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Motives for socialization, sociability and other positive characteristics in children's stories

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Abstract

This paper focuses on the themes that we meet in children's literature and that are familiar to children, which support children's fantasy, their play, their needs for love and friendship. It is almost the same in children's literature created by writers who lived and still live in the Republic of Macedonia. We can also notice that folklore is the base that precedes the children's literature of Turkish community in Macedonia. In this way, the opus of children's Turkish literature is known through folktales and anecdotes for Nastradin Hodja and other types of folk creation as fables and legends, which played significant role in the children's literature opus of the first post-war generation of Turkish writers in our country. We should emphasize that our main theme in this paper are the writers of the first post-war generation, about who we can say that they unfortunately stayed unique children's writers because the new generations of writers write about adults.

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1. Introduction

In children's literature we meet themes that are familiar to children, which support children's fantasy, their play, their needs for love and friendship. It is almost the same in children's literature created by writers who lived and still live in the Republic of Macedonia. We can also notice that folklore is the base that precedes the children's literature of Turkish community in Macedonia. In this way, the opus of children's Turkish literature is known through folktales and anecdotes for Nastradin Hodja and other types of folk creation as fables and legends, which played significant role in the children's literature opus of the first post-war generation of Turkish writers in our country. We should emphasize that our main theme in this paper are the writers of the first post-war generation, about who we can say that they unfortunately stayed unique children's writers because the new generations of writers write about adults. This is the moment from which the themes of the children's stories generate, and they describe and picture the role of then circumstances in which Macedonian and Turkish children grew up in a common community.

2. Motives in children's stories

Fathers of the Turkish literature in Republic of Macedonia during the period after the Second World War in their beginnings were inspired by the first Macedonian children's and adults' literature writers (Blaze Koneski, Slavko Janevski, Vanko Nikoleski, Vasil Kunoski, Boris Bojadziski and others) because they connected the common themes and life circumstances during the war, in which the Turkish people in Macedonia took active participation in

people's liberation army in the war against the enemy. Most of the Turkish writers of the first post-war generation in Republic of Macedonia paid attention to the conceptual part of the text processing contents and the result was some overemphasis to the advantage of new social-political tendencies in former Yugoslavia. The intermediary role that the writers from the Turkish community played and still play is more than immense in the mutual introduction and approximation of the two literatures and cultures. On their merits, especially on the merits of the first post-war generation of Turkish writers during the period from 1945 to 1990 of the 20th century (Shukri Ramo, Mustafa Karahasan, Nedzati Zekerija, Fahri Kaja, Ilhami Emin and others) a real bridge on cultural and literature plan has been established between Republic of Macedonia and Republic of Turkey.

Persuasiveness of the children's stories means that they have great impact on the child so he/she can become active doer and subject, and not an object in the creation. Through the stories the child learns a lot about many events and characters which will inspire him/her to take active participation in the family and in school, and also in his/her communication with his/her peers and on many cultural and sports manifestations, by which he/she will be motivated to be present in the children's company, to make friendship with them and gain other positive characteristics of life. Unity and coexistence between the citizens of the Republic of Macedonia, without making any difference in their national, language, religious or racial background should not be experienced through artlessly slogans (as in some Shukri Ramo stories) but through artistically shown and reborn events, adventures and characters.

Children's stories should inspire the child on active relationship with everything which is positive in life.

If we read the children's book "Friends" from Mustafa Karahasan we can conclude that all 16 stories, thematically and in content, are almost similar between each other. The actions are committed by the same main character. The main character of all these stories Adnan was born in the time when his father was out of the country for a long time. Adnan belongs to a Turkish family and he has four older sisters. He plays games all the time. His toys are primary to him. Since he gets bored, he hands to something that is reachable, and often uses the children's strongest weapon- cry. In absentia of his father his wishes are satisfied by his beloved uncle. Adnan's first steps out are very difficult but in the same time pleasant. He meets friends at who he cannot impose himself, but when he feels that he loses the former strength he must respect the rules of children's games. It is the natural law of the children's play where every child needs to respect the basic rules. The writer through his main character Adnan pictures the role of the schools in pre-war regime, when, because of non-existence of schools where the subjects are thought on mother language, his mother enrolls him in religious school.

It is evidently that in children's literature written in Turkish language in Macedonia more short stories books are published. They are full of content but short in pages. Most of them finish with messages as mutual understanding and love, success in school, respect to older people, mutual respect in playing games; they are against the mockery of friend's weaknesses, all types of treats and etc.

Children's books and stories that also worth to be mentioned are: "Rainbow" (anthological collection), "Goodbye" (1978) by Fahri Kaja, "Children" (1964) by Hussein Sulejman, "Seventh-headed giant" (1975) and "Friends" by Mustafa Karahasan, "The Black Ismet" (1976) by Nusret Diso Ulku, and "The little man" (1982) and "Cigarette" (1983) by Redzep Murat- Bugaric. In all these stories the main topic is children's life through play, friendship, first children's grieves, the school life, children's happiness and sadness, some children's characteristics as bad habits learned at home which are unacceptable in children's ambience, respect to child's personality, unacceptable children's jokes, impediments because of which the child sadly leaves the play or school as in the story "Sisko" by Fahri Kaja, where the main character leaves the school because of the friend's mockery .

In Republic of Macedonia, the children's stories from Nedzati Zekerija are especially known and favourite. He, as novelist reached biggest achievements in the field of children's literature. His books "Children from our street" (1966) and "Children from the new street" (1973) were on the reading lists in all schools in our country. The book "Children from our street" is translated in many languages. The main topic in the stories from these books is children's life, and the writer through his main characters shows children's life starting from child's first steps on the narrowed streets in Skopje to his/hers finishing of primary school. The spirit of children holding together and not making difference on national base is present in these books.

As an author of these books, Nedzati Zekerija managed to introduce the feeling of friendship and sharing all happy and sad moments in play and in life in general to all children from “our street”. These topics, and the first teenage love feelings at his main characters Orhan and Sevil are built gradually starting from early childhood (“Children from our street”) through the friendship at street and in school (“Children from the old street” and “Children from the new street”) to first teenage years and the first love (Romeo and Juliet from our street). In Nedzati Zekerija books, stories are transformed into universally-human symbols for every child no matter of his/her national, religious or race beliefs. Orhan’s universally-human character is basic motive for accepting Nedzati Zekerija children’s stories out of his national and language ambience. Almost all events in Nedzati Zekerija stories are brought in relation to friendship- sharing, first love, which motivate the main characters Orhan and Sevil to direct their acts to kindness and beauty in life.

Beside the topics like socialization, friendship, first love which attracts the children’s attention, when we speak about basic topics and motives in children’s stories, we can also add the love motives for the nature and animals which again rise and direct the positive strength in building child’s personality. In that way, in the stories of Nusret Diso we meet characters of animals which metaphorically represent the picture of the child who grows, matures and becomes better and more human only when he/she respects and love the animals.

In Diso’s children stories the animals have right to live because they are creatures made by Allah and that kind of author’s relationship has positive influence in humanizing people in general which is necessary everywhere in the world.

In Macedonian children’s literature we also meet a number of examples where the friendship between the children and animals is being presented. That kind of example is the colt of the mare Belka in “A White Gypsy” by Vidoe Podgorec, which becomes best friend of Taruno, because, among the other things, it experiences the same destiny as the child called White Gypsy who became an orphan after the war and was adopted by the Gypsies. The mare Belka dies right after it gives birth to the colt. That is a reason more for the child and the colt to become inseparable friends.

Animals are faithful companions of the child in real life and they are inseparable part of he/her. Because of that, animals are part of children’s fantasy and get people’s characteristics. Very explicative example of this is the book from Macedonian literature named “The little stone of loving” by Slavka Maneva where the girl Mare “because of hers parents occupation with the new born baby feels lonely or in her own words “everything is turned upside down in the house”. Since her try to get her parents’ attention with her behaviour fails “Mare thought of the worst. She decided to escape from home”. Here is the first crisis point when the hero is distracted from the parental home. Mare starts her journey full of adventures. The passion of the journey and dangerous adventures are expression of the child’s subconscious wish for change. They express the need of greater manifestation of parental love to her. Searching for love, Mare in her dreams (oneiric fantasy) plays with lots of animals (lamb, scary lion, bear, crows, snakes, dragons, huge spiders) which only on first impression are scary and causes fear, but actually they, as Mare, want to be loved by someone. The whole journey of Mare would have been meaningless if there hasn’t been an object after which the subject would search. Object of search in this book is so called “the little stone of loving” which provides the love to one that owns it, so Mare as her friends search after this subject, the love. „Passing through many temptations, the travellers eventually come in “the babies’ wood” where since they’ll see the little babies, they touch their beauty and without knowing they find the little stone of loving or love in themselves. Then Mare releases from the disbelief and her words are full with remorse. “I was such a full, I did not love our baby. I was angry to mom and dad for nothing. And he is so small and sweet. I am grown up now and I have a lot of friends”.

3. Conclusion

In conclusion, through children’s literature and especially through stories in which the writer writes from a position when he was a child, he honestly tells children to gain and cherish the real human values that are necessary for building the personality not only of the children but also of the manhood in general.

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