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Fifth International Scientific Conference

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СОДРЖИНА / СОДЕРЖАНИЕ / CONTENT

1. Suzana R. Bunčić - ANDRIĆ'S EARLY STORIES WITH ELEMENTS OF ALLEGORY AND SATIRE	13
2. Катерина Видова - ГЛАГОЛСКИОТ ПРИЛОГ ВО УЛОГА НА ПРИЛОШКА ОПРЕДЕЛБА ВО МАКЕДОНСКИОТ ЈАЗИК И НЕГОВИТЕ АНГЛИСКИ ПРЕВОДНИ ЕКВИВАЛЕНТИ	19
3. Ана Витанова - Рингачева - СОБИРАЧИТЕ НА МАКЕДОНСКОТО НАРОДНО ТВОРЕШТВО ОД ЦЕПЕНКОВ ДО ДЕНЕС (НА 100-ГОДИШНИНАТА ОД СМРТТА НА МАРКО ЦЕПЕНКОВ)	27
4. Бранка Гривчевска - МОДУЛАЦИЈАТА КАКО ПРЕВЕДУВАЧКА ПОСТАПКА ВО МАКЕДОНСКИОТ ПРЕВОД НА РОМАНОТ „ПАЛОМАР“ ОД ИТАЛО КАЛВИНО	33
5. Сашка Грујовска-Миланова - ИНТЕГРАЦИЈА НА ГЕРМАНИЗМИТЕ ВО МАКЕДОНСКИОТ ЈАЗИК	43
6. Јованка Денкова - СОЦИЈАЛНИТЕ РАСКАЗИ НА АНТОН ПАВЛОВИЧ ЧЕХОВ И БОРИС БОЈАЦИСКИ	49
7. Марија Ѓорѓиева Димова - ИНТЕРДИСКУРЗИВНИТЕ ДИЈАЛОЗИ НА ЛИРИКАТА.....	57
8. Ивана Ѓорѓиева, Александар Нацов - ГАСТРОНОМСКИ КАРАКТЕРИСТИКИ НА ИСТОЧНИОТ РЕГИОН НА СЕВЕРНА МАКЕДОНИЈА.....	69
9. Биљана Иванова, Драгана Кузмановска, Снежана Кирова ПРЕДНОСТИ ПРИ УЗУЧУВАЊЕТО НА СТРАНСКИ ЈАЗИК ОД НАЈМАЛА ВОЗРАСТ	75
10. Билјана Ивановска, Марија Кусевска, Цвета Мартиновска Банде ЈАЗИЧЕН КОРПУС НА МАКЕДОНСКИТЕ ИЗУЧУВАЧИ ПО АНГЛИСКИ И ГЕРМАНСКИ КАКО СТРАНСКИ ЈАЗИЦИ	79
11. Лела Ивановска - КРЕАТИВНОСТА ВО НАСТАВАТА ПО АНГЛИСКИ ЈАЗИК КАКО СТРАНСКИ ЈАЗИК	87
12. Natka Jankova Alagjovska - INTERCULTURAL COMMUNICATION CONGITION OF ENGLISH LANGUAGE TEACHERS IN OUR COUNTRY AND ABROAD	95
13. Сашка Јовановска - УСВОЈУВАЊЕ ВТОР ЈАЗИК- ПЕДАГОШКА ГРАМАТИКА	105
14. Луси Караниколова-Чочоровска - „ПРОСВЕТИТЕЛСТВОТО ВО ЈУЖНОСЛОВЕНСКИТЕ ЛИТЕРАТУРИ“ (ПРЕГЛЕД)	113
15. Карначук Ирина Јурьевна - ПОРЯДОК СЛОВ И ИНВЕРСИЈА КАК СПОСОБИ ВЪРАЖЕНИЯ ЕКСПРЕССИВНОСТИ	119
16. Милена Касапоска-Чадловска - ГРАМАТИКАТА ВО УЧЕБНИЦИТЕ ПО ФРАНЦУСКИ ЈАЗИК ЗА СРЕДНО ОБРАЗОВАНИЕ	123
17. Лидија Ковачева - ДЕМОНОЛОШКИТЕ ПРЕТСТАВИ КАЈ АСИРЦИТЕ И БАБИЛОНЦИТЕ	133
18. Славчо Ковилоски - ПРОТОТИПИ НА ЖЕНСКИ ЛИКОВИ ВО МАКЕДОНСКАТА КНИЖЕВНОСТ И ФОЛКЛОРОТ ОД XIX ВЕК	141
19. Весна Кожинкова - РЕФЕРЕНЦИЈАЛНОСТА ВО РОМАНОТ „МЕМОАРИТЕ НА АЛБЕРТ АЛНШТАН“ ОД КИРЕ ИЛИЕВСКИ.....	149

20. Кристина Костова, Марија Крстева, Наталија Попзарјева, Крсте Илиев, Драган Донеv - ДРАМАТА ВО СРЕДЕН ВЕК КАКО ОСНОВА ЗА ОЗНАЧУВАЊЕ НА КУЛТУРНИОТ ИДЕНТИТЕТ ВО АНГЛИЈА	155
21. Мирјана Коцалева, Александра Стојанова, Билјана Златановска, Наташа Стојковиќ - ПРИМЕНА НА РАЗЛИЧНИ МЕТОДИ НА УЧЕЊЕ НА ИНФОРМАТИЧКИТЕ ПРЕДМЕТИ	163
22. Весна Коцева - ГЛАВНИ КАРАКТЕРИСТИКИ НА КОМУНИКАТИВНИОТ ПРИСТАП	169
23. Весна Коцева, Марија Тодорова - ОСНОВНИ НАЧЕЛА НА ПРИРОДНИОТ ПРИСТАП НА КРЕШЕН И ТЕРЕЛ	177
24. Даниела Коцева, Шукрије Барути, Снежана Мирасчиева - ЈАЗИКОТ И ГОВОРОТ ВО ФУНКЦИЈА НА ОПШТЕСТВЕНА И ИНДИВИДУАЛНА АДАПТАЦИЈА	183
25. Даниела Коцева, Снежана Мирасчиева - РЕФЛЕКСИЈАТА НА ОДДЕЛНИ ТЕЛЕВИЗИСКИ СОДРЖИНИ И ПОЈАВАТА НА НАСИЛСТВО КАЈ ДЕЦАТА	191
26. Драгана Кузмановска, Лидија Ристова, Биљана Иванова МОЌТА НА ФРАЗЕОЛОГИЗМИТЕ ВО СВЕТОТ НА РЕКЛАМИТЕ	199
27. Marija Kusevska - WHERE DIRECTNESS AND INDIRECTNESS RESIDE	207
28. Лидија Лумпова - СООТНОШЕНИЕ ГОЛОСА АВТОРА И ГОЛОСОВ ГЕРОЕВ В ХУДОЖЕСТВЕННИХ СИСТЕМАХ ТОЛСТОГО И ДОСТОЕВСКОГО (НА МАТЕРИАЛЕ РОМАНА -ЭПОПЕИ Л.Н. ТОЛСТОГО «ВОЙНА И МИР», РОМАНОВ Ф.М. ДОСТОЕВСКОГО «ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ», «ИДИОТ», «БРАТЪЯ КАРАМАЗОВЫ»)	215
29. Ранко Младеноски - ХИПОТЕКСТОТ ВО ПОЕЗИЈАТА НА БЛАЖЕ КОНЕСКИ	223
30. К.А. Нагина - ТВОРЧЕСТВО Л.Н. ТОЛСТОГО В ПРОСТРАНСТВЕ СОВРЕМЕННОГО ФИЛОЛОГИЧЕСКОГО ОБРАЗОВАНИЯ	233
31. Георгий Недюрмагомедов - ФОРМИРОВАНИЕ МЕТАПРЕДМЕТНЫХ УМЕНИЙ УЧАЩИХСЯ ОСНОВНОЙ ШКОЛЫ В ПРОЦЕССЕ УЧЕБНОЙ ДЕЯТЕЛЬНОСТИ	241
32. Першина Татьяна Ивановна - ОРГАНИЗАЦИЯ ПРОЕКТНО-ИССЛЕДОВАТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ ОБУЧАЮЩИХСЯ ПО ГЕОГРАФИИ	247
33. Мария Попова - РОЛЬ И ФУНКЦИИ МУЗЕЕВ В ФОРМИРОВАНИИ СОВРЕМЕННОГО ГУМАНИТАРИЯ	253
34. Vesna Prodanovska-Poposka - ACQUIRING PROPER PRONUNCIATION: AN OVERVIEW OF A SET OF EXERCISES FOR IMPROVING ENGLISH LONG /i:/ AND /u:/ VOWELS	259
35. Цветанка Ристова Магловска, Младен Мицевски ИСКУСТВЕНО УЧЕЊЕ КАКО АЛАТКА ЗА ИНСПИРИРАЊЕ НА УЧЕНИЦИТЕ ВО УГОСТИТЕЛСКОТО ОБРАЗОВАНИЕ	265
36. Петја Рогич, Драган Донеv - МИНАТИТЕ ВРЕМИЊА ВО БУГАРСКИОТ И МАКЕДОНСКИОТ ПРЕВОД НА „ВУЈКО ВАЊА“ ОД АНТОН ПАВЛОВИЧ ЧЕХОВ ВО ОДНОС НА МИНАТИТЕ ВРЕМИЊА ВО СРПСКИОТ ПРЕВОД	273

37. Наташа Сарафова - ВЛИЈАНИЕТО НА ГЛОБАЛИЗАЦИЈАТА И КУЛТУРНИТЕ ПОЛИТИКИ ВРЗ ВИДЛИВОСТА НА НАЦИОНАЛНИТЕ КНИЖЕВНОСТИ (Пример : Норвешка книжевност)	281
38. Наташа Сарафова, Марица Тасевска - АСПЕКТИ НА КНИЖЕВНИТЕ ИНДУСТРИИ ВО НОРВЕШКА	291
39. Simona Serafimovska - STRUCTURE OF THE ENGLISH LANGUAGE TEACHERS AT THE UNIVERSITIES IN THE REPUBLIC OF NORTH MACEDONIA	297
40. Елена Владимировна Сидорова - ЛОГИЧЕСКИЕ ОШИБКИ В ПИСЬМЕННЫХ РАБОТАХ УЧАЩИХСЯ	305
41. Александра Стојанова, Мирјана Коцалева, Наташа Стојковиќ, Билјана Златановска - ПРИМЕНА НА VARK МОДЕЛОТ ВО ПРОЦЕСОТ НА УЧЕЊЕ	311
42. Анета Стојановска-Стефанова, Марија Магдинчева-Шопова - ПРЕДИЗВИЦИТЕ ОД ПОЛИТИЧКАТА ГЛОБАЛИЗАЦИЈА ЗА ДРЖАВИТЕ	319
43. Aleksandra P. Taneska, Blagojka Zdravkovska-Adamova CREATING SYLLABUS AND DEVELOPING GRADING CRITERIA FOR MACEDONIAN LANGUAGE FOR PROFESSIONAL PURPOSES AT SEEU ACCORDING TO NEEDS BASED ANALYSIS	327
44. Ольга Тихонова - И.В. ГЁТЕ КАК КИНОПЕРСОНАЖ: К ПРОБЛЕМЕ ДИАЛОГА ЛИТЕРАТУРЫ И КИНО	337
45. Марија Тодорова, Весна Продановска-Попоска - ГЛАСОВНИТЕ СИСТЕМИ НА ШПАНСКИОТ И НА АНГЛИСКИОТ ЈАЗИК	345
46. Емилија Тодоровиќ - ОБРАЗОВАНИЕ И ПРАКТИКА: УЧЕЊЕ ПРЕКУ РАБОТА-НОВ КОНЦЕПТ ЗА ПРАКТИЧНА ОБУКА ВО ТЕХНИЧКОТО ОБРАЗОВАНИЕ	351
47. Elena Trajanovska, Maja Gjurovikj, Biljana Ivanova - STANDARDS-BASED EDUCATION IN ACHIEVING LANGUAGE INTEROPERABILITY	357
48. Nina S. Ćeklić - NARRATIVE-STYLISTIC FEATURES IN THE NOVEL LETTERS TO DANILO KIŠ BY FILIP GAJIĆ	365
49. Уљянова Марина Алексеевна - ГЕНДЕРНЫЕ ОСОБЕННОСТИ СЕМАНТИЧЕСКОЙ СТРУКТУРЫ СЛОВА ВЗГЛЯД	373
50. Славица Урумова-Марковска - ПРОСВЕТИТЕЛСКИОТ ЛИК НА СВ. КЛИМЕНТ ОХРИДСКИ ВО ПРЕДАНИЈАТА И ЛЕГЕНДИТЕ	383
51. С.Н. Филошкина, Ж.А. Борискина - АВТОР В ПУБЛИЦИСТИЧЕСКОМ ПРОИЗВЕДЕНИИ (НА МАТЕРИАЛЕ КНИГИ Г. ГРИНА “Getting to Know the General. The Story of an Involvement”, 1984.)	391
52. Наталија Хабарова - АНГЛИЙСКИЕ ЗАИМСТВОВАНИЯ В СРЕДСТВАХ МАССОВОЙ ИНФОРМАЦИИ	397
53. Ольга Швецова - ЯЗЫКОВЫЕ ОСОБЕННОСТИ «ПЕДАГОГИЧЕСКОЙ ПОЭМЫ» А.С. МАКАРЕНКО	407
54. Васко Шутаров - КУЛТУРА И КУЛТУРНА ДИПЛОМАТИЈА ВО ВРЕМЕ НА ПАНДЕМИЈА	415

ANDRIĆ'S EARLY STORIES WITH ELEMENTS OF ALLEGORY AND SATIRE

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The work analyzes Andrić's early stories *The Story from Japan* (1919) and *The Prince with Sad Eyes* (1920) in the light of theories of humor. These narratives are characterized by a tendency to defubulate, that is, a loose plot, humorously-satirical, parodic, ironic, and in a cynical tone, while realistic elements are suppressed in the face of strong irrationality and subjective thinking. The laughable and allegorical-satirical potential of these narratives stems largely from the disagreement between the literal and the conveyed meaning.

Keywords: *Andrić, story, allegory, satire, humor*

Ivo Andrić's work, great in its thought and approach, is mostly identified with a pessimistic and tragic vision of the world. By diving into the totality of the history of the Balkans and the lives of the people in it, and evoking their contradictions and conflicts, Andrić experienced them as often in a tragic way and presented them in a humorous and comic light. Newer, mostly cognitive theories connect humor with the affective depths of the personality and its ethical qualities (See: Bošković, 2006). The understanding of humor as an emotional attitude of a laughing stock towards what is being laughed at and its cognitive, reflexive nature shed a whole new light on humor. This paper will examine Andrić's early short stories, *A Story from Japan* (*Priča iz Japana*) and *The Prince with Sad Eyes* (*Princ sa tužnim očima*), very rarely considered as part of Serbian literary criticism, in order to determine the initial impulse and tone of Andrić's humor, which will often be mitigated and subversive in the more mature stages of his work.

The image we have in Andrić's first prose texts largely coincides with the pessimistic view of the world and life in Andrić's first lyrical poems and records from *Ex Pont* (1919) and *Nemiri* (1920), provided that in the short stories he objectifies this basic attitude with a stable narrative, mostly in the third person and with a solid plot. Such a position of the narrator, who depicts all the phenomena of life from a distance, recording them with the accuracy of a scientist, provides the distance from which they, among other things, are perceived in the humorous manner. In this way, in which disgust and pain due to the dissolution of everything human turn into irony and paradox and are brought to the limit of absurdity. However, in addition to these prose pieces, Andrić, in this period of his life, also writes short stories in their internal structure and composition, resemble lyrical records. These stories were mostly seen by critics as "Andrić's poems in prose", because most often, in addition to their main lyrical features, they also entail the em-

bryo of the story – the narrative at its outset. Most of these works are based on allegorical generalizations and satirical connotations that are the basis of storytelling, therefore they testify to the tragic paths of people, everyone and everywhere, through a critique of the immediate historical moment or subjective understanding. In some stories, a legend served as a basis for allegorical generalization, while in others it is an allegory of history.

Andrić always avoided writing engaging and appropriate things, which is why there is a relatively small number of satirical works in his narrative opus. Satire¹ has always been the most engaging and for the writer the most risky literary form, and after his imprisonment, it seems to us that Andrić wanted everything but to take risks. That is why we can look for a reason for the hidden humorous-ironic and critical-social tones in his more mature literary phase. That is why most of his satirical stories, if we can call them that at all, are connected to the beginning of his narrative creation. At the same time, Andrić's satire, for the most part, never captures the totality of the world he portrays, it is to be found in detail and digression, authorial commentary, and just like humor, it somehow shines through as if in passing and on the margins. These stories are characterized by a tendency towards defabulation, that is, a loose fable, humorous-satirical, parodic, ironic, and at times cynical tone, realistic elements are suppressed for the sake of strong irrationality and subjectivization. They are devoid of excessive realistic mimeticism, and if it there is, it is there only as a framework that introduces us to the basic story, and the basic tone that prevails in these stories is subjective-ironic.

The allegorical-satirical and fairytale² basis on which these stories are built is already suggested at the very beginning. It is most often realized either in the form of a folktale or by elocation of story events to a distant country. The beginning of the story with the stereotypical beginning of a fairytale³ opens the space of absolute freedom for various combinations of motives.

It is this stereotypical “Once upon a time” as a signal for a fairytale that is of great importance for their semantic construction, because it wants to show us that

¹ “Satire (lat. *satira, satura; satur* – ,full’, ,satiaded’, ,saturated’) – S. denotes a literary work in which a sharp condemnation of a society or human flaws is expressed in a mocking and witty way. Its main goal is to point out social or moral weaknesses, vices and evils, to subject them to ridicule and ridicule, and in that way to contribute to their elimination. (...) Today under s. we do not imply so much a formally special literary genre as a particular structural principle of a literary work, ie. specifically expressed writer’s attitude towards the presented reality, a special tone of his narration and a special way of building a character in his work. (...) Yet the most significant works of satirical literature are written in narrative form. The tradition of satirical prose leads us from the Greek Menippus (after whom this form of satire is sometimes called Menippean satire), and the Romans Varon, Petronius (*Satyricus*) and Apuleius, through Rabelais (*Gargantua and Pantagruel*)” (RKT 1985: 696–697).

² Dragiša Živković wrote about the peculiarities of allegorical-fairytale satires in our literature in a work dedicated to Radoje Domanović’s satires. He concluded that this type of prose got its place in Serbian literature thanks to the work of Ilija Vukićević (1866–1899), a contemporary of Radoje Domanović works *Healing Rod, Little Fairy, Cursed Beauty, Devil and Girl*: “the writer who immediately preceded Domanović and who actually founded our allegorical-satirical story on a fairytale basis was Ilija Vukićević” (Živković 1978: 335).

³ The elements of a fairy tale in the work of Ivo Andrić have been pointed out in our critical literature in several places. Mirjana Drndarski was the first to write about the fairytale background of Andrić’s stories in her study *Folk Fairytale in Modern Literature*. In addition to Andrić, in this book she also touched on Branko Ćopić, Karel Čapek, Radoje Domanović.

what the story is about does not refer to now and here, but to some distant lands. And the further course of the story is given with feigned negligence towards the issues of necessity and probability. The same effect is achieved by intentional vagueness or by placing the plot of the story in the context of the chronotope of a distant land, which could again be said to be used when one wants to point out something impossible in the story itself. In both cases, it is a signal that we are leaving the concrete world of ordinary reality. That is why these stories address the reader in the language of symbols and allegories.

If we take into account the assessment of Dragiša Živković, who describes Radoje Domanović's satire as fairytale: "Domanović's satires, according to many of their features, belong to the domain of a fairytale, i.e. in its basic capacity that the events that are communicated in them are somewhere in the middle between the real and the unreal" (Živković 2004: 330), then it would be right, given Živković's basic qualification of the fairytale as something that resides "somewhere in the middle between the real and the unreal" (Ibidem: 330), the same could be said for many of Andrić's allegorical-satirical stories from his early literary phase.

"The ridiculous nature of the allegory⁴ also stems from the discrepancy between the literal and the transferred meaning, but it is transferred from the individual plan to the whole, that is. to a particular parabolic story. If we want the stated semantic discrepancy of what is said and thought to take on an ironic ridiculous aspect, it must be related to the dethronement of values, i.e. meaningful inconsistencies and expected contradictions, between the text and the context, from which such dethronement follows" (Maksimović 2003: 288). Bogdan Popović in the study *Allegorical Satirical Story* emphasizes two basic conditions for the emergence of satire: "beautiful and accurate allegorical fiction" and "parallelism between literal and figurative meaning" (Popović 1970: 233), and considering invective, irony, hyperbole, insinuation, and objectivity as the main means involved in the shaping of a satire.

There are two ways of forming an allegorical-satirical fabric in Ivo Andrić's stories: the first type is realized by allegorical generalization based on the use of historical and legendary elements, while the second type represents what we could denote by the phrase "satire of a dream"⁵. A real example of Andrić's humorous stories with elements of allegory and satire are *The Story from Japan* and *The Prince with Sad Eyes*, an early Andrić's prose works whose composition is very reminiscent of a fairytale, and are essentially satire.

The use of fairytale elements is clearly present in the introductory parts of the stories, but also in the whole composition, where a schematized formulaic structure is

⁴ Goran Maksimović classifies allegorical-satirical stories as one of the types of satirical stories which in his opinion are very similar to humorous stories, because it implies "(three-part novelistic pattern, comic exaggeration procedure), where he classifies all satirical stories into four models:" – satirical story portrait, – anecdotal satirical story, – allegorical satirical story, – parodic-satirical story" (Maksimović 2003: 306).

⁵ The dream with a special artistic design first entered European literature through Menippean satire and forms of seriously-funny genres that emerged at the end of the ancient era, such as Socrates' dialogues. Later, in European literature, depending on the epoch, the dream was used in various variants and with various goals, in medieval literature it was "dreams", in satire-grotesque of the 16th and 17th centuries, in symbols and fairy tales of romantics, in psychological and social -topic form in realistic novels and short stories, as a "dream crisis" in the plays of Shakespeare, Calderon (See: Mikhail Bakhtin 2000: 143).

visible in which temporal adverbs serve as connecting elements that connect the main backbones of the story, as well as in language where aorist verbs are most often used.

“Using the elements of a fairytale in creating satire allows the satirist to easily move from person to person, from object to object, to transfer the main character from one environment to another, spatially, and often temporally, very far away, without any difficulties and without any opposition coming from us” (Drndarski 1978: 26).

The story from Japan is a direct allegory about the poet’s position in a totalitarian state and its purpose in it. It is probable that his experience from the conspiracy days and his disappointment that followed to it served for the creation of this Andrić’s story. Allegorization is achieved by relocation of everyday life, or rather the current moment, to Japan, as a country “at the end of the world”, during the reign of Empress Au-Ung, whose name entails and obvious a allusion to the presence of Austria-Hungary in our region. After the death of the notorious Empress Au-Ung, 350 conspirators, among whom was the poet Mori Ipo, returned from exile and took power in the empire. However, the poet Ipo (read Ivo) renounces his participation in power and through a letter to his accomplices in the coup reveals that poets are only there as long as he has “some thought that has not been realized and some aspiration that has not been won” (Andrić 2008: 11), telling them that he will be at your service if any problems arise in the state during their reign.

The caricature of his own enthusiasm was achieved at the end of the story in which he said in the form of a president “who was a little deaf” (Ibidem), interrupting the reading “with old age impatience, with indignation in his voice:” – What misery can befall the empire!? “ (Ibidem), the pointed strength and speed with which the government changes people and their beliefs.

Building the plot according to the principle of a classic fairytale, Andrić portrayed *The Prince with Sad Eyes* of personality and situation in a more serious and heroic way than they really are, subjecting them in this way to ironic ridicule. At the very heart of the satirical denunciation we find rulers without strength and intelligence together with human need to mystify those who have power and subject to them as their blind followers. The allegorical defelction was achieved by moving the story into a fairy-ale world, which the very beginning of the story suggests: “It was one prince”(Andrić 2008: 23), in which an ironic deviation in the form of an incidental comment: “(but it really was, not that I was just saying it)” (Ibidem) suggests that on Wednesday the story is in the style of a fairy tale, but of non-fairytale content. The humorous effect achieved by grotesque lowering, mainly, euphemistic-ironic descriptions of the small principality in its “perfection” and the sad prince’s eyes and the admiration they provoke. The principality was so small that “if he imagined an afternoon walk, he would always cross the borders of his country and enter the neighboring one” (Ibidem). And the description of the prince’s eyes is dominated by comic comparisons-parallelisms: “Beautiful, dark, shaded with long eyelashes, and a white eye with a light blue tone like that of young calves or jealous girls from the province” (Ibidem).

The prince’s care for the land was given in the form of euphemistic-ironic praise “he built reed bridges and small mills that could not grind, but it was nice to see countless winches turning on the streams breaking water from shovel to shovel” (Ibidem). The size of the land and its wealth is complemented by the largest tree “otherwise the pear of the savage” (Ibidem), which the prince declared “the sweetest fruit” and forbade the harvesting of fruits.

The prince's reputation was great, so they came from various countries to pay homage to him, and the prince with "his look from birth" and "you in sight" (Ibidem) looked at them "you in confusion what to say to them, and they left by the enchanted depth of his gaze and the deep meaning of his silence" (Ibidem).

The prince's fall begins when his enchanting gaze fell on the wife of a painter. In a couple of short but effective lines, parodying the form of unhappy love stories, Andrić described his wife's abandonment of the painter and her arrival to the prince, and after that he shortened the story with a formula for time, leading us to the prince's collapse.

Referring to fake sources in the form of "our books" in which he allegedly found the described fate of the unfortunate prince (Ibidem: 24), and alluding to the prince's impotence, he cites his wife's dissatisfaction as the cause of his collapse: "But there are days in the year when a woman cannot satisfy the view. The number of those days is not recorded in our books, because it is not the same for all women. But each has them" (Ibidem: 23). A woman tormented by "the greatest pains that nature knows" (Ibidem: 23), approaches the prince and spits in his eyes in front of everyone in the square, after which she is executed: with an eager hand the charm of his gaze like a cobweb, and before anyone could prevent it – it is terrible to say! – they spat loudly and fiercely in his eyes - Pfu!" (Ibidem: 24). The culmination of her anger in the key scene is turned into an absurdly caricatured act by use of onomatopoeia, namely she spat fiercely and loudly into his eyes: "Pfu!" which refers to him.

Thus, the seemingly banal cause is taken as the reason for exposing the prince's true nature, which resonates even more strongly in an allegorical and satirical perspective. Unquenchable passion turns a woman into an assassin. The prince was soon blinded and overthrown because without eyes and eyes he was worth nothing.

The story ends with the author's reference to supposed sources in the form of "our books" from which he took a fake quote in the form of a lesson to young men, "because this woman's saliva is enough to poison the whole army of the greatest emperor, let alone one man" (Ibidem: 24).

Due to the nature of satire as the most engaging form of literary expression, in Andrić's work we will find a relatively small number of satirical works. Nevertheless, *The Story of Japan* and *The Prince with Sad Eyes* of narratives, from his early literary phase, are real examples of stories based on allegory and satire. The allegorical generalizations and satirical connotations that are the basis of the narrative here have served as a critique of the immediate historical moment or subjective personal perception, shaped by fear or youthful naivety.

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