

УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП
ФИЛОЛОШКИ ФАКУЛТЕТ

UDC 81
UDC 82
UDC 008



ISSN: 2545-3998
DOI: 10.46763/palim

ПАЛИМПСЕСТ

МЕЃУНАРОДНО СПИСАНИЕ ЗА ЛИНГВИСТИЧКИ,
КНИЖЕВНИ И КУЛТУРОЛОШКИ ИСТРАЖУВАЊА

PALIMPSEST

INTERNATIONAL JOURNAL FOR LINGUISTIC,
LITERARY AND CULTURAL RESEARCH

PALMK, VOL 9, NO 18, STIP, 2024

ГОД. IX, БР. 18
ШТИП, 2024

VOL. IX, NO 18
STIP, 2024

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

PALIMPSEST

International Journal for Linguistic, Literary
and Cultural Research

Год. 9, Бр. 18
Штип, 2024

Vol. 9, No 18
Stip, 2024

PALMK, VOL 9, NO 18, STIP, 2024

DOI: <https://doi.org/10.46763/PALIM24918>

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

ИЗДАВА

Универзитет „Гоце Делчев“, Филолошки факултет, Штип

ГЛАВЕН И ОДГОВОРЕН УРЕДНИК

Ранко Младеноски

УРЕДУВАЧКИ ОДБОР

Виктор Фридман, Универзитет во Чикаго, САД
Толе Белчев, Универзитет „Гоце Делчев“, Македонија
Нина Даскаловска, Универзитет „Гоце Делчев“, Македонија
Ала Шешкен, Универзитет Ломоносов, Руска Федерација
Олга Панкина, НВО Македонски културен центар, Руска Федерација
Астрид Симоне Хлубик, Универзитет „Крал Михаил I“, Романија
Алина Андреа Драгоеску Урлика, Универзитет „Крал Михаил I“, Романија
Сунчана Туксар, Универзитет „Јурај Добрила“ во Пула, Хрватска
Саша Војковиќ, Универзитет во Загреб, Хрватска
Шандор Чегледи, Универзитет во Панонија, Унгарија
Ева Бус, Универзитет во Панонија, Унгарија
Хусејин Озбај, Универзитет Гази, Република Турција
Озтурк Емироглу, Универзитет во Варшава, Полска
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 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 Перуџа, Италија
Оливер Хербст, Универзитет во Вурцбург, Германија
Шахинда Езат, Универзитет во Каиро, Египет
Џулијан Чен, Универзитет Куртин, Австралија

PALIMPSEST

International Journal for Linguistic, Literary
and Cultural Research

PUBLISHED BY

Goce Delchev University, Faculty of Philology, Stip

EDITOR-IN-CHIEF

Ranko Mladenoski

EDITORIAL BOARD

Victor Friedman, University of Chicago, USA
Tole Belcev, Goce Delchev University, Macedonia
Nina Daskalovska, Goce Delchev University, Macedonia
Alla Sheshken, Lomonosov Moscow State University, Russian Federation
Olga Pankina, NGO Macedonian Cultural Centre, Russian Federation
Astrid Simone Hlubik, King Michael I University, Romania
Alina Andreea Dragoescu Urlica, King Michael I University, Romania
Sunčana Tuksar, Juraj Dobrila University of Pula, Croatia
Saša Vojković, University of Zagreb, Croatia
Sándor Czeglédi, University of Pannonia, Hungary
Éva Bús, University of Pannonia, Hungary
Husejin Ozbaj, GAZİ University, Republic of Turkey
Öztürk Emiroğlu, University of Warsaw, Poland
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 Würzburg, Germany
Chahinda Ezzat, Cairo University, Egypt
Julian Chen, Curtin University, Australia

РЕДАКЦИСКИ СОВЕТ

Луси Караниколова-Чочоровска
Толе Белчев
Нина Даскаловска
Билјана Ивановска
Светлана Јакимовска
Марија Леонтиќ
Јована Караникиќ Јосимовска
Натка Јанкова-Алаѓозовска

ЈАЗИЧНО УРЕДУВАЊЕ

Ранко Младеноски (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

<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

Lusi Karanikolova-Chochorovska
Tole Belcev
Nina Daskalovska
Biljana Ivanovska
Svetlana Jakimovska
Marija Leontik
Jovana Karanikik Josimovska
Natka Jankova-Alagjozovska

LANGUAGE EDITORS

Ranko Mladenoski (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
Krstel Misirkov 10-A
P.O. Box 201
MK-2000, Stip

<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

11 ПРЕДГОВОР

Астрид Симоне Хлубик, член на Уредувачкиот одбор на „Палимпсест“

FOREWORD

Astrid Simone Hlubik, member of the Editorial Board of “Palimpsest”

ЈАЗИК / LANGUAGE

15 Jan Holeš

QUELQUES OBSERVATIONS SUR LES

NÉOLOGISMES TERMINOLOGIQUES FRANÇAIS CONTENANT *CYBER-*

Jan Holeš

SOME OBSERVATIONS ON FRENCH TERMINOLOGICAL NEOLOGISMS
CONTAINING *CYBER-*

27 Nadica Negrievska

UN QUADRO GENERALE DEL VOCABOLARIO CALCISTICO ITALIANO
E LA SUA APPLICAZIONE NELL’INSEGNAMENTO DELLA LINGUA
ITALIANA COME LINGUA STRANIERA

Nadica Negrievska

AN OVERVIEW OF ITALIAN FOOTBALL LEXICON AND ITS ROLE IN
TEACHING ITALIAN AS A FOREIGN LANGUAGE

39 Doris Sava

AGITATION GEGEN IMPFUNGEN. METAPHORISCHE KONZEPTUALI-
SIERUNGEN DER IMPFFEINDLICHKEIT IN BLOG-KOMMENTAREN AUS
DEM *STANDARD* (2021)

Doris Sava

AGITATION AGAINST VACCINATION. METAPHORICAL CONCEPTUALI-
ZATIONS OF VACCINE HOSTILITY IN BLOG COMMENTS FROM *THE
STANDARD* (2021)

51 Ferdi Güzel

ESKİ TÜRKÇE *ARKA-* “ARAMAK...” FİİLİ VE ANLAM ALANI ÜZERİNE
NOTLAR

Ferdi Güzel

NOTES ON THE OLD TURKISH VERB *ARKA-* “TO SEEK...” AND ITS
SEMANTIC FIELD

61 Виолета Јанушева, Марија Стојаноска

ОБРАЌАЊЕТО И МАКЕДОНСКИОТ РОДОВО ЧУВСТВИТЕЛЕН ЈАЗИК

Violeta Janusheva, Marija Stojanoska

ADDRESSING AND MACEDONIAN GENDER SENSITIVE LANGUAGE

- 71 Erëza Rushiti**
AMERICAN VS. BRITISH ENGLISH: A STUDY OF GRAMMATICAL,
VOCABULARY, AND SPELLING DIFFERENCES

КНИЖЕВНОСТ / LITERATURE

- 83 Марија Ѓорѓиева-Димова**
НИЗ ШУМИТЕ НА ИСТОРИЈАТА СО ДВОГЛЕДОТ НА ФИКЦИЈАТА
Marija Gjorgjieva-Dimova
THROUGH THE FORESTS OF HISTORY WITH THE BINOCULARS OF
FICTION
- 95 Весна Кожинкова**
ОТСУТНОТО И ТУЃОТО ВО ЗЕМЈАТА НА БЕГАЛЦИТЕ
Vesna Kozhinkova
THE ABSENT AND THE OTHER IN THE LAND OF THE REFUGEES
- 105 Софија Иванова, Ранко Младеноски**
СИНОНИМНИТЕ ЛИКОВИ СО АКТАНТНА ФУНКЦИЈА НА
ПОМОШНИЦИ ВО МАКЕДОНСКАТА ДРАМА ОД ПРВАТА ПОЛОВИНА
НА 20 ВЕК
Sofija Ivanova, Ranko Mladenoski
THE SYNONYMOUS CHARACTERS WITH THE ACTING FUNCTION OF
HELPERS IN THE MACEDONIAN DRAMA FROM THE FIRST HALF OF
THE 20TH CENTURY
- 117 Şerife Seher Erol Çalışkan**
KUZEY MAKEDONYA TÜRKLERİNDE OLAĞANÜSTÜ İNANÇLAR ve
BUNA BAĞLI OLARAK ORTAYA ÇIKAN UYGULAMALAR
Şerife Seher Erol Çalışkan
EXTRAORDINARY BELIEFS IN THE TURKS OF NORTH MACEDONIA
AND THE PRACTICES THAT ARISE RELATED TO THEM
- 127 Müge Bayraktar**
BARTINEPÇİLER KÖYÜ “SUKIZI” MEMORATININ HALKIN YAŞAYIŞINA
ETKİSİ
Müge Bayraktar
BARTIN EPÇİLER VILLAGE “SU KIZI” MEMORAT’S INFLUENCE ON
THE LOCAL WAY OF LIFE
- 137 Petek Ersoy İnci**
İZMİR’DE YAŞAYAN MAKEDONYALI GÖÇMENLERDE ÇEYİZ GELENEĞİ
VE DÖNÜŞÜMÜ
Petek Ersoy Inci
DOWRY TRADITION AND TRANSFORMATION IN MACEDONIAN
IMMIGRANTS LIVING IN IZMIR

- 149 Luisa Emanuele**
 CHRISTIANA DE CALDAS BRITO: TRA *SAUDADE* E *ARTE DEL ROVESCIO*
Luisa Emanuele
 CHRISTIANA DE CALDAS BRITO: BETWEEN *SAUDADE* AND *REVERSE ART*
- 159 Valbona Kalo**
 DIALOGUE THROUGH BALLADS: CONSTRUCTING MEANING IN BALKAN ORAL TRADITION
- КУЛТУРА / CULTURE**
- 173 Ekaterina Namicheva-Todorovska, Petar Namichev, Aleksandra Jovanovska Hnida**
 RETEX AND GUERILLA DESIGN AS PROMOTERS OF SUSTAINABILITY
- МЕТОДИКА НА НАСТАВАТА / TEACHING METHODOLOGY**
- 185 Blagojka Zdravkovska-Adamova, Suada A. Dzogovic, Aleksandra P. Taneska**
 APPLICATION OF STANDARDS-BASED ASSESSMENT FOR CRITICAL THINKING SKILLS DURING LANGUAGE ACQUISITION
- 197 Branka Grivčevska**
 GLIASPETTI GRAMMATICALI NEI MANUALI DI ITALIANO LS, LIVELLO B1 IN USO NELLE SCUOLE SUPERIORI NELLA MACEDONIA DEL NORD
Branka Grivčevska
 GRAMMATICAL ASPECTS IN ITALIAN L2 TEXTBOOKS, LEVEL B1, USED IN HIGH SCHOOLS IN NORTH MACEDONIA
- 209 Afrim Aliti, Brikena Xhaferi**
 EFL STUDENTS' ATTITUDES TOWARD THE USE OF PODCASTS AS A LANGUAGE LEARNING MEDIUM TO INCREASE LEARNING INTEREST
- 221 Marisa Janku, Livia Xhango**
 INTERKULTURELLE KOMMUNIKATION IM DAF-UNTERRICHT: EVALUATION UND SELBSTREFLEXION EINER INTERKULTURELLEN UNTERRICHTSSEQUENZ
Marisa Janku, Livia Xhango
 INTERCULTURAL COMMUNICATION IN GERMAN LESSON: EVALUATION AND SELF-REFLECTION ON AN INTERCULTURAL TEACHING SEQUENCE
- 233 Admir Nushi, Daniel Leka**
 INTERKULTURELLE DIDAKTIK MIT FEDERICO GARCÍA LORCAS POESIE: PRAKTISCHE ANWENDUNGEN IM UNTERRICHT

Admira Nushi, Daniel Leka

INTERCULTURAL DIDACTICS IN THE POETRY OF FEDERICO GARCÍA
LORCA: PRACTICAL APPLICATION IN THE CLASSROOM

ПРИКАЗИ / BOOK REVIEWS

247 Марија Гркова-Беадер

ВОКАБУЛАРОТ – НАЈВАЖНАТА И НАЈТЕШКАТА ЗАДАЧА ПРИ
УСВОЈУВАЊЕ НА СТРАНСКИОТ ЈАЗИК

Marija Grkova-Beadar

VOCABULARY – THE MOST IMPORTANT AND MOST DIFFICULT TASK
IN LEARNING A FOREIGN LANGUAGE

255 Kalina Maleska

ECOCRITICISM: EXPLORING THE NON-HUMAN WORLD IN
AVRAMOVSKA'S NOVEL *ВОДНИ ТЕЛА*

ДОДАТОК / APPENDIX

265 ПОВИК ЗА ОБЈАВУВАЊЕ ТРУДОВИ

ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“

CALL FOR PAPERS

FOR THE INTERNATIONAL SCIENTIFIC JOURNAL “PALIMPSEST”

ECOCRITICISM: EXPLORING THE NON-HUMAN WORLD IN AVRAMOVSKA'S NOVEL *ВОДНИ ТЕЛА*

Kalina Maleska

Ss. Cyril and Methodius University, Skopje
kalina.maleska@ff.ukim.edu.mk

Abstract: This article explores how a small-scale utopia can be envisioned and constructed within a dystopian world affected by a gradual environmental catastrophe. The novel that depicts this dystopian setting is *Водни тела* (Water Bodies) by the Macedonian diasporic writer Ana Avramovska. The novel is focused on a woman coming back from Australia to her native town of Kumanovo, after many years abroad, to encounter how the town has changed as a result of the long-lasting effects of pollution. Searching for various unconventional ways to mitigate the pollution and find the sources of a river bank that has existed long ago, according to the grandmother's stories, the narrator and her friends unconsciously search for their own beginnings. In line with previous research of ecofeminist fiction and dystopic perspectives, the novel explores and even insists on the possibility of enacting a utopian vision of a better world even in the middle of the environmental calamity. The main thesis explored in this research is that *Water Bodies* is an eco-critical novel, in accordance with Lawrence Buell's criteria for evaluating a text as embodying environmental consciousness. All elements discussed in the article, such as the environmental problems, the importance of the nonhuman environment, and the search for an eco-utopia are arguments that support such thesis.

Keywords: *ecocriticism; eco-utopia; ecofeminism; nonhuman; Avramovska; Водни тела.*

Introduction

In the era of the Anthropocene, when the negative effects of human activities on nature have increasingly been emphasized through indicating climate changes, excessive pollution and other environmental hazards, there have also been attempts to redefine the role and place of human agents in the world and nature as only one of the numerous agents that coexist in nature. Traditionally, the human subject has been prioritized and placed highest in the hierarchical positioning of species. Ecocriticism attempts to combat anthropocentrism through focusing on narration and shift of discourse that would place nonhuman entities on an equal scale as the human entities. "As opposed to anthropocentrism's privileging of homo sapiens, the human becomes one species of animal among many materialities from a nonhuman perspective, becomes a feature of a period of time (such as the Anthropocene) against geological or cosmic scales, and becomes at best a

threatening or at worst a parasitical presence when considered in ecological terms” (Colombino and Childs, 2022, p. 356). Thus, to move away from the cultural prioritization of the human subject signifies repositioning of humans as one entity among many other entities.

This article discusses how a small-scale utopia can be envisioned and constructed within a dystopian world affected by an environmental catastrophe. The novel that depicts this dystopian setting is *Водни тела* (*Water Bodies*) by the Macedonian writer Ana Avramovska. It is focused on a woman coming back from Australia to her native town of Kumanovo in North Macedonia, after many years abroad, to encounter how her native town has changed as a result of the long-lasting effects of pollution. Searching for various unconventional ways to mitigate the pollution and find the sources of a river bank that has existed long ago, according to her grandmother’s stories, the narrator and her friends unconsciously search for their own beginnings.

Water Bodies can be considered an ecocritical novel, as it draws attention to the relationship and mutual influence of humans, other living beings and nature. As Nayar (2009) suggests, the task of ecocriticism “is to see how theoretically informed readings of cultural texts can contribute not only to consciousness raising but also look into the politics of development and the construction of ‘nature’” (p. 329). Analysis and interpretation of texts necessarily entail readings that include not only the aesthetic dimensions of texts, but also comments on the political and social circumstances of those texts. “Ecocriticism focuses on the material contexts of industrialization, development, pollution and ecocide while developing a frame for reading.” (Nayar 2009, p. 329).

I explore the novel as a deliberately constructed possibility of enacting a utopian vision of an ecological world even in the middle of an environmental calamity. I suggest that it is a “constructed possibility” because, at times, the novel goes into improbabilities in terms of the plot and stereotyping characters in order to put forward an idea, which is more foregrounded than the storyline.

I draw on Lawrence Buell’s (1995) criteria for evaluating a text as embodying environmental consciousness, which include: “The non-human dimension is an actual presence in the text and not merely a façade; The human interest is not privileged over everything else; The text shows humans as accountable to the environment and any actions they perform that damages the ecosystem.” (pp. 7-8). In this context, I explore how *Water Bodies* presents the human and the nonhuman world as integrated, and how it makes distinct human actions that affect the environment.

Environmental calamities

Pollution is a serious problem in several Macedonian towns, and this is the background on which *Water Bodies* is created. It represents images of urban toxified landscapes, as well as of toxified natural spaces that show potential for revival.

When Neda, the narrator of Avramovska’s novel, arrives at the airport, she is greeted by her close friend Gavril, they drive to Kumanovo. The narrator’s

reiterated question to herself is “Why am I here”, which is directly connected to the later possibility to construct a small-scale utopia. The setting at this point is clearly dystopian. It is cold and dark, there is smoke along the whole road to Kumanovo, and when they enter the town it is covered in even denser fog and smoke. There is an abundance of images of “fog”, “smoke”, “darkness”, “pollution”, “garbage”, “plastic bottles”, “plastic bags” thrown around, “cans” being carried through the streets close to the market, “frozen mud ponds”, “exhaust gases”, and reference to the responsibility of the “human factor”. “I have never seen the city like this” (Аврамовска, 2022, p. 28), says the narrator suggesting that the deterioration has taken place in the last several years while she was away.

“From the car’s window, the greyness is now intertwined with distant, pale light. A swarm of plastic bags reel around them. They pass through the dumping ground... The stench slowly enters the car” (Аврамовска, 2022, pp. 23-4). Kumanovo is a desolate town, people do not go out unless they have to, and only with masks.

In reality, in the winter months in Kumanovo are indeed marked by polluted air, but the novel’s setting is certainly dystopian in the sense that it shows pollution on a much higher scale than it is, and in presenting the people walking the streets in masks worn to protect themselves from the pollution. The atmosphere is also dystopian – the conversations between the characters are also slow, there is a constant sense of nausea and focus on the polluted environment.

There are numerous indications that the dystopia is a result of the patriarchal system and values, in which successful businessmen embody the principle that is highly unsettling in its negative environmental impact. One of the most direct indications is the scene in which the narrator meets a man who throws a bag of garbage into the river. The man is described as having strong and sharp facial features, robust body. “But what she finds most striking is the large watch... and the enormous Gucci belt with an equally enormous buckle in the form of the word Gucci.” (Аврамовска, 2022, p. 97) He also carries in his hands a key pendant with the marks of BMW. When the narrator asks him not to throw the garbage into the river, he says: “Why not? Does it belong to your father?” (p. 97) So, his arrogance, even impudence, his lack of concern for the environment, his rich attire suggest that he is some kind of prototypical representative of a machoistic man in a patriarchal society. Unlike him, the four main characters (Neda, Gavril, their friend Jasna, and the grandmother) are constantly aware of the human negative influence on the environment and act in order to mitigate it.

The non-human environment

“Who can forget those moments when something that seems inanimate turns out to be vitally, even dangerously alive?” (Ghosh, 2016, p. 3) This is how the book *The Great Derangement* by Amitav Ghosh begins, in which Ghosh manages inventively to show the interconnectedness between climate change, literature, history and politics. What the question in the beginning of the book refers to is that not only humans, but everything in nature – regardless of whether it is a living being or a climate phenomenon – can become an active force that

affects its environment. This, according to Ghosh, is well known to all residents of the Sundarbans, the large mangrove forest of the Bengal Delta, where tigers incessantly lurk – the human does not see the tiger, but only its prints in the mud, and feels its presence. If the tiger attacks, the human will not see it until the last moment. Seeing the tiger is the moment of recognition of the presence of a conscious being that has existed even before that moment of recognition. Something similar happened to Ghosh himself when, faced by an unexpected hurricane in Delhi, he recognized this weather phenomenon as an active force. The novel by Avramovska expresses such moment of recognition of the animals as active beings with their own consciousness.

In his study of climate change novels *Anthropocene Fictions: The Novel in a Time of Climate Change*, Adam Trexler (2015) points out that they usually represent apocalyptic scenarios or employ literary strategies connected to human psychology. *Water Bodies* is concerned predominantly to the non-human context. The non-human world is foregrounded in the novel, thus becoming a part of the author's representation of the negative effects of the human presence on the environment. In this way, Avramovska draws the attention to what is a rarely treated theme in Macedonian literature. Namely, the four main characters of the novel are the ones who realize the devastating effects of humans on nature, and the healing effects that nature can have on humans provided that it is protected.

This becomes obvious in many scenes in the novel: some of the most important and recurring leitmotifs are those of the goat and the fairies. Gavril, a cab-driver who works illegally, has had an accident which became a turning point of his life. He tells the narrator about the accident, suggesting that he must have hit something, an animal of some kind, which the people who were with him in the car suggest was a goat. The scene is described at length with details that emphasize Gavril's feeling of responsibility and regret. He searches for the goat for a long time, pacing through the environment with care and respect.

Other animals also take up an important part in the novel. And so do supernatural creatures, such as fairies. It turns out that the fairies are in fact the rays of sun peeking through the shadows of the poplar trees by the river, forming patterns that resemble fairies. Thus, they serve as metaphors of the clean environment in the past.

The grandmother's stories about fairies appearing on the river in Kumanovo, and Jasna's photographs capturing water bodies and various type of trees point out to their quality of providing connection between the human and the natural world.

Dreams also play a very important part in the novel, turning away from the rational industrial progress into the role of spontaneity and sub-consciousness in protecting the environment. Gavril's frequent dreams of the accident link the goat to a fairy, bringing up the theme of fairies as metaphors of the clean environment in the past. The grandmother's stories about fairies appearing on the river in Kumanovo, and Jasna's photographs capturing water and sometimes fairies point out to their quality of providing connection between the human and the natural world.

Search for an Eco-Utopia

Water Bodies examines the concepts of interconnectedness between dystopia and the possibility of a utopia within this dystopian setting. The utopian space is predominantly marked by ecofeminism, as evident in several aspects:

- The stories of the existence of a clean river bank in the past are orally transmitted from the grandmother to her granddaughter, so via the female line of predecessors.
- The utopian space is a subject of quest inspired by the woman narrator, and although previously a few other characters, both male and female, have heard of the nostalgically clean place of the riverbank, it is only after the arrival and initiative of Neda that the search for the utopian place actually begins.
- Additionally, the unpolluted place that existed in the past but can also be revived in the future is symbolically represented through the symbol of fairies.
- The hope expressed in the novel and the connection to the non-human are new in comparison to the previous dystopian novels (in N. Macedonia) written by male authors, which are predominantly pessimistic and human-centered.

As Axel Goodbody (2007) suggests, “The ecocritical approach is not necessarily rooted in a perception of crisis in the sense of impending global environmental collapse, but it is driven by concern about the unviability of our current treatment of the natural environment in the longer term and by conviction of the need for an ongoing re-examination of our underlying attitudes towards nature.” (p. 21) The re-examined attitudes towards nature are present in the novel in Gavril’s deeply felt grief for accidentally hitting the goat, in the quest of the characters for the river bank, and in Jasna’s exhibition of her photographs whose motif are water bodies and trees.

According to Justyna Kostkowska (2013), “Val Plumwood has pointed out that the rationalist, androcentric master narrative that had served to support patriarchy must now give way to multicentric pluralism. The way we use language must be carefully scrutinized and reformed to eliminate old hegemonic patterns and to promote modes of linguistic expression that foster connectivity instead of separation, equality instead of hierarchy, diversity instead of homogeny.” (p. 8) “Old hegemonic patterns” and “androcentric master narrative” are also present in the novel, especially in the narrator’s analysis of the actions of the so-called Gucci man. In reexamining his actions later, she says:

The Gucci-man does not see himself as part of the world in which he exists, but as his external manipulator. He thinks that he affects the environment, and is himself untouched by his effects over the environment... He thinks that since nature, air, streets cannot be bought or possessed or exploited, they disappear, fall into a perceptive black hole. The bag, the cans, the garbage are objects that do not belong in his car, his yard, his house, but belong to the ‘not his’ street, not his river, not his country. (Аврамовска, 2022, p. 111)

Here, the narrator uses language precisely to foreground the connectivity between human and nature, and the Gucci-man's lack of awareness of that connectivity.

Discovering the potential of an eco-utopia

Finally, when the narrator, her grandmother, Gavril and Jasna arrive on the river bank – although the river is so filled with garbage that it seems to have disappeared, they all see the potential of clean environment. They see it in their imagination and the awakened urge for action. For example, in the river's murmur, the narrator tries to hear the fairies' speech. She imagines children holding hands, and the darkness coming "not with a bang, but with the gentleness of snow" (Аврамовска, 2022, pp. 122-3). The clouds clear and the sun's rays fall through the branches, so that "the river with the garbage covered with snow reminds her of images of distant galaxies". The river flows on "carrying not just human poison, mire and malice, but also its clarity and persistence" (p. 123).

What happens in this scene is a changed perception of the existing pollution. It is a vision of a world that could be transformed, an eco-utopia that could be created, and which is created by the small company standing by the river. It is reinforced by the exhibition of Jasna's photographs at the end that points to a possibility of implementing the changes in practice.

Conclusion

The three main elements in the novel are the dystopian setting, the emphasis on the non-human environment and, through it, the possibility of creating an eco-utopia. In this sense, and referring the Lawrence Buell's criteria, the novel foregrounds the integration between the human and non-human world; the human interest is not privileged; the events display how the humans are aware of their accountability to the environment. Thus it could be stated that the novel *Water Bodies* embodies environmental consciousness.

In terms of the turn towards the nonhuman part of nature, with the focus on the goat, the trees, the fairies, as well as the dogs and cats that surround Neda's grandmother – all of them treated as important agents of action and change themselves, the novel represents an ecocritical attempt to undermine the high hierarchical positioning of the humans. Such attempts, as Colombino and Childs state, are "in part ethical, in part political, in part cultural, but fundamentally philosophical" (2022, p. 355).

In *Water Bodies*, human agency appears as part of a broader context in which a variety of agencies act and influence each other, rather than humans exposing domination and lack of concern of the environment, as represented by the critical examination of the Gucci man. From the criticism of the polluted environment in which the narrator finds herself, and which is affected by human activity, the novel moves into exploring possibilities and awareness of mutual interactions with other parts of the world, both living (the animals and plants) and non-living (the river). The entanglements between them shift and make porous the boundaries between landscape and bodies. Thus the novel challenges the traditional position of placing human interests at the center.

Bibliography

Аврамовска, Ана (2022). *Водни тела*. Скопје: Паблицер.

* * *

Buell, L. (1995). *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Boston, Harvard University Press.

Colombino, L. and Childs, P. (2022). Narrating the (non)human: ecologies, consciousness and myth, *Textual Practice*, 36:3, 355-364. <https://doi.org/10.1080/0950236X.2022.2030097>

Ghosh, A. (2016). *The Great Derangement: Climate Change and the Unthinkable*. Chicago: University of Chicago Press.

Goodbody, A. (2007). *Nature, Technology and Cultural Change in Twentieth-Century German Literature: The Challenge of Ecocriticism*. New York, Palgrave Macmillan.

Kostkowska, J. (2013). *Ecocriticism and Women Writers: Environmentalist Poetics of Virginia Woolf, Jeanette Winterson and Ali Smith*. Hampshire, Palgrave Macmillan.

Nayar, P. K. (2009). *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Delhi, Pearson.

Trexler, A. (2015). *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press.

ГОД. IX
БР. 18

ПАЛІМШЕСТ

PALIMPSEST

VOL. IX
NO 18