таа смисла, пријатно изненадува покажаниот огромен интерес за објавување на научни и стручни трудови во „Палимпсест“ од нашите почитувани колешки и колеги од африканскиот научен круг.

Од друга страна, преку интересот на странските истражувачи за нашето списание, на индиректен начин и Филолошкиот факултет од Штип ја продлабочува и ја проширува научната соработка со поголем број странски универзитети што е во духот на современото високо образование во светски рамки. Во таа смисла, со задоволство можеме да констатираме дека меѓународното научно списание „Палимпсест“ дава значаен прилог во развојот и растежот на нашиот Факултет на меѓународно ниво.

Нема сомнение дека ова наше меѓународно научно списание и натаму ќе се развива по нагорна линија со што ќе нуди значаен придонес во унапредувањето и афирмирањето на македонската, но и на светската модерна научно-истражувачка работа од областите лингвистика, наука за книжевноста, методика на наставата и културологија. Упорноста и ентузијазмот на големиот број учесници од 17 земји во светот коишто се вклучени во креирањето на секој број од „Палимпсест“ претставуваат солидна основа за нашата верба во брзиот растеж на квалитетот на оваа меѓународна научна публикација. Со таква верба и ви ги нудиме за читање трудовите од шестиот број на „Палимпсест“.

Толе Белчев, уредник на „Палимпсест“

FOREWORD

The sixth issue of the international scientific journal “Palimpsest” is not only a confirmation of the efforts of the editors of this scientific publication, but also of the management and the academic staff of the Faculty of Philology at Goce Delcev University - Stip for raising the journal’s quality in every sense to a higher level in relation to all previously published issues. In fact, the papers published in this issue and their solid scientific and research value illustrate the growing interest of linguists, literary theorists, historians and critics, cultural scientists and teaching methodologists from Macedonia and abroad for participating in the creation of each upcoming issue. Namely, the sixth issue of “Palimpsest” contains 25 research, theoretical and review papers by authors not only from Macedonia (from Goce Delcev University in Stip, St. Kliment Ohridski University in Bitola, and St. Cyril and Methodius University in Skopje), but also from other countries such as Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Slovakia, Turkey, Ivory Coast and Morocco, in the five permanent sections of the journal: Language, Literature, Culture, Teaching Methodology and Book Reviews. It is obvious that the international scientific journal “Palimpsest” slowly but surely expands its areas of interest in many scientific circles in many countries worldwide. In that sense, it is a pleasant surprise that there is great interest in publishing research and theoretical papers in our journal by our respected colleagues from the African scientific circles.

On the other hand, through the interest of foreign researchers the Faculty of Philology in Stip indirectly deepens and extends the scientific cooperation with a number of foreign universities, which is in the spirit of contemporary higher education worldwide. In that sense, we can gladly state that the international scientific journal “Palimpsest” gives a significant contribution to the development and growth of our Faculty internationally.

There is no doubt that this international scientific journal will continue to develop in an upward direction, which will offer significant contribution to the promotion and affirmation of the Macedonian as well as the world’s modern scientific and research work in the fields of linguistics, literary theory, teaching methodology and culture. The persistence and enthusiasm of the large number of participants from 17 countries in the world involved in the creation of every issue of “Palimpsest” provide a solid basis for our belief in the rapid growth of the quality of this international scientific publication. With such faith, we invite you to read the papers in the sixth issue of “Palimpsest”.

Tole Belcev, editor of “Palimpsest”

FEATURES OF SHORT STORIES FOR CHILDREN BY MOŠO ODALOVIĆ

Danijela Kostadinović

University of Nis, Republic of Serbia
danijela.kostadinovic@filfak.ni.ac.rs

Abstract: When considering the creative opus of Mošo Odalović,¹ famous Serbian poet and writer, illustrator, calligrapher and above all the artist who marked Serbian children's literature in the second half of the 20th and during the first decades of the 21st century, we point out that his accomplishments present an integral part of the reading. There is almost not a single child who does not know by heart the song *Mama je glagol od glagola raditi* (*Mum is a verb from the verb work*), and that is why his poetic work usually comes to the forefront. Of course, this is not without reason because a total of 27 poetry collections have been published so far. On the other hand, his prose works, *Baba je tu, ja sam u Japanu* (*Grandma is here, I am in Japan, 2003*) and *Evo seckam vodu za hrčka* (*I am cutting water for the hamster, 2008*), and especially short stories, somehow remained in the shadow of scientific research. Therefore, this work focuses on the analysis of the features distinctive for the short prose of Mošo Odalović, more precisely the prose miniatures within the collection *Daj mi sve trešnje* (*Give me all the cherries, 2006*), with the goal of presenting the narrative skills and determining the role and significance of this author within the contemporary Serbian narrative prose for children.

Keywords: *short story, myth, humour, irony, parody.*

The genre features of the short story

By definition, a short story represents, in a wider sense, „a short prose epic form that, in narrative way, deals with any theme“ (1992, p. 403), and in narrower sense, „označava kratku prozu *posebnog kvaliteta*, tj. sasvim određeni žanr, kojeg osim kraktoće, karakterišu još neke komponente, a prije svega, dobro organizovana radnja, usmjerena ka određenom cilju, koji je gotovo neumitan. Mogući su obrti koji, nepredviđeni u uslovima svakodnevnog života, djeluju neočekivano i snažno, te tako na minimalnom prostoru ostvaruju maksimalan utisak [...] Zahvaljujući svom otvorenom završetku i dragocjenoj sposobnosti nagovještaja, ona je spona između tradicije i inovacije u okvirima pripovjedne proze našeg vremena“.² (p. 403).

¹ The work was presented at the round table on Mošo Odalović, held at National Library in Belgrade on Septembar 26th, 2017. I. M.

² „represents a short prose *of a special quality*, i.e. a very specified genre, which apart from the shortness, is characterized by some other components, and above all, a well-organized action, aimed at a certain goal, which is almost inevitable. Here we have the turns, unforeseen in the conditions of everyday life that act unexpectedly and forcefully, and thus achieve a maximum impression on the minimum space [...] Thanks to its open ending and precious ability of indicating things, it represents a link between tradition and innovation within the narrative prose of our times“. (p. 403), I. M.

According to *Routledge's Encyclopedia of Narrative Theory* (2005), the main short story feature is „verbal of pictorial representation of a significant event. For making the account memorable, for detaching it from facts and housing in the imagination, certain strategy developed: focus on the single, paradigmatic event or pattern of events; primacy of one human (or substitute-human) agent and a modulated tension, at every point, between suspended outcome and imminent closure. These remain the defining characteristics of a type of fictional prose narrative longer than the anecdote and shorter than novella“ (p. 528).

Dobrivoje Stanojević (1985) in the book *Forma ili ne o ljubavi (Form or not about love)*, a little bit ironically, while keeping Froster's opinion of a novel, points out that a short story could be labelled as a kind of story that is entirely put in one journalistic slogan, pointing out that the length is not crucial for genre determination of short story, just as it is not crucial for the genre definition of the novel: „Ispitivanje uslova proznog i poetskog u kratkoj priči, određivanje graničnih područja između kratke priče i pesme u prozi, jesu za kratku prozu »formista« ključni problemi. Isto takva razvrstavanja retko bitnije doprinose osvetljavanju specifičnih odlika žanrova, jer se lako prenose na opštiji plan, ona podstiču kratku priču da ih, na sebi svojstven način delotvorno potvrđuje ili opovrgava“.³ (p. 57). While defining the genre of the short story, Stanojević further concludes that the structural features of a short story can only be recognized in the context of a certain stylistic formation, because within one stylistic formation it appears in one and in the second stylistic formation in the other, often completely in a different way. This stems from the fact that the short story does not follow any conventions, but on the contrary, it disrupts them, „a sama pomaže stvaranje konvencija kojih se brzo oslobađa prepuštajući ih drugim žanrovima“.⁴ (p. 59). According to Stanojević's opinion, the special characteristic of the short story is its relation to reality and especially its relation to the reader, since the short story tries to surprise, therefore „ova forma nužno mora shvatiti kao umetnički oblikovana igra još neoformljenih žanrova, žanrova čija osnovna svojstva jesu »igra u postupku« i »postupak kao igra«“.⁵ (p. 62).

For a short story, and in this case almost all theoreticians agree, the most important thing is to describe the model of the story itself, even though that story has no strict framework, and in the continuation of this work, we will try to describe the model of the short story of Mošo Odalović using the example of *Daj mi sve trešnje (Give me all the cherries)*, published in 2006.

³ „Examining the conditions of prose and poetry in a short story, defining boundary areas between a short story and a poem in prose, are key problems for a short prose" formists". The same sorting rarely contributes to the illumination of specific features of genres, because they are easily transferred to a more general plan, it encourages a short story to, in its own way, effectively validate or disprove them“ (p. 57), I. M.

⁴ „and it itself helps creating conventions that are being quickly released by leaving them to other genres“ (p. 59). I. M.

⁵ „this form must necessarily be understood as an artistically shaped play of yet unformed genres, genres whose basic characteristics are "gameplay" and "acting like a game“ (p. 62) I. M.

Seven cheerful stories, with some tears

Short stories by Mošo Odalović within the collection *Daj mi sve trešnje* (*Give me all the cherries*), at the same time determine and destroy their genre characteristics. With their morphological features, semantic layers and structural base, they realize their synergetic dialogue and dialectical play with potential textual recipients. Behind their meaning field, there is usually a secret, a mystery, the question „da li je zemlja okrugla?“⁶, „šta je geografija?“⁷, „plače li ptičja rodbina?“⁸ which the main hero, who is also entrusted with the narrator role, tries to reveal and in a certain way to use such discovery to reconstruct the entire story from the initial question, from the initial puzzle, which essentially initiates the mechanism of the narrating to the conclusion, which summarizes in itself deeper semantic layers.

In this way, with the author's remark that this is a *seven-chapter story*, narrating in seven pictures, genealogical issues arise: does the collection *Daj mi sve trešnje* (*Give me all the cherries*) in a genre sense can be defined as a modern, fragmentary novel with a loose topic construction, or we have a collection of the interconnected short stories through which the hero-narrator leads us, and whose coherence is achieved by framework composition, that is, the repetition of the same motif in the title and in the last sentence of a story that closes this collection?

The collection *Daj mi sve trešnje* (*Give me all the cherries*) by Mošo Odalović, therefore, with its very beginning, strives to cause the surprise effect in the reader by presenting an unexpected, or, to turn upside-down familiar things (for example, it is suspected that the earth is round) with the intention to enclose the real world in a slightly fantastic, miraculous attire, without disturbing at any given moment, the realistic framework of narration.

In fact, the *narration* refers to the folk form of speaking and telling stories and events, in order to achieve the immediacy of the relationship between the narrator and the one to whom the story is intended, while the *images* speak about the short form, which describe the clippings of events grouped around a particular episode.

Narrative immediacy is especially achieved by auto referential points such as the initials of M.O., the native topos of Kosovo and Metohija, or through the use of other biographical references, and this leads us to the conclusion that the narration in this collection is carried out by (semi)autobiographical model, while the narration itself is simultaneously set up, that is, it derives from two narrative perspectives: the first perspective belongs to the boy and his story is given in memory of the school days, the first love, the memories of the homeland and the village of Staro Gracko near Lipljan in Kosovo, and the second is the perspective of an adult, a sixty-year-old man.

⁶ 'Is the World round?'. I. M.

⁷ 'What is geography?'. I. M.

⁸ 'Does the bird relatives cry?'. I. M.

In essence, the child's perspective, and the perspective of the sixty-year-old are identical, *pure, childish* and *naive*: „Jeste, imam pet godina, al' ovo pišem u šezdesetj“. (p. 16).⁹ The only thing that has changed is the social system. It used to be a Titoist concept, and since the 1990s it was American. The narrator establishes irony and parody and humorous deviation towards the both concepts in all his stories, which sometimes resembles a "ćopićevski smeh"¹⁰. However, sometimes implicit narrator attitude towards socio-historical circumstances, which is seen in the background of these stories, makes them much more serious, as it explains both the ideological and the national assumptions of the author himself. Thus, the existence of two narrative instances, the narrative of a child and the narrative of an adult narrator using the flashbacks, the sequencing of the past, and the childhood images of seemingly harmless children's games, subtly introduces the reader with Kosovo reality in the past and in this century, with the tragedy of displaced Serbs, pointing out the themes of power, authority, politics and the suffering of 'ordinary' people.

The backbone of all the stories in the collection *Daj mi sve trešnje* (*Give me all the cherries*), and there are seven of them „Je li tamo globus“ („Is there a Globe“), „Da bistrimo vodu“ („To clear the water“), „Vatrin odlikaš“ („Fire's A grader“), „Plače li ptičja rodbina“ („Does the bird relatives cry“), „Kad hlebac zamiriše“ („When the bread smells“), „Jabuko moja“ („My apple“), „Pošto su trešnje“ („How much are the cherries,„) represents one detail on which the micro plot is built, while sporadic digressions are being used to step out of the narrative compactness and diligence that are characteristic for the short story. Thus, although the basic model of a short story is being followed, implying a low volume, reduced narration with a focus on the topic and with strong emotional and semantic effect in the final narrative sequence (for example, the story "Da bistrimo vodu" („To clear the water“) ends with the sentence: „Bunar je isto što i kap vode čovečanstvu: one vode kad se čovečanstvo zateklo u pustinji. A dvorište s bunarom – najlepší deo otadžbine“ (p. 11),¹¹ their genre boundaries are also open to the myths and legends.

The mythical structure of this collection is achieved through the stories based on the basic elements of the Universe: the Earth („Je li tamo globus“) („Is there a Globe“), water („Da bistrimo vodu“) („To clear the water“), fire („Vatrin odlikaš“) („Fire's A Grader“) and air („Plače li ptičja rodbina“) („Does the bird relatives cry“). They are joined by a story about the bread "Kad hlebac zamiriše" („When the bread smells“), which summarizes all the four preceding elements, and as it is stated in the encyclopaedic dictionary *Slovene Mythology* (2001), on which it depends human power, health and happiness (p. 563), then the apple story follows, whose tree and fruits symbolize fertility, health, love, beauty; they are attributed with holiness, they have protective and healing powers, are bound to the

⁹ „Yes, I am five years old, but I am writing this in my sixties“. (p. 16), I. M.

¹⁰ 'Ćopic's humour', I. M.

¹¹ „The well is the same as a drop of water to the mankind: the same waters when the humanity found itself in the desert. And a yard with a well - the most beautiful part of the homeland“. (p. 11), I. M.

subterranean realm, to immortality (p. 233), or to cherries as a symbol of purity, but also of transience "Pošto su trešnje" („How much are the cherries“).

Using summed and narration with no plot, without much description and psychology, lyrically and poetically reminiscences of childhood events are presented. Already in the first story „Je li tamo globus“ („Is there a Globe“), the basic detail is the globe on which a micro plot is built (having in mind Stanojević's (1985) remark that „kratka priča večiti zaplet (beskrajna neizvesnost)“.¹² (p. 59). Namely, the topic of the story develops on the basis of the boy's stubbornness to accept the generally well-known and scientifically proven fact that the World is round: „Pravo da vam kažem, nisam se mnogo ni raspitvao, a oni meni: – ZEMLJA JE OKRUGLA! Stroga vremena, strogi ljudi, pa ako ti kažu da je nešto okruglo, tvoje je da kažeš – tako je. Doduše, imaš pravo da čutiš i pomisliš – nije tako – jer, otkud oni znaju šta si pomislio. Nisu baš toliko napredovali u pameti“ (p. 5).¹³

Starting from the boy's intolerance towards the globe, the narrator uses humour, irony and parody to undermine the rigid institution of education that does not allow the development of children's imagination, but also the various discourses of power, from communist ideology to Americanization and the current globalization policy: „Sada me strah da će Amerikanci naći globus!!! Puno ih je oko mog sela, a imaju nekakve osetljive aparate; mogu da otkriju i krticu i globus i atomsku bombu“ (p. 7).¹⁴

One of the important topics of Odalović's collection is the sharp antagonism of the village-city relation. The polarization between the village and the city was especially carried out in two stories, in the „Vatrin odlikaš“ (Fire's A Grader) and in story „Kad hlebac zamiriše“ (When the bread smells). The city's topography, in particular the topography of the metropolis, has an accentuated negative connotation in these stories („Veliki gradovi puni su neprijatnih, sukobljenih mirisa“ (p. 20),¹⁵ referring to power, authority and politics. On the other hand, warm lyrical tones describe the beauty of the village, naivety, purity and ethics of the villagers. The bread carries the best fragrances of the world, but also ploughman's torment and sigh and the prayer of a ploughman wife, „huk vetra i prhut jarebice, i kiseonik koji krcka pod zubima, i vodonik gorskog potoka promućkan vodeničkim kamenom, i mirisi lekovitog bilja, i zvezdani prah je u hlebu, i polen s pčeline nožice...“.¹⁶ (p. 20).

¹² „short story, eternal plot (infinite uncertainty)“ (p. 12), I. M.

¹³ „To tell you the truth, I did not ask much, and they told me: - THE EARTH IS ROUND! Strict times, strict people, so if they tell you something is round, it's yours to say - that's right. However, you have the right to remain silent and think - it is not so - because, how they would know what you thought. They did not improve that much in their minds“ (p. 5), I. M.

¹⁴ „Now I am afraid that the Americans will find a Globe! There are many of them around my village, and they have some kind of sensitive appliances; they can also discover a mole and a globe and an atomic bomb“ (p. 7), I. M.

¹⁵ „Big cities are filled with unpleasant, conflicting odours“ (p. 20), I. M.

¹⁶ „The howl of the wind and the flapping of the partridge, and the oxygen that crunches under the teeth, and the hydrogen of the mountain stream, bubbled with watery stone, and the scents of medicinal herbs, and the stary dust is in the bread, and pollen from the bees leg...“ (p. 20), I. M.

The narrator is on the side of folk wisdom and the experience that has plunged for centuries from the generation to generation, on the side of the visions and the power of the Serbian peasant who resisted and defied all the misery, and against the vanity, emptiness and the snobbery of the city "gentlemen": „Tebi vodeničar prljav, i nije te strah od hleba. Da sam ministar za poljoprivredu, ti bi već bio pomoćnik najudaljenijeg gorskog vodeničara“.¹⁷ (p. 21).

In close connection with the village-city opposition, there is also the theme of the uncertainty and fear of a man from a village who has come to a big city: „Raznoliki su strahovi s kojima iz udaljenog, zaturenog sela stižeš u glavni grad. Mene i danas, dolazeć povremeno u Beograd, proganjaju dva problema... Kad već počeh, a trenutno, okuražen, što da ne pričam? PRVO: WC! Ili: klozet, nužnik, zahod, ćenifa, izakuće... Znam da to postoji u svakom stanu, ali – hoću li na vreme stići u onaj opštenarodni?! Koga i kako da pitam: – *Izvinite, gde bih mogao...* Verovatno je i Ćopić bio od srodnih strahova, pa je, u ime zbudjenih, smislio: – *Izvinite, gdje se ovdje ide u kukuruze?* I svi znaju – šta traži! DRUGO: Kao dečak, kao mladić, bio sam siguran da su Beograđani, odreda završili školu za Beograđane i svašta znaju. Šta, ako me zgrabe na autobuskoj ili železničkoj stanici i počnu da me propituju: – *Ha, tu smo te čekali! Da vidimo – ko nam to stiže!*“.¹⁸ (p. 20–21).

Mošo Odalović in his collection *Daj mi sve trešnje* (*Give me all the cherries*) refers several times to the famous Serbian author Branko Ćopić. True, certain inter textual relations between Odalović's collection *Daj mi sve trešnje* (*Give me all the cherries*) and Ćopić's prose could be established, especially relating to the *Bašta sljezove boje* (*The Mallow Color Garden*) collection from 1970. Ćopić wrote the collection at 54, and it has the same number of chapters. It is dedicated to Zijo Dizdarević, Ćopić's friend who was killed in the Jasenovac camp. He explains the reasons for his return to childhood in a structurally very important part of the collection called "Pismo Ziji" ("Letter to Zijo"). Otherwise, the collection itself is divided into two parts: *Jutra plavog sljeza* (*The mornings of blue mallow*) and *Dani crvenog sljeza* (*The days of red mallow*). Blue and red colours symbolically represent intimate author's moods and spiritual conditions in different periods of life.

¹⁷ „To you the miller is dirty, and you're not afraid of bread. If I were the Minister of Agriculture, you would already be an assistant to the furthest mountain miller“. (p. 21), I. M.

¹⁸ „There are various fears when you come to a capital city from a remote village. Even today, when I come to Belgrade occasionally, I'm being persecuted by two problems ... Since I have started, and currently encouraged, I should say? FIRST: WC! Or: a toilet, urinal, privy, lavatory, water closet... I know that it exists in every apartment, but - will I get on time to that public one?! Who and how should I ask: - Excuse me, where could I ... Copic probably was related to similar fears, so he, in the name of the confused, came up with the following: - *Excuse me, where I could go "the corns" here?* And everyone knows - what he wants! SECOND: As a boy, as a young man, I was sure that the people from Belgrade, had finished the school for Belgraders and knew everything. What if they grabbed me at the bus or train station and started asking me: - *Ha, we were waiting for you! Let's see – who came to us!*“ (p. 20–21), I. M.

The typological similarities between Ćopić's and Odalović's collections can be established at the level of narrators, where, from the perspective of mature years, they remember memories of childhood events at the thematic and motive level, as both authors tell about their homeland, realistically showing the characteristics of the Krajina mentality, that is, the peasant from Kosovo. When discussing the style level, both are using the humorous and ironic narration tone, where Odalović takes a step further towards parody, lowering, declining and grotesque. This is best seen in the story "Plače li ptičja rodbina" („Does the bird relatives cry"). If we compare this story with Ćopić's story "Pohod na mjesec" („Journey to the Moon") from the collection of *Bašta sljezove boje* (*The Mallow colour garden*), we will notice that the walk to the Moon for Ćopić's hero is the same thing for Odalović's hero, only represented by flight of a bird that raises him at its dreamy wings out of darkness, out of simple and meaningless everyday life into the light of a spiritual and purposeful life. However, Odalović is dragging comic and tragic elements through the metaphorical-allegorical story of dreams and spiritual excitement. („Ne znam kako umiru ptice? Sjati li se ptičja rodbina, plaču li ptice?")¹⁹ (p. 14) while in the epilogue part he uses the process of lowering and dethroning to bring down the story itself to the grotesque level: "Iz šiblja, na dvatri metra od mene, prhnu mišar! Odlete ili odskoči nevažnom merom. Gledam ga dugo – lep, prelep! Krenem, on opet, tek da se izmakne. Pomislih kako me zavarava; umeju ptice da se pretvaraju, da te udalje od nečeg važnog. Hajde, rekoh, da ga najurim u njegove visine, da pođem prema njemu malo žustrije [...] Blagoje, lovac, reče mi da se orao predao, završio svoje... Spustismo ga u prazan, oveći kavez za piliće, da ga osmotrimo i procenimo živost. Dremljiv, tek na jači zvuk odškrine oko, prezire sve na svetu. U jednom trenu, prosu se orao, a svud oko njega pileća govanca..."²⁰ (p. 19).

In Odalović's collection of children stories, but also adult stories, the native topos of Kosovo and Metohija occupies a special place. This is especially noticeable in the final story „Pošto trešnjje" („How much are the cherries"), which describes a meeting with a girl, now a woman named Jaglik, to which the hero-narrator once was in love. Through the love story, national issues, the relation between the Serbian and Albanian population, the division of culture into the sphere of alterity and the sphere of identity, the abandonment of the Kosovo

¹⁹ „I do not know how the birds die? Does the bird relatives come, does the birds cry?" (p. 14), I. M.

²⁰ „From the shrub, two or three meters from me, the buzzard came out! Took off or rebounded in an unimportant measure. I'm looking at it for a long time - beautiful, very beautiful! I go, he takes off just to get away. I thought he is fooling me; birds can pretend to keep you away from something important. Come on, I said, to get him into his heights, to go to him a little more briskly [...] Blagoje, a hunter, told me that the eagle surrendered, finished his ... We let him down in an empty, big chicken cage, to examine him and evaluate the liveliness . Drowsy, opens his eye only to a stronger sound, despises everything in the world. In one moment, eagle spilled, and all around chicken shit..." (p. 19), I. M.

heritage, which in turn entails nostalgia and refugee melancholia, are also being semantised and actualized.

In addition, this collection also has an educational role, since it introduces young readers to the folk beliefs („*Tu gde pevac ostavi dušu, tamo kopamo bunar*”²¹ (p. 9) customs, tradition, the past, developing in them the strong feelings of love for their people and the country.

Instead of the conclusion, or one can't write on miracles without tears

Following the poetic line that Branko Ćopić and Dušan Radović began in the Serbian prose for children, Mošo Odalović while conversing with the child in himself, creates a little literary wonder, a series of stories in which the sublime and trivial, comical and tragic, parody and self-parody are crossing, while the whole world and its phenomena are being paradoxically measured and turned upside down. Using the beauty of linguistic and stylistic forms, characterized by a large number of coinages, alogisms, dialectisms, a concise testimony close to gnomic wisdom, themes connected not only to the carelessness of childhood, but also to Kosovo's tragic reality, which cannot be written without tears, Odalović through his collection *Daj mi sve trešnje* (*Give me all the cherries*), enters the sphere of spirituality, into the sphere of things easily seen only by heart, where tears shed into the words, but without the patos, which is also the greatest artistic mastery of this classic of the Serbian children literature.²²

Literature

1. Đorđević, M. (1992). "Kratka proza". *Rečnik književnih termina*. Beograd: Nolit.
2. Odalović, M. (2006). *Daj mi sve trešnje*. Kraljevo: Stefan Prvovenčani.
3. *Routledge Encyclopedia of Narrative Theory* (2005). Ed. by David Herman, Manfred Jahn and Marie-Laure Ryan. London and New York: Routledge.
4. *Slovenska mitologija. Enciklopedijski rečnik* (2001). Redaktori Svetlana Tolstoj i Ljubinko Radenković. Beograd: Zepter Book World.
5. Stanojević, D. (1985). *Forma ili ne o ljubavi*. Beograd: Književna omladina Srbije.

²¹ „Where the rooster leaves his soul, we dig a well there”. (p. 9), I. M.

²² Translated from Serbian language by Ivana Medić, BA in Philology (English language and literature).

ГОД. III
БР. 6

ПАЛІМПСЕСТ

РАЛІМРСЕСТ

VOL. III
NO 6