

Wiki - school, but for Ljupche – it was first love. In fact, that is where this group of young people exists and daily companion, growing and maturing - together. Therefore, throughout the novel is not observed any inequality between boys and girls.

"**Super devojce**" ("Super girl") is a novel by Tome Arsovski (1994) [21], in which the main protagonist is Sandra. She is the "super girl" girl for example to anyone, that is to say, a girl who loves school, and also respect teachers and her comrades, respect her parents who care much for her and her brother Dejan, listens and respects the advice of parents and listens the advice of her brother, though smaller of her. But uptake of puberty except that gradually begins to change her appearance, gradually begins to change her behavior and begins to not hear interlocutors, she is becoming more impulsive, begins to offend and so on. Although she knows that it is not a part of her behavior and does not want to do that, but something is stronger than her and she behaves exactly like all teenagers: „ –Listen - said Dad with last patience supplies. - Do not talk to me like that, stop, okay? I'll clap you! – I do not know what came over me, to defiance him, I stood in front of him and watched his trembling hand, barely refrain. - So come on, hit me, you're stronger, right? Slap burst me like a cannon. I only shrieked, twitched and I immediately stood up again: - Hit me again, Dad, you're stronger! Beat up your imp, strike me!"

These novel shows us the phase of transition from child to adolescent, and that we see when Sandra violates orders given by her parents that she should always be home before midnight, the way she behaves with parents, capturing and breaking with her boyfriend (Dushko), the way of dressing, etc.: "Women's fashion is changing swiftly. Instead the former rajf, now in hair we put glasses. Betty put them anyway, over his forehead. As if sunglasses are on duty when cooked "yellow star" - meaning the sun to protect your eyes from harmful radiation." Besides she emphasizes women's fashion in the coming narrative sequences, Sandra talks about the relationship with her mother, the defensive attitude of her brother to her. On the other hand, is an assumption of her father that she could be the cause for breaking up with her boy friend even before he hears her side of the story.

Here is Sandra conversation with her mother: "... We talked like two friends, like two adults, which I liked scary. So I was getting carried away as ever and I began to criticize the boys, their flatulence, their toughness especially that they want to show off in front of girls. All make thugs, macho men. - but they are fleeing from girls as in horror! .. - This time also, mom "read me." Breaking up with Dushko with a super girl, that Sandra, will bring her much pain, talking to parents in a language they are not fitting, insults to friends etc. However she exceeds it by their help and of course with the help of her brother Dejan who affectionately calls her Cale. He, though smaller than her, still knows how to give her comfort, he will do everything so she can be happy even if it means to beat the person who hurts her: - Dushko!/? Well, I will kill him! – rushed Dejan. - Do you want me to kill him? - Good Dejan, do not interfere – dad stopped him ...Did you gave him a reason for that? - I!/? - I felt offended. - It would be the last thing she would do it! Betty is the reason a hundred percent!

- Betty? - shouted Dejan. That sack of bones ... Sandra, do you want me to call Boshko and Vlado? We will wait her in the dark, sack on her head - ugh! If there are four thousand bones of it, we will make forty thousand "... That was her big smaller brother with his ingenious ideas.

Denigration of Dushko and Betty, which is cause for termination of Sandra and Dushko are made on the basis of their physical appearance. In conversation with her mother, Dushko's degradation switches to all male kind.

"**Prolet zad mojot prozorec**" ("Spring behind my window") (Arsovski, 2005) [22], and "**Mladi i divi**" ("Young and Wild") (Arsovski, 2007) [23], are also novels by Tome Arsovski in which as a narrator (storyteller) occurs girl Dana girl and narration in the first person singular. Each chapter is particularly telling of a story of the main character in the novel. Dena is a girl who has over sixteen and seventeen.

She is the daughter of divorced parents, the mother who is a tour guide and she is constantly on a trip. As such, she rarely is at home and very devotes very little attention to her children. According to Brandt and Thomas, working experience with single mothers has a profound impact on children/youth. Namely, citing a series of studies, they emphasize that children brought up by single mothers contributes to the low-income family, which in turn reflects on the children (especially in childhood) on multiple levels: learning outcomes, socio-economic, socio-psychological results (2014) [24].

In the case of considered novels by Tome Arsovski, the "Spring behind my window," we are witnessing the girls who are left alone, workload mother who is trying to provide a secure life for the three, as well as awareness of days that alone (without Dad) will handle.

Although the novel does not show the divorce and girls do not go through it, when the novel begins, parents are already divorced, but precisely by not speak directly on the subject, the author shows that life continues after the divorce of parents (Wells, 2003) [25]. During this novel, the father is absent and it will allow females to develop their personalities, but after his returning in the second novel, he remains in the shadow (Alcott, 1998) [26]. In this context, already in the second novel, "Young and wild" we are about to see the two sisters in a family in which the father returns after a certain period, they are particularly happy, but we can also see their desire to work and earn. Such an attitude towards their life due to the lived, loneliness while their mother was absent and divorced from their father: "We can do it, Mom, right? Together we can do it without a father ... (53)."

3. Conclusion

The analysis of a number of novels of Macedonian literature for children and young people, leads us to the conclusion that our assumption was originally correct. Namely, it turned out that the writers of the older generation have more patriarch gender approach, particularly in cases prevailing images of

boys who are carriers of action, their characters are magnified, they are imposing on their strength, power, wit et seq., in relation to women characters who are marginalized and placed in the shade, presented as weak, too delicate and emotional, as characters who can't decide for themselves, etc. ("Beloto cigance", "Golemi i mali", "Kuklite na Rosica").

But this situation changed significantly in the works published by the 80s onwards. In these cases females have equal representation, there are many novels in which the main characters are girls who flattered his determination and readiness for action ("Zimski detektivi"), a willingness to find their place in society and not allow negative things to confuse future ("Bubreze"), who even physically are equal to boys ("Ljubov plus") as characters strong enough to resist the vices of today, drugs and alcohol, to fend for themselves, to employ and work ("Mladi i divi", "Prolet zad mojot prozorec"), who are free to express their feelings about the boys, even at the cost of physical punishment by parents ("Super devojce") and free to rename members of the masculine gender with ridicule connotation.

This free, even we can say feminist approach of our writers for young people, gives hope that future generations will be able to develop without any prejudice and stereotypes, regardless of gender.

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