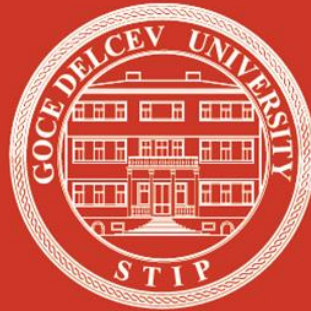


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THE FOLKLORE BASIS OF LILA ARSOVA'S ARTISTIC TALE

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Abstract: This article explores the link between folk and artistic tales. First, we make reference to the folklore and folk tales, their features, themes and motifs, characters rather be specified features of the folk tale. Therefore, a comparative analysis of those folklore elements is made in the stories of Lila Arsova from her book „Prikazni kraj vodeničkite kamenja“ ("Stories near the millstones"). As a conclusion it follows that the art literature, analyzed through the tales of Lila Arsova, is written under the influence of the folk story and contains it's most important elements: themes, motives, characters and features.

Key words: folk tale, artistic tale, Lila Arsova.

1. Introduction

In folk oral literature, in its appeal, folk tales stand first. Every person meets them already at the first footsteps of his childhood. There are many different types of folk tales, which still have some common, typical traits. Because of this, although it is difficult to give a general definition of the folk story, many such attempts have been made. German folklorist Johan Bolte under the story course: „...every story, infused with a poetic and magical imagination, every strange history, unrelated to the conditions of real life, heard with pleasure from both raised and simple people, even when they find it incredible“ (Пенушлиски, 1981: 424).

Since different types of folk tales, fables and fantasy stories (fairy tales) are the oldest and considered that they originate from the period of savagery. The fantastic story developed from the myth with which it coincided for a long time, both in terms of form and content. It emerged at a higher level from the development of mankind (most probably, towards the end of savagery), when myths increased considerably. At that time, the fairytale began to differ according to the form of the myth, in which the fairy tale received a prose form, and in addition, it was transmitted individually. In the period of barbarism and civilization, fairy tales developed as a rich branch of oral literature. Stories in which no miracles developed developed much later than fables and fairy tales, although some of its species appeared at the time of the early beginnings of prose. In these stories there are the motives of the soul, the fate, the passage of the soul of the deceased into a plant or animal, various transfiguration, marriage between humans and animals, animals as assistants, an address to god for breeds, rich feasts, love among closest relatives, women, descriptions of distant lands, the victory of small people over the

mighty, the coming of the poor to the king's throne, the desire for eternal life, the punishment of injustice and the celebration of justice, etc.

At the beginning, the fairy tale was a unity with the myth, with that myth that was not considered sacred, and during their development, there were changes at the fairy tale and the myth. For example, in the fairy tales of the Slavic peoples there are traces of the old pagan myths, although in the course of time many of its parts were irreversibly lost or altered. In early childhood, when the stories are most loved, it does not seem unlikely the existence of various supernatural beings and forces: fairies, dragons, dragons, devils, angels, etc. - loyal and grateful aides or angry enemies of the beloved heroes of the stories. No one was strange and amazing that the heroes of the stories even understood and spoke the language of animals and birds such as these knew human speech. No one seemed impossible that the heroes could fly on various magical rugs, on winged horses, which could turn into various animals and again into a man, that died and then came to life with the help of various "living" waters and etc., or that had all the strangest features and abilities that the ordinary mortal man does not possess. But all these qualities and abilities are in fact attributes of materialistic thinking, which was inevitably caused by labor processes and many phenomena related to the social life of ancient people. These signs, says Maxim Gorky, have come to us under the form of stories and motifs, in which we listen to the sounds of the stuffing of animals, the discovery of medicinal grasses, the finding of tools for work.

The folk tales of animals, rightly considered to be the oldest works of prose folklore, and then the fantastic magical tales, probably emerged in agreement as a natural result exactly from such understandings of the primal people in the earliest times of human history when they lived in close proximity with animals. Leading with them a daily struggle for life, the man began to give them various magical powers. He sought to humble them by cursing and sorcery, because he believed that some of his great-grandfather, or patron saint, was embodied in them. Therefore, in these stories there are vivid reflections of the original beliefs and representations of the nature of our distant ancestors. In such stories, everything in nature has human qualities and various relationships with people, and acts as a friendly or hostile force. For these reasons, in the stories, unknown and awesome natural forces are represented as wizards, witches, and so on. Creating of the stories, went mainly along this path. Only later, when humanity emerged from the original pores, when the class society began to form, and when the relations between the different classes became hostile, they appeared simultaneously with different religious systems and other stories: with various religious motives, then stories of real life, about the relationships between poor and rich, stories of social inequality, etc.

2. Folk tale vs. artistic tale

According to V. J. Prop, the fairy is a folk tale in which the real and the unreal are intertwined. Unlike myth, she does not pretend to be truthful. Its purpose is to entertain the listeners, who accept it as something invented, which never really happened: ..., "The tale gives the man the opportunity to realize his constant desire for flight from reality, while still remaining within it. Freed from the boundaries of reality, and striving for a higher, artistic truth, the tale was always an inseparable part of the literary creation. All those acts in which the hero passes through numerous life temptations, falls into endless situations, ultimately unexpectedly, with God's help or with some other miracle, in a completely incredible way, to solve their troubles, are very similar to the tale..." (Ипон, 1978:5).

The influence of folk on the artistic tale is great, especially to her wonderful¹ and magical elements on a certain type of artistic narrative prose. In Macedonian art literature, the

¹ The miraculous is the result of the special viewing angle of everyday life, emphasizing certain features of a being or object, thereby transforming them into unusual, or the creature or object being transmitted from their usual surroundings in a different way.

influence of the tale is most present in children's literature. For example, we will take the book for children "Stories near the millstone" by Lila Arsova², a book that contains more folk tales. The fabulous and (that is) fantastic in our children's literature has drawn from the rich folklore springs. Tucked by frivolous and mischievous, our people often turned to the non-existent, supernatural, fantastic, the foreskin, thus fostering, fasting, in the survival until the day when it is illuminated, when the blackness is gone. He created beautiful stories and characters that were incredibly like a cradle for today's fantastic (Поповски, 1984: 47). The artistic tale written by the author's pen of Lila Arsova appropriates distinctive features of the folk, above all the marvelousness. This download is consciously - with the intention of the author individually, and at his own request, selects, transforms and uses the borrowed elements, in accordance with his own poetics (Прокопиев, 1999: 119-120).

The folk tale has its own determined order of action, so all the various activities and events lead to a certain happy ending. Even when fully accepted, the fairy-tale scheme is realized through an individualized, literally styled version. In the tale there is geographic indetermination, temporal non-determinism, dynamic landscapes, metamorphoses, successiveness of the action, internal monologue, dialogues are reduced to a minimum, the theme is universal, invented and supernatural beings and places (Прокопиев, 1999: 119-120).

2.1. The theme in folk tales vs. the theme in the stories of Lila Arsova

In the collection of short stories „Stories near the millstones“ by Lila Arsova, there are a total of fifteen stories from the place where the author herself originated. As she also notes, it is about stories that she listened to as small of her uncle „...who unselfishly as long as we were small, told us some of these stories he listened to from his grandfather. From the knee to the knee, they were transmitted as branches of a branching tree“ (Арсова, 2015:7). Usually with these sentences the narrator wants to achieve the authenticity of the narrated, which is acceptable considering the nature and characteristics of the folklore itself, which are the anonymity and the variants. As Nikola Althiev points out: „The story has a changeable clothes, which means that each of its interpreter is allowed to change, add something, change something, decorate it with a word that he likes, without substantially altering the content“ (Алтиев, 2016: 139). As mentioned earlier, the purpose of this article is to determine the folklore base in the artistic tale of Lila Arsova. For this purpose, we will refer to all the segments that make up the folklore matrix in the folk tale and we will determine in which stories from the collection those elements are present.

The theme in folk tales is the struggle for overcoming a difficult situation, poverty or a natural disadvantage, a struggle for personal affirmation, and that in the fairy tale is wealth, personal happiness, or the hand of a beautiful girl or boy. In the multitude of difficulties and temptations through which he must pass, the main character is provided with help from a typified assistant. Assistance is direct or indirect, through a magical subject. The clashes in the tale are caused by "spiritual" forces (Лихачов, 1978: 63-64).

² Lila Arsova was born in 1967 in Veles, Republic of Macedonia. Macedonia. Graduated from the University "St. Cyril and Methodius" in Skopje. She works as a teacher in grade teaching. She writes poetry and prose for children and young people. She is the author of children's poetry books: „Potočinja vo detskite očinja – year 2010“, „Detstvoto soništa plete – year 2010“, „Sončevata trpeza – drama plays year 2015.“ Some of her songs have been translated and published in the online portal, Aquillrelle - in collections and magazines in English, Greek, Romanian, Croatian and Serbian. She participates in several literary readings and poetry caravans in several cities in the Republic of Macedonia. Macedonia. In April 2015 she is a participant in the poetry manifestation that was held in London in front of the Macedonian readers' audience. She is also the winner of the best director award with her author's work at the eighth Children's Drama Festival in Kočani. She is the bearer of the recognitions: Nineteenth November recognition of the Municipality of Veles in 2009.

In the stories of Lila Arsova we also come across a multitude of universal themes and motifs from the folk story. These are the themes of happiness (kismet), the evil stepmother, etc. for the lazy woman. In the story „Srekjata na mrzlivoto momče“ („The happiness of the lazy boy“) we have the motive for kismet, one of the most attractive folk motifs. Namely, the boy from the story was very lazy and did not want to do anything, so he went around the world looking for happiness. So he killed at least 40 flies during a meal and began to boast about it. King's daughter heard it and wanted to marry him. But when the boy had to prove his strength to take the girl, he worked with wisdom, managed to outsmart the father and brothers of the princess and marry her. Thus, thanks to wisdom, and not to work and physical strength, he managed to find his fortune: „The boy was overjoyed, and the parents were pleasantly surprised by their lazy son who proved to be a wise and great hero. They remained all together happily living in the saray“ (Арсова, 2015: 29).

2.2. Heroes in folk tales vs. the heroes in the artistic tale

Heroes in fairy tales are built on the principle of good - evil, without any psychology. And in good and evil there are certain variants: good - naive, good - smart, good - silly, good - stupid, good - resourceful; evil-mischief, evil-the desire for the physical elimination of the opponent, evil-sly, evil-permissive, evil-strong, evil-supernatural (Поп, 1978: 10).

In the story „Vrednata Kate i zlobnata makea“ („Hardworking Kate and evil stepmother“) we come across typical characters in typical environments, that is, the characters of a good, worthwhile and simple dear daughter and bad stepmother. Kate is a valuable, young, obedient girl, and her stepmother is just the opposite of her. She is an old, dissatisfied, wicked woman who envied Kate and is doing everything to get rid of her: „Little Kate tried to help as much as she could for home affairs and to keep her sick mother ... Although still distressed From the death of her mother, Kate began to do homework: she cooked, cleaned, shaved, and in every way she tried to help her father. The villagers saw it all and began to call her Little Dutiful and Clever Kate“ (Арсова, 2015:50);... „But the stepmother was still dissatisfied with Kathe and in the evening when she lay down she told her husband: Kate is a very unruly girl, she does not listen to me, she does not work at home ... The stepmother than saw that her father does not say anything on Kate, so she thought of a way to get rid of the girl“ (Арсова, 2015: 51). After many accusations against Kate from her stepmother, her father carries her and leaves her alone in the mountain (!). After meeting miller and his wife she returned home with great wealth. Greedy stepmother sends her daughter in the mill so the miller would give her wealth to, but her fate ends tragically (Алтиев, 2016: 141) because rough and selfish behavior.

In the realistic story (novella) „Mrzlivata žena“ („The lazy wife“), we have a typical character of a good and worthy man, opposite to the character of a lazy wife: „Once lived a man with his lazy wife. She did not want to do anything, so he had to do everything for himself“ (Арсова, 2015: 103). The story „Dorcho“ reveals the character of the innocent, naive, honest good guy Peter, suffering from his uncle because of his naivety, however, thanks to wit, manages to save himself, but also to teach a lesson to the wicked uncle, after which the uncle will be a spiritually transformed: „The punishment that I did not help you my nephew would of get me, if you did not help me again. I needed to be a better person and to help you, not to be a bad and selfish person“ (Арсова, 2015: 40).

2.3.The time and space in the folk tale vs. Time and space in the artistic tale

The time in the tale is undefined, which is the main characteristic of the tales. The events are arranged successively, there is no return to the past. In fairy tales by Lila Arsova we come across temporal and spatial indeterminacy. This is because the author wants to draw readers' attention more to the personal fate of the characters than the stories, than to where and when the action takes place. Namely, the action always happens some time ago, and the place

is usually typed, a place that is universal and close to all readers: „Once upon a time over the mountain peaks above the tall pines there was a little wooden house“ (Апцова, 2015: 98); „Once upon a time, a small family lived happily“ (Апцова, 2015: 85); „In a mountain village surrounded by a high pine forest, on all four sides formed as in a nest, there was a small village with several old dilapidated houses that seemed to hide, because of its modesty, from the world view“ (Апцова, 2015: 49).

2.4. Supernatural Forces in Folk Tales Vs. Supernatural Forces in artistic tale

In fairytales, nature participates actively during the action, actively influences the actions of the heroes and the ultimate outcome of the events. However, nature does not take action itself: the wind does not blow itself, the sea does not flush by itself. When it comes to movement in nature, it is usually the result of the influence of supernatural powers, good or evil (Проп, 1978:10). Such supernatural forces are also found in the tales of Lila Arsova. Such is the case with the first tale of the book "Stories near the millstones", entitled „Brakata lovci“ („The brother hunters“). In this tale, the heroes meet with the fairy, a mythological creature that is the epitome of evil and envy. Namely, she envies the beauty of young girls, stops the water and every month takes one girl to be her servant. In order to achieve its goal, the fairy affects nature. She created her own habitat, enclosed with trees and plants, a place where no one alive can come. But at the end of the tale, triumphs brotherly love, kindness and wisdom and they manage to rescue girls and destroy the bad fairy.

2.5. The magic items in the folk tale vs. the magic items in the artistic tale

In every story the reader encounters magical subjects. The possibilities of magical items are great: with their help it can be revived, to kill the opponent, to get what is wanted. The act of magical objects is a magical process, whose activation requires the knowledge of exactly certain characters (Прокопиев, 1985: 35).

In the stories of Lila Arsova there are also magical objects. Such is the knife in the story „Brakata lovci“ („The brother hunters“). He is connected with his little brother, that is, if the little brother is injured or in danger, then the blade starts to rust: „Brother, let's leave a knife to the old oak. Which one of us will first come back here, look at the knife. If the blade is clean, it means that the other brother is alive and well, but if the knife is rust, it means that he is in trouble“ (Апцова, 2015: 9). A magical subject is the stick in the story „Belo mesto“ („White place“). It is a stick that the bad witch rocks people and animals, that is, turns them into stones: „Then the grandfather came by the fire to warm. She pulled out one wand from the belt and struck the younger brother on the head. He immediately quenched. She did the same with the animals. Everyone was turn to stone“ (Апцова, 2015: 18). The story „Devojkata i ovčarčeto“ („The girl and the shepherd“) also has an enchanting subject. It is the magical stone that the "narečnici" (mythological characters) give the girl and with whom she can see everything that is happening, in any place in the world: „It was enough just to pass her hand over the stone and she could immediately see what is happening around her“ (Апцова, 2015: 42). But the magical object also shows the demonic force that it possesses if it is used for such purposes: „One day while looking at the stone, the girl saw the beauty of the snake and wished her for herself“ (Апцова, 2015: 42). Such extraordinary beauty soon shows its demonic character: „But unfortunately, from the serpent beauty, the girl received the beauty, but also the evil snake soul. Since that day, the girl never experienced happiness or beauty around her. She did not want to get out of her room and was constantly seen in the mirror. She became more and more beautiful every day, but her heart became increasingly corrupt“ (Апцова, 2015: 42-43).

A special place in the world of magical items is living water. Her power is huge in the world of heroes of the stories. Thus, in the fairy tale „Kladenche“ („Spring“), thanks to the water given by an old woman, as a gratefulness for his kindness, the girl succeeds in enriching her

family and living happily by the end of her life. We see the power of the water in that, from one empty space, the water manages to make two springs from which flows water and wine: „From that day they always had enough water... So the little girl grew into a beautiful girl who, with her beauty, tasted like a wine, and with a vein reminded of a clear mountain spring“ (Апцова, 2015: 80).

And in „Devojkata i ovčarčeto“ („The girl and the shepherd“) is found the motif of living water, by means of which the blinded shepherd (from the snake's beauty of the girl) is healed, but the same water reverses the snake beauty, and returns the ordinary beauty of the girl: „At that moment all her beauty disappeared, but her heart began to beat so strongly that she thought it would come out of her breast ... The girl then took the spring water into her hands and washed the face of the shepherd with that water. Then he started to see again“ (Апцова, 2015: 47-48).

In the fairy tale „Brakata lovci“ („The brother hunters“) from the spring with alive and dead water, the falcon brings water to the hero, more precisely to the younger brother (kelesh!) which will put him out of the unconsciousness: „The younger brother immediately opened his eyes and happily embraced his brother. He did not know anything that had happened to him...“ (15). And in this tale, but also in the „Belo mesto“ („White Place“), the character of the younger brother is met, which, as is typical of folk tales, is one who always falls into trouble (Саздов, 1997).

In the fairy tale „Princot Toni i princezata Tea“ („Prince Tony and Princess Tea“), we meet the motive of the grateful dead man, who, on the initiative of the Prince, will be worthily buried, and after the metamorphosis of his soul in the eagle, will play the role of a character and savior of the hero: „When the prince fell into the sea, he was caught with big waves ... At that moment some big eagle appeared. The eagle grabbed the prince with his claws and lowered it to the nearest land ... At one point the Eagle spoke with a human voice: - Do not be afraid Prince, I'm the man who was tied to a tree ... When they untied me and left, I turned to an eagle and from that day I am constantly in your vicinity“ (Апцова, 2015: 74-75).

2.6. Metamorphosis in folk tales vs. Metamorphosis in the artistic tale

The transformation, so richly manifested in the tales, is one of the most common mythological themes, which testifies to the close connection of the tale with the myth. In the fairy tale, as in the myth, each member in the chain man - animal - plant - object can be transformed into another member. The enchantment of animals and nature stems from the ancient animate perception of the cosmos, as the whole unity of the living and the dead world. Hence, the border between one form and another, even when it comes to life and death, is not insurmountable, but with the help of a certain magical procedure, it easily passes (Прокопиев, 1989: 162-163).

The metamorphosis, i.e. the transformation, is one of the basic elements in the stories of Lila Arsova. The motive that Lila Arsova chose for her stories is the transformation of the boys into a deer, and the girls in a swallow. The motive of transformation is found in the story, which is a kind of legend – „Bajka za lastovičkata“ („Fairy Tale of the swallow“). In her, from the magic of the bad witch, the brother turns into a deer.

From the sorrow for him, the sister is pronounced on a nine-year silence, which is a typical motif in folklore, or if she does not endure to make a swallow. At the end of the tale, on the last night before the curse ended, before the danger of her own child being hit by the snapped snake, the sister/royal daughter-in-law still failed to keep the promise and transformed into a swallow: „The girl only released a sound of chuckle from the pain and flew high. In the hands of the prince, there were only a few feathers from the middle of the tail of the bird...“ (Апцова, 2015: 66).

There is a transformation in the fairy tale „Belo mesto“ („White Place“). There, the wicked old woman, with the help of her magic wand, touches people, transforming them into stones. It is interesting that the transformation in this story is time-limited, and not permanent. Thus, at the end of the tale, all those who were stoned become people again, with which we have a double metamorphosis in this tale.

2.7. Cosmogonic myths vs. the artistic tale of Lila Arsova

At the very end of the analysis of the tales of Lila Arsova, it should be noted that there are such stories that have their basis in the cosmogonic myths, which testifies to the close connection of the tale and the myth. Cosmogonic myths or myths about the emergence of the world are myths about the appearance of the celestial bodies, the day and the night, the seasons, and rarely the cosmos as a whole stand at the very beginning, and the cosmogonic myths are accompanied by etiological myths - myths about the origin. Later, as we can see on these myths, the folk tale is added, and something later the artistic tale.

In the tales of Lila Arsova we can see her version of the creation of the snowflakes and the creation of the stars. In the story „Trepetot na zvezdite“ („The trembling of the stars“) depicts the marvelous creation of the stars from the tears of a little girl after a sick mother: „A strange light shone in the cherry basket. As the tears flowed through her face when they saw that, her mother opened her eyes. At that moment, when a tear touched one of the cherries, she wrapped around the cherry and turned into a shiny star. One by one the stars flew to the sky and stayed there till today to tremble, as the little girl's heart trembled with fear of not losing her mother“ (Apcoba, 2015: 84).

In the story „Snegulka“ („Snowflake“), in turn, the way and the incentive for creating the snow is shown. Namely, it is said that snow was created for the joy of a little girl who was very gentle and white, which was very pleased with the good forest villas and they wanted to make the girl happy by creating something white and gentle like a little girl and so made the snow: „To create something small and beautiful, gentle and white, soft and flying just like the little girl! At that moment thousands of snowflakes flew out of the sky. Each of them was beautiful and white, tender and soft... Soon everything turned white. The earth, trees and shrubs were covered with the cloak of snowflakes“ (Apcoba, 2015: 100).

3. The significance of the artistic tale of Lila Arsova

A little bit of a forgotten genre comes from Lila Arsova's hands in her new book, „Stories near the millstone“. With the very first tale in his book, Lila says Arsova part of their creative interests, and showing how far would allow the fairy tale to sway the reader. In the words of V. J. Prop: „...the fairy tale gives the man the opportunity to realize his constant desire for escape from reality, while still remaining within it. Freed from the boundaries of reality, and striving for a higher, artistic truth, the fairy tale has always been an inseparable part of the literary work. All those works in which the protagonist passes through numerous life temptations, falls into endless situations, ultimately unexpectedly, with God's help or with some other miracle, in a completely incredible way, to solve their troubles, are very similar to the fairy tale...“ (Ипон, 1978: 10).

Through the stories of Lila Arsova, she teaches how to be good and humane. They are the best way to raise children. The pen of the author seeks every word to turn it into a picture. These images do not rest, they move and begin to tell their story. The stories, although distinct among themselves, bear a common stamp on the one who creates them, the stories and fairy tales in its own unique way, enter the window of the childlike, but also in the fantasy of the adults. All the stories in this book synthesize one common thread. It is the strong message that leaves each of the stories behind: for brotherly love, that wisdom is always a bigger weapon than strength, humanity, that love and goodness should be worn like a holy grail in the heart,

the ability to understand the language the animals and discover the true friendship in them, greed is the path to ruin, and the love for the child is greater than the existence, the message that goodness returns with kindness, etc. (Арсиќ, 2015: 111-112). With the universality of their themes and ideas, which hide the common desires and destiny of mankind, the fairy tale has always attracted writers who have been trying to express the basic problems of human existence in a way that by the very structure of the literary expression will suggest to the reader that it becomes a word for lasting truths and timeless messages.

Lastly, the significance of this collection of stories should not be ignored as valuable evidence of collecting activity in modern conditions. This collection is the continuity of the collection work of our most valuable gatherers from the time of the Rebirth, which we hope will continue in the future.

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