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# İçindekiler

**/-mAlı/ EKİNİN MORFOSENTAKSI:  
BİLGİSAYAR DERLEM BAZLI ARAŞTIRMA**

Prof. Dr. Oktay AHMED  
( 10 - 27 )

**MAKEDONCA-TÜRKÇE ARASINDAKİ KÜLTÜR ETKİLEŞMEDE DİL  
UNSURUNUN ÖNEMİ**

Prof. Dr. Lidija ARİZANKOVSKA / Prof. Dr. Fadıl HOCA  
( 28 - 43 )

**MAKEDONYA TÜRK AĞIZLARINDA EK-FİİL**

Prof. Dr. Nazim İBRAHİM  
( 44 - 57 )

**MAKEDONYA ÇOCUK VE GENÇLERİN EDEBİYATINDAN  
ÖRNEKLERİNDE OTOBİYOGRAFİK KONUŞMASI**

Prof. Dr. Jovanka DENKOVA  
( 58 - 69 )

**KİŞİLİK VE ÇALIŞMA YAŞAMI**

Prof. Dr. Şermin ŞENTURAN  
( 70 - 83 )

**MAKEDONYA'DA TÜRK KADINI VE KADININ  
TÜRK EDEBİYATINDAKİ YERİ**

Doç. Dr. Mahmut ÇELİK  
( 84 - 95 )

**KIRGIZİSTAN'IN KÜRESEL VE BÖLGESEL GÜÇLER İLE  
İLİŞKİLERİNE GENEL BAKIŞ**

Doç. Dr. Giray Saynur DERMAN  
( 96 - 113 )

**REMZİ VE REMZİ'NİN TARİH MANZUMELERİNDE  
19. YÜZYIL MAKEDONYA'SI**

Yrd. Doç. Dr. Haluk AYDIN  
( 114 - 135 )

**BİR NEO-KLASİK BALKAN ŞAİRİNİN VATAN AĞIDI: ABDÜLFETTAH  
RAUF'UN ŞİİRİNDE ÜSKÜP VE MAKEDONYA - 2**

Yrd. Doç. Dr. Ertuğrul KARAKUŞ  
( 136 - 149 )

**KOSOVA'DA TÜRKÇE EĞİTİMDEKİ SON GELİŞMELER VE TÜRKÇE  
DERS KİTAPLARININ YAYIMI**

Dr. Taner GÜÇLÜTÜRK  
( 150 - 163 )

**LEYLA GENCER'İN SANAT KİŞİLİĞİ (LA DİVA TURCA)**

Mr. sci. Gülten DVORNİC  
( 164 - 183 )

## **Contents**

**MORPHOSYNTAX OF THE TURKISH SUFFIX /-mAlİ/:  
COMPUTER CORPUS BASED RESEARCH**

Prof. Dr. Oktay AHMED  
(10 - 27)

**THE ROLE OF LANGUAGE IN INTER-LINGUISTIC (TURKISH AND  
MACEDONIAN) CULTURAL INFLUENCE**

Prof. Dr. Lidija ARİZANKOVSKA / Prof. Dr. Fadıl HOCA  
(28 - 43)

**THE SUBSTANTIVE VERB IN THE TURKISH SPEECH IN MACEDONIA**

Prof. Dr. Nazim İBRAHİM  
(44 - 57)

**AUTOBIOGRAPHICAL DISCOURSE IN SOME NOVELS FROM  
MACEDONIAN LITERATURE FOR CHILDREN AND YOUTH**

Prof. Dr. Jovanka DENKOVA  
(58 - 69)

**PERSONALITY AND WORK LIFE**

Prof. Dr. Şermin ŞENTURAN  
(70 - 83)

**TURKISH WOMAN IN MACEDONIA AND WOMEN'S ROLE IN  
LITERATURE**

Assoc. Prof. Dr. Mahmut CELİK  
(84 - 95)

**A GENERAL VIEW TO THE KYRGYZSTAN'S RELATIONS WITH THE  
REGIONAL AND GLOBAL POWERS**

Assoc. Prof. Dr. Giray Saynur DERMAN  
(96 - 113)

**MACEDONIA IN THE 19th CENTURY IN HISTORICAL SONGS OF REMZİ**

Assist. Prof. Dr. Haluk AYDIN  
(114 - 135)

**A NEO-CLASSICAL BALKAN POET'S REQUIEM ON MOTHERLAND:  
SKOPJE AND MACEDONIA IN THE POETRY OF ABDULFETTAH RAUF - 2**

Assist. Prof. Dr. Ertuğrul KARAKUŞ  
(136 - 149)

**RECENT DEVELOPMENTS IN TURKISH EDUCATION IN KOSOVO AND  
PUBLICATION OF THE TURKISH EDUCATIONAL BOOKS**

Dr. Taner GÜÇLÜTÜRK  
(150 - 163)

**ARTISTIC PERSONALITY OF LEYLA GENCER  
(LA DİVA TURCA)**

Mr. sci. Gülten DVORŇIC  
(164 - 183)

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## EDITORIAL

Turkish in the Macedonia and Balkans mainly publishes articles in Turkish and English, as well as the Turkish culture, literature and issues related to social and economic life, such as that containing the sole journal, peer-reviewed journal of scientific research HIKMET 24th magazines with the there are number of hands. This 24th number, nature and the different articles in different magazines, including the Turkish science is an important addition to the public, in front of the international scientific community welcomed this report of the produced.

We wish to inform you that the international scientific journal HIKMET, already present members from 7 different countries in the Scientific Board.

HIKMET journal, this 24th particularly in the number of domestic (Macedonia), including from abroad (Turkey, Serbia and Kosova) have published articles from HIKMET articles submitted from abroad and the importance of attention to the fact abroad will have an interest in our journal.

Indeed, the journal HIKMET, Macedonia and the Balkans in different countries of the EU and the U.S. sent a few library identity and size of the journal has been brought into an international think it is one of the important indicators.

Hereinafter referred to as the slow but solid steps forward, our journal will be sent home and abroad, and the articles will be published in accordance with our criteria, and even more believe will expend that the international dimension of HIKMET.

In this issue of the journal HIKMET: Prof. Dr. Oktay AHMED; MORPHOSYNTAX OF THE TURKISH SUFFIX /-mAlĭ/: COMPUTER CORPUS BASED RESEARCH, Prof. Dr. Lidija ARĪZANKOVSKA/ Prof. Dr. Fadıl HOCA; THE ROLE OF LANGUAGE IN INTER-LINGUISTIC (TURKISH AND MACEDONIAN) CULTURAL INFLUENCE,

Prof. Dr. Nazim İBRAHİM; THE SUBSTANTIVE VERB IN THE TURKISH SPEECH IN MACEDONIA, Prof. Dr. Jovanka DENKOVA'nın; AUTOBIOGRAPHICAL DISCOURSE IN SOME NOVELS FROM MACEDONIAN LITERATURE FOR CHILDREN AND YOUTH, Prof. Dr. Şermin Şenturan; PERSONALITY AND WORK LIFE, Asst. Prof. Mahmut CELİK; TURKISH WOMAN IN MACEDONIA AND WOMEN'S ROLE IN LITERATURE, Assoc. Prof. Dr. Giray Saynur DERMAN; A GENERAL VIEW TO THE KYRGYZSTAN'S RELATIONS WITH THE REGIONAL AND GLOBAL POWERS, Assist. Prof. Dr. Haluk AYDIN; MACEDONIA IN THE 19th CENTURY IN HISTORICAL SONGS OF REMZI, Assist. Prof. Dr. Ertuğrul KARAKUŞ; A NEO-CLASSICAL BALKAN POET'S REQUIEM ON MOTHERLAND: SKOPJE AND MACEDONIA IN THE POETRY OF ABDULFETTAH RAUF-2, Dr. Taner GÜÇLÜTÜRK; RECENT DEVELOPMENTS IN TURKISH EDUCATION IN KOSOVO AND PUBLICATION OF THE TURKISH EDUCATIONAL BOOKS, Mr. sci. Gülten DVORNIĆ; ARTISTIC PERSONALITY OF LEYLA GENCER (LA DİVA TURCA) the articles are named.

Dear readers, this issue of HIKMET bothered to send the number of articles in scientific assessments of the value of making these articles to our teachers HIKMET journal in an effort to Science and valuable members of the arbitral committee from this number. Respect and gratitude on behalf of the HIKMET and ADEKSAM, as well as technical and design issues HIKMET journal would like to thank everyone who as service in the preparation, the journal 25th HIKMET until it comes out and blows a thick encounter with the number, God entrusted you all and make merry.

**November 2014 Gostivar  
Macedonia**

**Editor in Chief:  
Prof. Dr. Fadil HOCA**

**AUTOBIOGRAPHICAL DISCOURSE IN SOME NOVELS  
FROM MACEDONIAN LITERATURE  
FOR CHILDREN AND YOUTH**

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(1.01 Original scientific article)

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**ABSTRACT**

This paper explores the question of the autobiographical discourse in the Contemporary Macedonian literature for children and youth. For that purpose, we will work with the text from the novels "Black-and-white childhood" by Dime I.Karovski and "Bela" by Tome Momirovski. Of course, this paper can also include other works, but the fact is that this type of narration is not very present in Contemporary Macedonian prose for children and youth. Firstly, we will determine the basic theoretical settings according to which a text can be called autobiographical or it possesses autobiographical elements. Then, we will review the different approaches of the authors towards what should an "autobiographical text" represent and then it will be specifically indicated the presence of explicit and implicit autobiographical/fictional techniques or elements in certain works.

**Keywords:** *autobiography, autobiographical discourse, novels for children and youth, Macedonian literature for children.*



## MAKEDONYA ÇOCUK EDEBİYATI ÖRNEKLERİNDE OTOBİYOGRAFİK KONUŞMA

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### ÖZET

Bu yazıyı, çağdaş makedon çocuk ve gençlerin edebiyatında otobiyografik sorusunu araştırıyor. Bu amaçla, Dime İ. Karovski'nin „Beyaz“ ve Tome Momirovski'nin „Beyaz-Kara Çocukluk“ romanlarından metin üzerinde çalışacak. Elbette, burada diğer eserler de içerebilir, ama bu anlatım türü çağdaş makedon çocuk ve gençlerin şiirinde çok mevcut olmadığını kalır. İlk olarak, bir metin otobiyografik olduğunu söylenebilir veya otobiyografik elemanları olduğunu temel teorik ayarları göre belirler. Sonra, yazarlarının farklı yaklaşımlar ne bir „otobiyografik bir metin“ olmalı gözden geçirecek, ondan sonra özellikle bazı eserlerde açık ve örtük otobiyografik / kurgusal teknikleri veya belirli eserlerde gösterecek.

**Anahtar Kelimeler:** otobiyografi, otobiyografik konuşması, gençler ve çocuklar için romanlar, Makedonya çocuk edebiyatı.

(the author and the narrator are identical) and 4. *Position of the narrator*(the narrator and the principal character are identical; a retrospective point of the view of the narrative)<sup>5</sup>. In his article, Legeune distinguishes *explicit* and *implicit* ways to establish an autobiographical pact, and as an opposite he distinguishes *fictional/Romanesque pact*. Also, Legeune attempts based on all criteria, to mark the boundary between the autobiography and border genres like biography, autobiographical novel, memoir etc. But, the research of many other theorists, particularly in the last twenty years, suggests that autobiography as a genre, increasingly and consciously "borrows" various methodological procedures from imaginative fiction. This primarily results from the need of the writer of the autobiography to express "the truth" about his past, so he "borrows" specific verbal strategies in order to transcend these limitations.<sup>6</sup>

## 2. Review of autobiographical discourse in two works from Macedonian literature for children and youth

### 2.1. " Black-and-white childhood" by Dime I. Karovski<sup>7</sup>

The book "Black-and-white childhood" by Dime I. Karovski contains 12 chapters. It contains a dedication signed by the author with his initials: "Although I have suffered from my goodness, I have never thought to turn the back on human lightness. D.I.K." (5) and the narrative structure of a black-and-white childhood will be built on precisely that thought. The author himself admits that he doesn't have a vivid memory of the early childhood: "A mother will witness for those years (15), hence as a narrator in this chapter is the mother who tells about his illness threatening his life: "When you made your first steps you were one year of age. Exactly on your first birthday you got measles... Every day we took you over the region Moklishta and there over one spring we washed the pyogenic pox" (16).

With great narrative spirituality the author pours the children's experiences under the old wooden bridge over the river Luda Mara, the children's craftsmanship in making figures from muddy sand: pots, donkeys, stallions, birds, a children's fantasy which reveals the characteristic

5Andrijana Kos-Lajtnan, Autobiografski diskurs u prozi Višnje Stahuljak, Zbornik radova s međunarodnog znanstvenog skupa, Zlatnidanci 12, Filozofski fakultet Osijek, Osijek, 2011, str.32.

6Louis A. Renza, The Veto of the imagination, A theory of autobiography, <http://sites.dartmouth.edu/larenza/files/2012/08/Renza-1977-The-Veto-of-the-Imagination-A-Theory-of-Autobiography.pdf> accessed on 16.01.2014

7Dime I. Karovski, Belo-crno detstvo, Biblioteka "Fetkin", Kavadarci, 2004.

features of his friends including Vano Jajceto, Ilco Putkin, Pero Cigar, Uso Kolchakot etc. With a childish infatuation he illuminates the water-pouring of the neighborhood people carrying pitchers and small copper jugs, gathered in the admiration of the chillness from the spring fountains: Belka, Krivata cheshma, Shekalica, Solinarot etc.<sup>8</sup> The author gives us a list of all sixteen spring fountains that are in and near the town Kavadarci, the birthplace of the author. The author carelessly flies from one holiday to another, either St. George's Day, or Christmas, Christmas Eve, Easter, and strongly penetrating into the child's soul, revealing the treasury of the children's games: Sharka, flying paper swallows, games with loops, leapfrog, children's game called Pet ti go lepat, shest ti go zemam...<sup>9</sup>

The whole book is constructed on the distinction between black and white. Of course, black is always directed toward the country life, arduous and hard, black represents the small piece of bread and an onion on father's table, black can be found in the planting of tobacco, in the chain of burdens from threshing, and white is outside, in children's games with a patched ball, in collecting the plant called gramothor in the field, in riding the donkey Sivcho, in a whistle made from a small corn stalk, and somewhere deep in a mother's heart hovers the question: "Is there a cure for poverty?", white is in the allure of "Pemovatalulka", in sliding across the crystal frozen street, in the noise coming from the fair, the Gypsy dance, in the sweet sound from Aso and Uso's zurlas.<sup>10</sup>

The distinction black-and-white refers mostly to city life and country life, the life of the wealthy, their tables filled with food, contrasted with those of the country people: "The misfortune lies in the fact that some wealthy children have legs that no longer serve their purpose and as such they can't leave their rooms. They remain immobile both in winter and summer... Their life is miserable, an endless misery... Life is a cleaver, it cuts both the wealthy and poor children. The poor with the cleaver of poverty, and the wealthy with the cleaver of bedridden illness. In my childish mind always wanders some grown up and mature thought that health is more beneficial than anything else" (47).

Hence, the book contains many profound messages that the author presents to the readers (through the voice of the father of the character - Ilco), messages about goodness, health, happiness, life and its hardships that one

8 Ilija Nedelkov-Ograjski, Predgovorkon kn. Belo-crnodetstvo, Biblioteka "Fetkin", Kavadarci, 2004, str. 7-12.

9 The same, p. 9.

10 The same, p. 9-10.

must fight: "Maturity steals away the child's kindness(336)", "With long life comes wisdom, but no great mind can outwit life" (334), etc.

To determine the autobiographical discourse in the book, we should first start from the fact whether the autobiographical pact has been observed, i.e. whether an identity exists between an author, narrator and character.

The author is the one whose name is found on the cover of the book - Dime I.Karovski. The dedication on the very beginning, signed by the author, explicitly speaks about the identity of the author. At the same time, the author is the narrator of the events which he describes and in which he is the protagonist/character. In the text, the author's name and character are completely identical. Thus, the autobiographical pact is completely realized and this book would be defined as a classic autobiography written in the first person ("I" form), i.e. it belongs to the autobiographical narrative model. However, because we have to recognize the fact that there are no "pure" genres, this definition can be expanded.

Firstly, in several places, in the author's speech, an insertion of the author's speech it is notable, but from an adult time instance and usually when the author shares some edifying thoughts. This is about the insertion of that which can be called *the narrative I* in the narration of what can be called *the experienced I*. The look in the past, it is not possible to do with only one eye - such a perspective is necessarily the result of mutual insight the two time perspectives and two awareness. Although, the narrative voice often belongs to *the narrative I*, the whole picture is the result of an interpretation that is made by *the narrative I*, i.e. the awareness of *now*, with respect to *the experienced I*, i.e. the awareness of *then*. Thus, *the narrative I*, will materialize the experiences of *the experienced I*. The retrospective narration implies distance between *the narrative I* and *the experienced I*.<sup>11</sup> Also, this text is interspersed with illustrations, but unlike the work previously examined, here the illustrations are not made by the character/narrator, but by the author, and, as in the previous case, this allows the reader to share the memories of past events and inner feelings of the author/narrator, as if it is about memorized visual images.

Overall, the illustrations have two functions: they transfer the mood and atmosphere that are previously indicated in the text, and then, they help the child/reader (watcher) to penetrate deeper into the historical and social background of these auto-biographical stories, which often describe

<sup>11</sup>Andrijana Kos-Lajtman, Autobiografski diskurs u prozi Višnje Stahuljak, Zbornik radova s međunarodnog znanstvenog skupa, Zlatnidanci 12, Filozofski fakultet Osijek, Osijek, 2011, str.39-40.

individual experiences, but also historical events from the past.<sup>12</sup> This fact and the fact that in several places in the text, verses from short lyric poems are inserted, sung by various people, close to the family of the author, as well as the speech (edifying thoughts) of the father of the character, gives us the right to place this autodiegetic (classical) autobiography among polydiscursive autobiographies.

### 1.2. "Bela" by Tome Momirovski<sup>13</sup>

The booklet is conceived as a narration presented as a gift from the grandfather to the granddaughter, but shared with the readers as the author explains in the lyrical introduction: "This lyrical prose I dedicate to her. She is the flower in this book. The book is the fruit of our everyday socializing. We composed it through curious looks, through games and talking from her birth till she was seven years old. As a joke, with an easy stroke, she made the drawings herself" (5).

From this sequence can be noticed some elements that determine the character of the booklet: the author is Tome Momirovski, whose name is found on the cover of the book, but he is not the narrator, instead it is the character/protagonist in the book. The role of the narrator is played by Bela, as is the title of the book and it alone speaks about the autobiographical nature of the book. The author writes down the growing up of his little granddaughter till the age of seven, which means that it is a chronologically confined autobiography. Seemingly, here would have ended the autobiographical discourse analysis of this work. But, the situation becomes more complex if we take into account the fact that as a protagonist/character in most of the stories from the work also appears the author (grandfather). In that case the pattern would look like this:

author (Tome) ≠ narrator (Bela) ≠ characters (Tome + Bela)

This pattern does not satisfy any of the criteria of Leugeune for an identity between author-narrator-character, except in the third sequence: narrator (Bela) = character (Bela), i.e. in the parts where Bela talks about herself as a character/protagonist. In this case, given the fact that the narrative

12 Bettina Kümmerling-Meibauer, *Remembering the Past in Words and Pictures: How Autobiographical Stories Become Picturebooks*, Published in: Colomer, Teresa/ Kümmerling-Meibauer, Bettina/Silva-Díaz, Cecilia (Hgg.): *New Directions in Picturebook Research*. New York: Routledge, p.296-302., [http://homepages.uni-tuebingen.de/bettina.kuemmerling-meibauer/essays/Remembering\\_the\\_Past.pdf](http://homepages.uni-tuebingen.de/bettina.kuemmerling-meibauer/essays/Remembering_the_Past.pdf), Accessed on 25.01.2014

13 Tome Momirovski, *Bela*, Detskaradost, Skopje, 1987.

is in first person ("I" form), it is a question of a *classic or autodiegetic autobiography*<sup>14</sup>.

Even more characteristic for this book, and on what we will pay more attention, are the illustrations made by the character, according to the testimony of the author/narrator, illustrations that are as important as the speech/discourse of the character/narrator.

The book has 24 short prose stories and 14 illustrations, which means that each story is not accompanied by an illustration. The narration begins when the narrator/character Bela is in the prenatal stage, but is highly aware of the outside world, and has developed, auditory, tactile and other abilities: "When I was not even a day old, precisely three months before I was born, three important things happened to me: I was in Paris, I felt the smell of pears and I heard my heartbeat" (7). That's why, this chapter titled as *The baby is a person* is followed by an illustration of a little child (8). The second chapter (*Is it a girl*) contains the guessing of the sex of the unborn child by its relatives, of whom the character, as we said, is aware: "Those who were the noisiest said: It will be a boy. The quieter and the meeker said: If luck has anything to do with it, it will be a girl" (9) and it is followed by an illustration of a mother pushing ahead a child (baby) stroller (10). In this chapter appears for the first time the other character- the grandfather. Already in the third chapter (*Bye Lake*), the character is physically present, it is already born, although it is quite small, so it introduces the readers to the physical world in which it exists, i.e. it describes the chronotope, the birthplace: "That morning I still did not have any hair. My parents were afraid whether I will remain to have a few blond hairs" (11).

The explicit description of the lake and its surroundings indicates which lake and which city are talked about (Ohrid and The Ohrid Lake) and that fact is in consistency with the biography of the author: "In that city whose name is LIGHT, the houses are stacked one above the other and beneath another ... Beneath this old house of ours are spread the red roof tiles of the church with personal pictures on the walls ... The lake is smooth and wavy ... "(11). This approach serves for referential anchoring of the action and suggests a realistic base, which is somewhat shaken by the commonly known tale for the creation of the lake, which inserts in the text and dose of fantasy. This chapter is followed by an illustration of the character/narrator (13) on which three figures are swimming in the lake. In the next chapter (*To*

<sup>14</sup> Philippe Legeune, The autobiographical contract, <http://english4321.files.wordpress.com/2010/08/philippe-lejeune-the-autobiographical-contract.pdf>, p.7, accessed on 24.01.2014

*whom do they resemble*) an initial capacity for understanding and curiosity about the world that surrounds the child are manifested, and the final thought of the story is about the structure of the plants, and so not by coincidence the illustration that follows this text is a displayed fruit, clumsily drawn by an insecure child's hand. Already in the fifth chapter, being two and a half years old, the character begins to notice the important events in life such as building a new family home, describing the people around itself, who she also portrays in an illustration. The next two chapters do not contain illustrations, so that in the chapter *Balloon*, the narrator/character –Bela describes and draws the balloon that her parents bought her on some fair (p.25). In the following chapters other characters from the family or friends are mentioned: the neighbors Mr. Nikola and Mrs. Jana, the great-grandmother Voskresija, uncle Dimo, the grandparents, as well as the character's daily activities: going to kindergarten, playing in the snow (illustration –riding a sledge in the snow, p.33), New Year's school event and dancing dressed up as a snowflake (illustration on p.37), the first questions about the genesis of life (illustration on p.41), going on a holiday on the seashore and the desire to be closer to heaven by climbing the tower (chapter *Scientist*, illustration p.49), the children's games (partisans and fascists) which will make her contemplate about serious topics such as freedom, life and death (illustration of a female partisan on p.57 and a male partisan on p.61). The final chapter, titled as *For the heart*, contains many serious thoughts about kindness: "A man can see many things with the eyes. A man will act most righteously if he thinks with his mind. A man sees most clearly, acts most righteously and touches most lives with his heart." (p.66), followed by a final illustration of a young girl (p.67).

From the abovementioned, it is evident that most of the stories are accompanied by illustrations. Throughout the book, the narrative is in first person, and the author and the narrator, are simultaneously characters/protagonists in the book. One of the characters (Bela) is also present in the text and in the images. Thus, the author and narrator, by telling this auto/biography, include two different media: they write their auto/biography and simultaneously illustrate it.

### 3. Closing remarks

Both works are considered to be an interesting phenomenon, but not unique, in the Macedonian literature for children. If we use the classification of genres by Leugeune in his "Autobiographical pact", and given the abovementioned for consistent and complete matching of the autobiographical pact between the author, narrator and character (they are completely identical), the narrative being in first person ("I" form), it can be concluded that in both cases we talk about autodiegetic autobiographies with different nuances of autobiography and in which the authors use different procedures and techniques for implementing them in the text, but what sets them apart from other texts of this genre are the illustrations. The physical presence of the characters in the illustrations has one typical function that distinguishes this type of books from autobiographical texts without illustrations. The images provide visual information, transforming mental images in realistic illustrations. This allows the reader to share memories of past events and inner feelings of the author/narrator, as if it is a question of memorized visual images. The autobiographical moment in the book is in the author's narrative, woven into the speech of the character Bela. He describes his life in the period from the birth of Bela till her seventh year. Thus, Tome Momirovski created a hybrid form, not a pure autobiography, but a mixture of both. Thus the boundaries between these genres are shattered for which there were attempts in the past to be re-established, because this is an autobiographical text that gives us the autobiography of the narrator who speaks in the first person, but also the auto - biography of the grandfather-author, and so the autobiographical act is doubled because the story of the grandfather is accompanied by the story of the narrator ("I" form). Overall, the illustrations have two functions: they transfer the mood and atmosphere which have been previously indicated in the text, and then they help the child/reader (watcher) to penetrate deeper into the historical and social background of these auto - biographical stories which often describe individual experiences, but also historical events from the past (People's liberation war).<sup>15</sup>

15 Bettina Kümmerling-Meibauer, *Remembering the Past in Words and Pictures: How Autobiographical Stories Become Picturebooks*, Published in: Colomer, Teresa/ Kümmerling-Meibauer, Bettina/Silva-Díaz, Cecilia (Hgg.): *New Directions in Picturebook Research*. New York: Routledge, p.296-302., [http://homepages.uni-tuebingen.de/bettina.kuemmerling-meibauer/essays/Remembering\\_the\\_Past.pdf](http://homepages.uni-tuebingen.de/bettina.kuemmerling-meibauer/essays/Remembering_the_Past.pdf), Accessed on 25.01.2014



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