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PHILOLOGY, CULTURE AND EDUCATION

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LITERATURIZING MODERNIZATIONS IN PRE- AND POST-MODERN SOCIETIES: DESTRUCTION OF ARCHAICNESS IN CONTEXTS OF INTELLECTUAL OPPOSITIONS OF BARBARISM AND CIVILIZATION CATEGORIES IN HISTORICAL TIME

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The author analyzes the main features and trends in development of peripheral identities in context of national literatures. The author believes that peripheral European intellectuals in the 20th century faced with the threat of national identities crisis and their gradual erosions. The contacts with Russians assisted to the crisis and disintegration of Chuvash traditional culture. The forced and accelerated modernization actualized crisis tendencies in Romanian national identity. Latvian national identity faced with new challenges after Sovietization of Latvian Republic and emigration of intellectual community representatives. Macedonian authors also actualized the same problems in their texts. The author analyzes the literary texts in context of categories of barbarism and civilization, city and non-city, obedience / loyalty and social protest / escapism that in the 20th century were among central guidelines for development of national identities.

Introductory remarks. Chuvash modern literature¹ emerged in early Soviet period. Sovietization of Chuvash cultural landscape and discourse was not the destruction of an old, archaic, and romantic cultural traditions because they were virtually absent. Sovietization led to political and cultural unification, strengthening of national modernism which in the early Soviet period saved national characteristics. Şeşpël Mişşi² was the first radical revolutionary

¹ Vitalii Rodionov (ed.), *Istoriia chuvashskoi literatury XX veka. Chast' 1. 1900 – 1955 gody* (Cheboksary: Chuvashskoe knizhnoe izdatel'stvo, 2015)

² Maksim Kirchanov, (Kärçansen Makşämë), *Hreşçensem – haläh – Çävaş naci: voobrazhaia i sozdavaia chuvashskuiu natsiiu: problemy istorii chuvashskogo nacionalizma kontsa XIX – nachala XXI veka* (Voronezh: Izdatel'stvo "Nauchnaia kniga", 2013); Maksim Kirchanov, *Chuvashskii modern nachala 1920-h godov: natsional'nai revoliutsiia i futurizm*, in *Nauchnyi Vestnik VGASU. Serija: Sotsial'no-gumanitarnye nauki*, 2013, no 2, ss. 74 – 83.

modernist and futurist in Chuvash literature in its early romantic and Sovietizing period. Şeşpël Mişşi is known predominantly as a poet, his prose texts were published only in the 1990 – 2010s. “The people of forest” is one of the best prose texts of Chuvash poet. The story actualizes problems and different social and cultural dimensions of forced modernization of Chuvash traditional society. Şeşpël Mişşi in this story actualized problems of economic, social and cultural modernization of Turkic society as a peripheral recipient of Western values. The story is also culturally indicative in the context of mutual collective representations and Others’ images in context of Chuvash cultural discourse.

The goals of the paper. The author of the proposed paper will intend to compare perceptions of modernization process in Chuvash and Balkan literature discourses. It is planned to analyze general trends of social, economic and political modernization in context of different ethnic and cultural identities. Balkan region provides scholars of nationalism with numerous examples of successful and unsuccessful strategies and tactics of nationalist modernization, transformation of traditional societies and construction of modern Nation-States. Early modern Chuvash literature with strong socialist tendencies will be compared with the same radical experiments of foreign intellectuals in the context of political modernization and formation of political and ethnic identities. The author plans to actualize local and national characteristics of different politically and ideologically determined moderns and futurisms that coexisted with European universalities in different national identities of internal European periphery nations.

Traditional society before the irresistible charm of capitalism. Şeşpël Mişşi in his short story “Children of the Forest”³ (“Vărman açişem”) fixed situation of gradually dying and fading of traditional Chuvash society because it was not able to face the challenges of modern time and to compete with them. Society described by Şeşpël Mişşi was the traditional community in a state of systemic crisis of identity. An old Uhille, one of the central heroes of this story, was a figure who described this crisis from traditional point of view. An old Uhille mechanically and automatically captured visual signs and symptoms of crisis of old cultural tradition, he and his generation belonged to. An old Uhille intuitively was not agree with changes of modern time:

What is this era ... we can not forget customs of their ancestors... in the old days when the new moon was born I was going to an old oak... but now people come to it only once or twice a year⁴.

³ Şeşpël Mişşi, *Deti lesa*, in *Chuvashskii rasskaz*. Tom 1. *Deti lesa* (Cheboksary: Chuvashskoe knizhnoe izdatel'stvo, 2016), ss. 7 – 15.

⁴ Şeşpël Mişşi, *Deti lesa*, s. 8.

The attempts of old Uhille to revive old customs and pagan traditions (“... it is necessary to go to the great oak, bring the victim, and ask cleansing...”⁵) led only to misunderstandings and with his relatives and stricture from their side. Another factor that assisted to crisis and disintegration of traditional values system became Russian influence and impact on Chuvash territorially isolated communities. Migur, Chuvash who lived among Russians, brings strange news in Chuvash village that “Russians build an iron road and carts without horses will go in this road”⁶. The railroad as a strange symbol of another Russian world becomes very attractive source of income for Chuvash peasants and pushed them out of their traditional native Chuvash landscape. Ten of Chuvash peasants in Şeşpəl Mişşi story “Children of the Forest”, Syuhebi, Migur, Tyakka, Timba, Şeşpəl, Timkka, Şingırç, Makka, Syuldir, agreed to become a member of marketing cooperative and also planned to participate in building of a railway, but the history of their participation in this capitalistic transformation of Russian landscape will not be a story of capitalistic success, but it will be a story of losses, sacrifices and privations of the traditional community that was thrown into the vortex of social, economic and cultural transformations. Therefore “ten riders” were simultaneously unhappy Apostles of coming social Revival and riders of also coming, not religious, but mainly national, social and economic Apocalypse.

Death on the Balkan carnival. The type of society that was fixed in the literature was presented by dying social groups which were not able to adapt to new challenges of transition periods. The inevitability of dying of old cultural landscapes was inevitably stated in national literatures that developed in the 20th century. Their accelerated development was the result of authoritarian modernization. The heroes and characters of Şeşpəl Mişşi become victims of modernization when Chuvash and Russian cultural spaces, traditional and non-traditional worlds clashed. Şeşpəl Mişşi actualized mutual inability of these two different worlds to change: Chuvash were unable to accept new conditions, and Russians could not adapt coexistence with other groups. The image of death as a universal alternative was inevitably actualized in this socio-cultural situation. The similar motifs were typical for Zhivko Chingo, one of central figures in Macedonian literature⁷, for example, for his short story “Smrtta na gradinarot” (“Death of a gardener”)⁸.

The death became the protagonist and appeared in the text in three dimensions: as the remembrance of death, as the reality of death and as the

⁵ Şeşpəl Mişşi, *Deti lesa*, s. 10.

⁶ Şeşpəl Mişşi, *Deti lesa*, s. 10.

⁷ Alla Sheshken, *Makedonskaia literatura XX veka. Genezis. Etapy razvitiia. Natsional'noe svoeobrazie* (Moskva: Izdatel'stvo Moskovskogo universiteta, 2007)

⁸ Zhivko Chingo, *Smrtta na gradinarot*, in *Blesok*, 2001, broj 23, oktovri – noemvri, in <http://www.blesok.com.mk/tekst.asp?lang=mac&tekst=332&str=1#>

inevitability of death. The heroes of the story, the old man Grul and his wife Grulitsa, every year come to the garden in August to watch the maturation of the fig trees. The old heroes of the story are imagined and accepted by others as crazy who deny reality, but the last one was described and constructed in the story in terms and categories of the carnival. The old Grul and Grulitsa taunt the soldiers who refuse to understand them, but for them it was not a laugh, it was their form of communication with the world. The modern world denied this form of communication between different generations which represent various identities and radically rejected them. The old Grul and Grulitsa and transcribed and discovered world in categories of archaic culture: they were laughing at soldiers as children of modern serial and mass civilization. The story "Death of the gardener" became a dialogue without act of communication: the characters were speaking in different languages because they represent different identities, though words, said by them, were identical and formally understood, but various communication strategies that actually excluded mutual understanding were actualized in the body of the text. Therefore, old Grul and Grulitsa, as the central characters, actualized their qualities of poorness, foolishness, and formal marginality among other heroes. An old Grul and Grulitsa embodied and symbolized death in its three dimensions: their son was killed a long time; they remind people of death; they were killed. The reality in "Death of the gardener" was dressed in a robe, and its text in general was disclosed in categories of the carnival where death was one of its main characters. The death appears in prose texts in landscapes of game that was characteristic for other writers of the 20th century who made his characters to decode the world.

Barbarism and Civilization. The new world, Chuvash peasants left their lost in the woods village for, was Russian world, which met them very unfriendly. The plot of Ayn Rands' novel "Anthem"⁹ on the contrary was based on the escape into the world of forests and woods from the ideal city, founded and managed on the principles of a socialist utopia. If the forest of Şeşpəl Mişşi was imagined as a haven of traditional society, the forest of Ayn Rand was invented as a costly salvation and redemption. It is noteworthy that the outer worlds and landscapes in Russian world of Şeşpəl Mişşi and universal city of Ayn Rand equally suppressed and destroyed values of freedom. The Forest on the contrary to urbanized social realities frees human beings: in the text of Ayn Rand forest freed from the ideological shackles and restrictions of a totalitarian society, forest of Şeşpəl Mişşi symbolizes a return to national sources and traditions. Worlds of forest and non-forest, city and non-city in texts of Şeşpəl Mişşi and Ayn Rand collided because developed in different coordinate systems in the contexts of barbarism and civilization. City in the literary imagination of Şeşpəl Mişşi and Ayn Rand were not synonymous for embodiment of progress, order and

⁹ Ayn Rand, *Anthem* (NY: Pumphleteers, 1946); Ayn Rand, *Gimn* (Moskva: Al'pina publisher, 2014)

civilization, but the forest was not a bastion of barbarism and savagery. Şeşpəl Mişşi and Ayn Rand in their texts conferred the mission forest as a way from modern society to salvation. The dichotomy of “progress / tradition” and “civilization / barbarism” gets new interpretations and reinterpretations in texts of Şeşpəl Mişşi and Ayn Rand.

New Barbarians. Russian refused to accept Chuvash peasants as equal partners, and the most of Russians treated them with disdain and prejudice. The first Russian, who was met by them, was a boatman: he called one of Chuvash “Chuvash sock” and “mangy dog”. The first meeting of the “children of the forest” with Russian people of the city led to Chuvash peasants were beaten and threatened by Russians who frightened them by prison, and finally seized two horses. The temporary stay in Russian world made Chuvash peasants to disappoint in it: the train caused wild panic among them; hard physical work quickly humbled them; Russian attitude to them as “damned kids” made them to run away; Şangırç, who could not swim, was drowned by Russians from other cooperative; Şeşpəl and Syuhebi were killed by Russians. The first one was killed by competitors from other cooperative, the second one was shot when he crossed the river, trying to escape to his native village.

American historian and literary critic Terry Eagleton commenting on the relationship between different cultures believe that civilization is very expensive, but in the same time it is unstable, when the culture is rough, but stable. Civilization kills others for the protection of material interests – culture kills other cultures for protection of its cultural identity¹⁰. The civilization and culture in the context of Şeşpəl Mişşi’s prose are presented by Russians and Chuvash. Timkka and Syuldir were the only Chuvash peasants who were unable to kill Other, but they could come back to their village and preserve their culture as identity and identity as culture, despite the fact that their return was not a happy one: a trip to Russian world turned out a string of victims, sufferings and deprivations, and the holy oak, that stood for centuries near the village, fell symbolizing the imminent and inevitable fall of the old world. The final story of traveling in Russian world, told by Timkka, sounds like a martyrology:

Şingırç was by Russians dragged and drowned in the river, Şeşpəl was hit by them that his spirit came out, Pakkala, Tyakka, Timba, and Makka were killed by Russians from rifle, Syuhebi was shot with horse in Sura¹¹.

Şeşpəl Mişşi was not inclined to idealize Russian world as a universal civilization, and in this intellectual context, it was very difficult to determine who or what symbolized for him barbarism and civilization: Chuvash went in Russian

¹⁰ Terry Eagleton, *Kul'tura i varvarstvo*, in *Spil'ne. Commons. Zhurnal sotsial'noi krytyky*, 2015, November 02, in <http://commons.com.ua/kultura-i-varvarstvo/>

¹¹ Şeşpəl Mişşi, *Deti lesa*, s. 15.

world as “children” and barbarians from imagined forest, but their barbarism in reality was more humane and fair in the context of the threat of Russian urbanized world which was psychologically and mentally subordinated solely to profit.

Peoples of the fields in a world of the cities. The different social and historical speeds and paces of political transformations, societal changes and multidirectional vectors of cultural and political developments trajectories in the 20th century determined formal and informal shapes of peripheral European countries, including ones that only after the First World War appeared on political map of the Western world as independent states, but historical period of their free and sovereign existence was too short and the Baltic countries, including Latvia, in the 1940, were forcibly incorporated into the Soviet Union. This political dynamics significantly influenced on the processes of development of Latvian national identity¹², collective representations about Latvian historical time, and its place in context of world historical time and imagined location of Latvian nation among universal categories of barbarism and civilization.

Latvian collective ideas about these concepts formed and developed under strong European influence and until the 1940 Latvian intellectual tradition belonged to Western cultural context. Sovietization formally changed the main vectors of historical and intellectual developments, but the trajectory of cultural development continued to be common with the rest of European West. Literature of Latvian exile actualized this Western cultural discourse of Latvian national identity, which can be analyzed in the categories of collective images of forests and cities, civilization and barbarism. Latvians by the middle of the 20th century were modern nation with a recently developed national identity and it was almost impossible to locate them on imagined mental maps of civilization among “children of the forest” because they had ceased to be them in period of German cultural dominance and political rule in the region, becoming mostly “children and the field” and some decades later “children of the city”. The problems of identity in context of the collective grand narratives of “forest”, “field”, “city”, “civilization”, and “barbarism” were attractive for Latvian intellectuals as universal models for perception of external social and cultural landscapes and Latvian place in them and among them. The “forest” and “field” images were actualized in the context of the simultaneous coexistence of different historical, social and cultural collective memories. The images of the city in barbarous and civilizational dimensions were also actualized when Latvian intellectuals have to reflect on the place of Latvians in the context of great cultural traditions.

Always in motion... barbarians in a city. Latvian intellectuals in exile in the second half of the 20th century faced the identity crisis that actualized reflections and debates on the barbarity and civilization in the context of the simultaneous coexistence of different social and cultural spaces of forests, fields

¹² Maksim Kirchanov, *Chetyre modernizatsii: istoricheskie preemstvennosti i politicheskie razryvy* (Voronezh: Quarta, 2015)

and cities. One of Latvian writer Andrejs Irbe's hero was in a state of identity crisis:

maybe I was drunk, but in any case there was no need for it to be really so. If you want, you can try to understand something, but why are all trying to understand and explain the world of the mind. This is not necessarily... everything started with the fact that there were trams of blue colour, but it hasn't deep meaning, in other places they could be brown or green... The water was dirty and it seemed that the city was near to be sick ... the water in Venice was too dirty, in the cities in general it is difficult to find clean water¹³.

The city as a topos of civilization and barbarism, the inevitable historical antithesis of both traditional and archaic world gradually became a collective hero of Latvian exile literature. For example, Valters Nollendorfs in his "Čikāgā" ("Chicago") short story, on the one hand, invented the town as part of an idealized America, where, as Dzintars Kiršteins wrote

roads here are straight as an elongated line, the wheat fields merge on the horizon, and the people here still believe in God¹⁴.

The city in Latvian exile literature was imagined and invented, on the one hand, as a collective force, background and context for the sporadic activity of people:

he was forced to change the train in Chicago. The slow steps in the centre of the city between skyscrapers... the first time in Chicago... he looked at the skyscrapers as the doors of the temple¹⁵.

On the other hand, Chicago was transformed into collective meta-text of Latvian exile prose¹⁶ into a place for the dying: the city did not actualize its salvation dimension, but only made a man to change slowly and voluntarily moved toward death. These imagined urbanized worlds in a literature of Latvian exile were also fragmented in context of the present and actual existence in the world of a city, where "everyone enters its own tram"¹⁷, but these deeply de-personized characters were united only by their memory about the past.

¹³ Andrejs Irbe, *Vecpilsētas teika*, in *Jaunā Gaita*, 1958, 13. numurs, janvārī, februārī, 12. – 15. lpp.

¹⁴ Dzintars Kiršteins, *Toma Upeslāča vēstules fragmenti*, in *Jaunā Gaita*, 1972, 87. numurs, 32. – 35. lpp.

¹⁵ Valters Nollendorfs, *Čikāgā*, in *Jaunā Gaita*, 1963, 44. numurs, 208. – 210. lpp.

¹⁶ Inguna Daukste-Silasproģe, *Latviešu literārā dzīve un literatūra ASV un Kanādā 1950. – 1965.* (Rīga: Valters un Rapa, 2007)

¹⁷ Ulaf Jansons, *Rio zvaigzne*, in *Jaunā Gaita*, 1963, 43. numurs, 150. – 153. lpp.

Modernity and everyday existence actualized in Latvian exile prose various painful conditions and disorders of personality. One of the heroes of Guntis Zariņš story “Septiņi kritieni” (“Seven Falls”) suffered from an identity crisis:

I was not able to sleep in nights for a long time and only when physical fatigue or medication sleep disrupts my thoughts, then I felt in sleep... syphilis and gonorrhea corrode the streets, city and land ... Steep stairs are shelled and wrinkles. Stone chips are crumbled underfoot. Dust... Hill? House? Human? Slippery and cold ... and what? Wall? Hill? House? Human? Did I fall? Did I sleep? Can I woke up? I am not sleeping! I am not sleeping! This is reality! I am not sleeping!¹⁸.

Latvian prose in exile, for example Oļģerts Rozītis in his story “Zivis” (“Fishes”), was able to generate successfully images of typical, mass and serial people:

A man? And what’s about the people? Good, poor, young, old, male, female? Nobody is interested in it. It is not the fact. Man is not a fact¹⁹.

This erosion of individuality and identity inevitably assisted to fact that man as a central hero and character gave up his position in the prose to spaces in general and spaces of death and for death in particular. Andrejs Irbe turned it in one of the central characters in his story “Vecpilsētas teika”, but death in this context was virtually invisible, it was represented by fragmented reflections of a hero and images of the city, which continued to exist without human presence in it:

city lights, the soul of the city ... the old town, the city between bridges ... this is what I remember ... remember ... remember ... and then comes the death... old town keep silence like shell which is filled with its stories ... trams continue their journey through other bridges and other streets. Stockholm, surrounded by forests, rustles²⁰.

Death as a result appears in Latvian exile literature as the only way to radical separation of mankind from cultural and social landscapes. The dichotomy “city” / “barbarians” in the texts of Andrejs Irbe lost stability and quality of a personality and become just optional element in this structure. Humans in Latvian exile prose changed, socially and culturally mutated, gradually lost their social integrity and unity of their own identities with personalities and communities they formally belonged to. It was not surprise when child in short story “Vienīgā vieta”

¹⁸ Guntis Zariņš, *Septiņi kritieni*, in *Jaunā Gaita*, 1964, 45. – 46. numurs, 27. – 29. lpp.

¹⁹ Oļģerts Rozītis, *Zivis*, in *Jaunā Gaita*, 1968, 69. numurs, 35. – 43. lpp.

²⁰ Andrejs Irbe, *Vecpilsētas teika*, in *Jaunā Gaita*, 1958, 13. numurs, janvārī, februārī, 12. – 15. lpp.

formulates a diagnosis that sounds like a death sentence “Traks cilvēks!”²¹ for mankind in general, doomed painfully to choose between the fate of forest or field, fate of town, fate of natural and free of barbarism or social and cultural fetters of civilization. The survival of the city symbolizes the triumph of civilization, when death symbolizes comings of the barbarians. The reflections of heroes in this Latvian meta-text were fragmented, non-systemic, and sometimes also meaningless, but they actualize state of fragmentation of the world and different cultural spaces and contexts. The world in these contexts transformed into a signal and a message, and a man transformed into a helpless social animal, which tries to understand these signals and to interpret, explain and spell landscape.

Waiting for the Barbarians: features of historical time. The expedited and accelerated modernization, rapid formation of national identities in the inner peripheral regions of Europe led to development of new identities in other forms that made them different from the old European identities. These identities at the same time were able to exist in the state of “day before” and “day after”. The late return to the family of European nations provided them with a wide range of opportunities to join achievements of European civilization. Romanian identity was among the inner peripheral European identities that later migrated to the West from negatively imagined and ideologized Orient. Romanian identity, as well as other peripheral forms of identity, assimilated and absorbed both European cultural trends and ideas that existed and developed in different historical periods.

Therefore, Romanian literature as a form of national identity in the 20th century, at the same time produced texts that from a formal viewpoint could belong to different historical periods and different literary and cultural fields and trends. Modernism, postmodernism, realism, socialist realism as politically and ideologically verified version of modernism, science fiction, with its penchant for imagination and invention of utopias and dystopias simultaneously coexisted and functioned in Romanian cultural discourse. Romanian identity and Romanian literature as one of its forms in the 20th century tried painfully to find the perfect mode of development and existence in context of national project. Therefore, Romanian identity existed and developed in the “standby” state that greatly influenced on development of particular conceptions of historical time. Historical time was imagined in context of categories and characteristics of non-time, historical timeless, combination of different eras in localized landscape in Romanian identity. Romanian intellectuals also tried to implement Romanian national myth in socialist political project, localized in ideological system of coordinates, but Romanian nationalism and Romanian socialism had a lot in common.

Historically prolonged state of “waiting” stimulated reflections and imagination of Romanian intellectuals. The novel of Eugen Uricaru “Waiting for

²¹ Andrejs Irbe, *Vienīgā vieta*, in *Jaunā Gaita*, 1963, 44. numurs, 198. – 203. lpp.

the Barbarians”²² actualized state of collective national prolonged waiting of national miracle or national fall into the abyss. The novel was published in Romania in the 1999 when all local and foreign, coming and migrating barbarians seem historical, mythical and half-forgotten events, but actualization of this problem was a result of previous developments. Romanian society was excruciatingly painful and tried to form a new identity based on new historical memory. Romanian identity in the late 20th century demonstrated that it developed more slowly than other European and American identities, including periphery ones. These identities by the beginning of the 21st century were able to survive, integrate or assimilate their imagined barbarians. Romanian model in contrary was based on a conscious actualization of unpleasant pages of national history. Romanian project, as Eugen Uricaru presumed, was different from other forms of development of national identities. Romanian world was described and imagined by Eugen Uricaru, actualizes totally other functions. If Ayn Rand and Şeşpěl Mišši just fixed various forms of cultural and social escapism, Romanian dimension of collective Balkans, presented by Eugen Uricaru, denies the values and importance of a history as movement, but on the contrary prefer to remain in a state of rest and stasis. The permanent status of “Waiting for the Barbarians” in Romanian identity, fixed in the texts of Eugen Uricaru, actualizes traditional dichotomy between barbarism and civilization...

Future sun of un-freedom and armed barbarians: preliminary conclusions. The heroes of Şeşpěl Mišši were unlucky travelers and their attempt of pilgrimage in Russian world – world of the railway was very unsuccessful. Their trip to Russian world actually becomes a crusade of children – the majority of pilgrims were killed, but their goals were far from being only religious, because they were motivated by capitalist desire for profit. The laws of market and accumulation rules were among the first that were successfully studied by the small nations when they started to contact actively with their dominant neighbours. Şeşpěl Mišši in his story “Children of the forest” did not only actualize the probable and possible trajectories for social trips and migrations pf non-dominant ethnic groups. All these moral sufferings were not important for the characters of Jovan Pavlovski and also far from his own moral and ideological values. The heroes of novel “Blisko sontse” were armed pro-Communist partisans, participants of the Second World War.

In fact, they were not different from other literary and imagined barbarians – they were the same barbarians, armed with ideological and more sophisticated from technical viewpoint weapons. Formally, they were too ideologized, mythologized and correct from the ideological point of view, but this ideological message of the text was minimized in the last lines of the story when the author

²² Eugen Uricaru, *Aşteptându-i pe barbari* (Bucureşti: Cartea Românească, 1999); Eugen Uricaru, *V ozhidanii varvarov* (Moskva: Kommentarii, 2001), ss. 13 – 223.

actually admitted and presumed that the ways of war were pointless and aimless roads from sin modernity to the perfect futurum:

people went ... everyone who was alive also went... Sasho looked up, he saw the sun through the tops of the trees. It has never been so close ... Sasho smiled, people were going along a narrow forest path, which was speckled with sunlight, and they were going forward... they were going to invitingly close and bright sun²³.

If Šešpël Mišši in his texts actualized consequences of traveling to other worlds, Jovan Pavlovski preferred to keep the readers in blissful ignorance. Šešpël Mišši became the first Chuvash writer who presumed that the rapprochement with Russian world can lead to negative results. The motive of the movement as the travel became universal for world literature of the 20th century. Macedonian writer Jovan Pavlovski was among those authors who actualized the post-modernist perspective of virtual journey of humanity.

The novel “Blisko sontse”²⁴, published in the 1972, does not formally belong to post-modernist canon. Author contrary tried to integrate it into the official ideological discourse of Yugoslavia. Formally, he was able to do it very well: Macedonian Communist partisans of the Second World War became the main characters of the text, but the formal aspects only masked the informal post-modernist discourses of this text. Šešpël Mišši and Zhivko Chingo actually actualized in their texts travel to death, the way from one world to another. Ayn Rand, too, actually forces her hero to die. Radical rejection of old social traditions has much in common with death, although the salvation of the world became akin to the authoritarian resurrection. The main possible trajectories (from forest to the world city, from ideal city to saving forest, from the garden to death) were analyzed in this text, but Jovan Pavlovski predestined for his characters the way to nowhere but he preferred to keep them in the darkness of ignorance about world of the authoritarian future, they were fighting for...

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²³ Jovan Pavlovski, *Blizkoe solntse*, in Rimma Gretskaia (ed.), *Sovremennaia iugoslavskaja povest'. 70-e gody* (Moskva: Progress, 1978). ss. 398 – 491.

²⁴ Jovan Pavlovski, *Blisko sontse* (Skopje, 1975)

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