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**IMPACT OF DEATH ON ADOLESCENTS AND ITS REPRESENTATION AS FEATURED
IN MACEDONIAN ADOLESCENT LITERATURE**

Abstract: *The topic of this paper arises from the very nature of literature for children, literature that is special, separate part of the general literature, as well as an integral part. Such literature is close to the child, because it offers another world, a world in which the child freely develops their imagination, dreams and aspirations. In addition, the fact is that through this literature child perceives life and its laws. Children are facing death were in the family, whether it is about the death of close relatives, death of a pet, etc. Hence, it is inevitable literature aimed at children and young people to reflect*

developments in society and family. Accordingly, the essential part of literature for children and youth is death as an integral part of our existence. For these reasons, the subject of this paper will be the treatment of the theme of death in literature for children and young people, through selected works.

Keywords: *death, adolescent literature, Macedonian YAL.*

As one of the most prominent modern literary movements, realism seeks to portray life as it is without reducing the real fascination and dynamics of life through exaggeration or fantasy. As one aspect of children's literature, realism and its basic principles dislike of young readers, however, at the same time, many adults are concerned facing children with difficult topics, present in most of the scenarios from the "real world".

Death is a sensitive and difficult issue for almost everyone, or "last taboo" as is called. Children today are protected from it and prepared for it in a way that would have been impossible a century ago, but they cannot be completely isolated from it: pets die, grandparents die, and sometimes-even parents or siblings or friends die. Children are especially vulnerable to psychological problems after the death of a parent or sibling. Their vulnerability may be exacerbated by survivors who, because of their own bereavement, may not be able to provide sufficient comfort and support (Osterweis M, Solomon F, Green M, editors., 1984).

For a long time reading was used, as a means of helping people cope with conflict, may be a viable way for children to deal with critical illness. From their reading, the children realize that others experience similar fears, frustrations and concerns. By recognizing the similarities between themselves and the characters, children can work on solving their problems. General failing to give fair treatment to the topic of death and its consequences on the family, reflecting the willingness of our society to deny the matter. It may stem from trying to protect young people from the painful reality, or, according to some theorists, when it comes to death, parents and educators are more willing to warn children about possible risk factors related to their security, thus reduce the risks to their life than there is a willingness to discuss the topic of death. Conversation, and thus provision of basic, affordable information about the death, often deferred to a later age of the child (Константиновић, 2006: 92).

The fact is that no matter how trying the parents, writers or teachers to avoid or relativize the theme of death, it exists and children daily meet with her. Regardless of whether the death of a pet, grandparents, siblings, parents, closer or more distant relatives - death and birth is an integral part of life. In fact, it is proven that at the age of three child begins to ask questions about death. Accordingly, it is considered that avoidance of parents or teachers to talk to their children about this subject can be considered dishonest and can lead to disruption of the emotional and intellectual development of the child. Also, in this context, it is suggested that it is better tell the children openly about family crises

than to be left to imagine the worst (Moss, 1972, 530-531). At the end of the day, pretending that death does not exist (it is not out there) will not help her to disappear. No human being can escape, the man can not avoid "brutal fact of his mortality" (Swenson, 1972: 401-404). Cohen, Mannarino and Deblinger (2006) in their book talks about treating trauma and traumatic grief in children and adolescents, what constitutes childhood trauma, but they emphasize that every child does not enduring trauma symptoms. That depends by children's age, their surroundings, by their developmental level, etc.

The question is whether the books can help students to understand and accept death without being morbid or to undermine the faith of students and parents. Lately, both global and European frames and in the region, including in Macedonian literature for children and young people, there is an increase in the number of books that are talking about this topic. Moreover, it is interesting to know the fact about what kind of loss facing the characters in the works or any examples of loss and grief they present the works. Adults may not know whether these examples faithfully represent experiences related to death that the children can meet. However, this literature gives occasion to approach this topic in an unusual way. Of course, this literature can also help adults to identify with certain aspects of grief that are fundamental to all mankind (Corr, 2002-2004: 337-363). According to Walker and Jones, an increasing number of books are available that deal realistically with acceptance of death and emotional adjustments following the death of a loved one. Reading is one way to enhance feelings of belonging. Through identification with characters and situations, readers are helped to feel less isolated (Walker, Jones, 1986:16). Then, according to Joanne Bernstein, children, through reading, realize that others share their plight their feelings are within the range of normality. And it is a relief to know that others suffer as they do. When children feel less isolated, they lose some of their embarrassment about their situation (Bernstein, 1983:28). Wolfelt addressed the unique aspects of teen grief throughout his writings. Many people assume that the teen is "grown up" and then make unreasonable expectations, expecting the teen to support a parent or younger siblings, often to the detriment of his or her own grief journey. People think that teens will find the support they need from other teens, which may or may not be the case, unless, of course, the peer from whom they seek support has also experienced a major loss. The normal developmental tasks of adolescence definitely influence the grief after the death of a parent. Because teens are supposed to be pushing parents away as part of their normal development, there may be a sense of guilt and unfinished business when the person dies. Teens may need to spend a considerable amount of time talking about their relationship with the parent while still alive in order to reconcile some of their turmoil (Wolfelt, 1990b). Yes, bereavement certainly does impact the growth and development of the teen. However, when teens are supported through this life crisis of grief, growth can occur. Throughout this manual there are ways of encouraging teens to do their "grief work," enter into the struggle, and even experience positive outcomes (Perschy. 2005:9)

The aim of this paper is to study the concept of death through selected works of contemporary Macedonian literature for children and young people. The works will be selected from the older and more recent period of the development of this literature. It should be taken into consideration several aspects: to consider the approach of the authors to the subject, to determine whether it is a traditional/conventional or more contemporary, to discover how the writers themselves are willing to speak openly about these painful issues, etc. Through selected six works of four writers, the goal is to determine how children and adolescents deal with some loss of life, how they mourn, with what feelings and changes in their development and identity is accompanied that loss, and how they innovate exit of those dark and difficult moments.

Renowned Macedonian theorist and critic of literature for children Миодраг Друговац, establishes the developmental stages of this literature: the first phase is a pioneering and foundational, with writers born between 1912 and 1927. The second phase consists of writers born between 1927 and 1939 who are traditionalists and modern innovators to the new poetry and prose expression. The third phase occurs after 1959/60, constituting born after 1939 who are representatives of the so-called. "poetics of the game". The fourth stage starts in the 1979/80 year. Writers whose works are discussed in this scientific paper are: Gligor Popovski (born 1928), Kata Misirkova-Rumenova (born 1930), Vidoe Podgorec (born 1934) and Tom Bogdanovski (born 1938) (Друговац, 1996: 81). As can be seen from the above periodization of Macedonian literature for children, all four authors belonging to the second generation of Macedonian writers, beginning with creative activity since the Second World War. The reason for which these authors are selected is that, although they belong to the second, older generation of Macedonian children's writers, in their work they demonstrate a different approach to childhood and adolescence. Specifically, while the older works, they have a more conventional approach to child and childhood/adolescence by treating the common themes, in newer works, they faithfully follow modern developments in literature for children, which means their interest and desire is to be and to remain close to lives of children and youth. In these works, they will talk about AIDS, divorce of parents, deviant behavior among youth, immoral behavior, escape of adolescents from home, severe and incurable diseases, drug etc.

As it was said previously, thus six books which had a theme related to death were chosen: *Bubreže*, *Bojan*, *Zaboraveniot kolosek*, *Letot na belata gulabica*, *Zeleniot kolosek* and *Diviot raj*.

The novel "Bubreže" (Мисиркова-Руменова, 2001) is dedicated to all those young people, who survive the most beautiful and also the most turbulent period of their life. The main character is Elena Vrtova, or as Vojdan calls her - Bubreže, a high school student and a third year in a secondary school in Skopje. Originating from the large family whose members are scattered throughout Macedonia she is near the epicentre of the events in that tumultuous family. The attempt to calm the unrest in the soul and relations in the family, with a picnic in Ohrid where she leaves with her boyfriend

Vojdan will prove to be the beginning of the end, because after returning they are welcomed with terrible news. Meanwhile, in the discotheque in Skopje an accident happened: The lights were extinguished. Who extinct it? More than five hundred young men began to run toward the exit, and exit was only one, and with narrow door like at the fold (Мисиркова-Руменова, 2001: 110-111). In the accident, standing at the door and waiting for Vojdan appear in stampede, Barbara got killed: „She was looking for Vojdan, the basterd, as she called him. And where was he? With me. In Ohrid. He always fulfilled my wishes. What about Varvara? (Мисиркова-Руменова, 2001: 111). That awareness deepens the gap between Elena and Vojdan to mythical dimensions (Денкова, 2009: 116-119). Peers/Friends play a central role in the development of an adolescent's identity and self-esteem, and as such the loss of a friend can be devastating. Unlike the death of grandparents or other family members, adolescent deaths are much more likely to be sudden and unexpected (Ringler, Hayden: 2000). In this novel, the girl Elena faces direct loss of a friend who is in love with the boyfriend of Elena. Her death in the disco, is as a result of a stampedo. After the initial news of the death of her friend, Elena is shocked and immediately accuses her boyfriend and herself, because Varvara (the girl that dies) waited for them while they were out of town. Of course, Elena deeply blame herself and her desires that Vojdan fulfilled without a word. She felt even more guilty because she was aware of the Barbara's feelings for Vojdan and believes that she was insensitive to her friend, whose only fault was that she wanted what Helen has, ie Vojdan. This situation will force her more closely to look into Vojdan and to recognize his weaknesses, especially his vice - drugs. By treating the topic of drugs in contemporary adolescent literature, are given the opportunity to talk about these taboos that are still shamefully treated, and on the other hand, the correct approach to them can help young and stress the negative consequences of this vice of today.

Next novel that will be subject to our analysis e novel "Bojan" (Поповски, 2004) in which the author on authentic and naturalistic way had presented the death, including here the death of people and animals... The author is not trying to protect children from the knowledge about the irreconcilability of death in nature, such is the death of faithful dog Karaman: „He felt dizzy from the view he first saw in front of his eyes. There through the stream around the roots of the thick beech, snow was trampled and bloody. Where he yesterday buried the dead sheep now were visible traces of uneven struggle between waged dogs with wolves. Everywhere blood traces through the snow. And nothing else. There was no trace of dead sheep and the dog, except bloody spots in the snow“ (Поповски, 2004: 92). Then follows the killing of the wolf by Bojan: „Thunder echoed. Night stirred. Black shadow rebounded on the white snow, dropping terrible roar, and quickly going left-right began to recede back...“ (Поповски, 2004, p. 111); „In the whiteness of the snow, up to those apple trees, stretched clear red trail. It writhed as last night wounded wolf swirling around in the snow. Bloody thread was lost somewhere in the grove ... This one paid for Karaman! He does not gone far and probably his brothers helped him end his life. They tore him apart somewhere in the grov“ (Поповски, 2004: 113). In everyday life children

repeatedly encounter loss of pet, so it is very important to approach this problem carefully. Sharon M. McMahon (2010) agrees that it is without debate that death of a beloved pet creates grief and great sadness. In the same novel is happening the death of two shepherds by lightning and the event is given by the speech of the forester: „Let's take them to the village. I can not do it alone, my hands shake. And the sheep ... They shelter from the storm and thunder exactly here collapsed. I was passing by here and saw the sheep killed ... And then I found them. Dead“ (Поповски, 2004: 224); the death of the old man Ivan: „After two days they called that old man died ... In the evening it rained. Mountain was wrapped in black.- She weeps for grandfather Ivan - whispered Bojan - to a heart afflicted by the unexpected disappearance of good old man“ (Поповски, 2004: 232). The death of a grandparent is often the first loss encountered by a child. For some, this can be a very traumatic experience (Carey, 2010: 51-52). Especially deep thoughtful words on that occasion to express Doctor Costa, which responds to the thinking of the engineer Alexander that children need to move away from the mountains and from these unpleasant events: „- It is human to mourn, son – Doctor Costa laid his heavy, paternal hand on his shoulder. – When I was partisan, I do not know how many times had to say goodbye to my closest friends and comrades. However, life is a path that everyone should keep going until you can. Grandpa Ivan trodden his way...

- These things happens, they are not pleasant for our children - murmured engineer Alexander. -But they are inevitable, my friend. Don't be a fainthearted. Children should face all faces of life. So better to outweigh the difficulties...(Поповски, 2004: 232-233).

Gligor Popovski understood that if he wants to be close to the child in terms of reasoning, has to free his work from taboos. Thus, in the novel „Zaboraveniot kolosek“ (Поповски, 2001), he does not have taboos on death who as a motive is real represented by the death of a sick Gazda Todor's wife. Here's how Janko sees it: „, At the front door on the wall was leaning on the coffin lid. Black cover with a gold cross and on it in white letters read: Mitra Petrevska, 1909-1982. Under the window there was a wreath with a red ribbon...“ (Поповски, 2001:101). Otherwise, as is typical for children, they never realize death too tragically unaware of its finality, so and Janko, until then: „I never take dying seriously, it always seems as it was allotted to some other, and not for my family, my loved ones. That she came to our building, or in a neighboring, we would understand by the obituaries plaster on the doors... When someone died, it felt that people and pets and their relatives and friends rushed as soon as possible to move out the dead from the building and send it to the cemetery. Slightly discussed the deceased, and after a few days, if the deceased was an elderly man, and for close and distant neighbors and he may not have existed“ (Поповски, 2001: 100). With knowledge of the behavior of adults after the funeral of older people in the effort to continue the daily routine as if nothing had happened, the child easily acquiesce in this case, because herein not about a close person. The following narrative sequence, expresses child's light-heartedness and desire to enjoy life. Nevertheless, typical of child psychology, and Janko reacts as any child: "Who died died, God have mercy on his soul. Who is alive is alive and

should live his life“ (Поповски, 2001: 102). The words of adolescent Janko, very nice reflect the psychology of the child / adolescent of transitoriness of life and including the mourning for a deceased loved one. Accommodating the death, characterized by a redefinition of self in adults, is further complicated by the fact that early adolescents do not typically enter the bereavement process with a strong sense of self. Not surprisingly, the more trouble an adolescents have with self-definition and coping prior to the death, the more vulnerable they are to complicated bereavement (Robin and Omar, 2014:100).

In the novel "Letot na belata gulabica" by Vidoe Podgorec, the author shows us prematurely interrupted life path of the boy Solomon Levy, a Jew by origin. His family emigrated from Barcelona before the burst and the threat of Nazism. The family agreed to unite (Germany and Spain) via Marseille in Skopje, from where they want to leave to their homeland in Tel Aviv. But threatening claws of Nazism arrive too quickly in this region and the family of Solomon, called Moni, remains in Skopje. From Barcelona in his soul, he takes upon the story of the white dove, told from the poor fisherman. The white dove helps the poor fishermen's with catch, but envy the rich who killed her.

In Skopje, Moni will find a kindred spirit in the girl Lenche, which for him is the personification of the white dove, because in difficult times she helped to his family. Trauma case with history teacher when he denies the existence of Macedonia, despite the claim of Moni, will cause to fall out of favour with him, but at the same time, this case will mobilize young people to organize a joint resistance to fascism.

Their actions will contribute to the formation of a guard which member will be Moni (whose parents will be taken to concentration camps). Nevertheless, despite these optimistic visions and enthusiasm with which the boy gets into partisan life, the author seals his fate at the first out of town when traitorous organized actions, encounters the unit an ambush in which will be killed Moni. His death as is implied in the dream that he is dreaming just before, and where appears the characters of old man who told him the story of white dove and the figures of his parents: „We have not said goodbye because we will meet again - another time and another place. This is not a separation. It is only a temporary separation from each other, against our will and yours“ (Подгорец, 1982: 152). Points out the agreement in psychoanalytic literature that children do not pass through mourning defined by Freud as including the gradual and painful emotional detachment from the inner representation of the person who has died. There is also wide agreement that a particular set of responses tends to occur in children who experience the death of one of their parents. Reactions include unconscious denial of reality of parent's death; rigid screening out of all affective responses connected with the parent's death; marked increase in identification with and idealization of the dead parent; decrease in self-esteem; guilt feelings; and fantasies of ongoing relationship or reunion with the dead parent (Miller, 1971:697919). Children and adolescents exposed to war are particularly prone to posttraumatic stress, with the severity typically depending on the extent to which sudden death is witnessed, although the cumulative exposure,

intensity, and duration of the exposure have been suggested to be more impacting than the specific events witnessed (Shaw, 2003:237). The tragedy of Moni is that, during the whole period of development of the action in the novel he is under pressure from the lingering danger of fascism, and when they almost within reach of freedom, he loses his parents in the midst of war, without being able to say bye to them. In those moments, he does not have much time to mourn, because organized resistance begins and he is preparing to leave and join the partisans. The only moments where he grieves for the parents, are dreams where he can still see their images.

In Macedonian literature for children and youth there are not many works that treat the subject of terminal illness in the family, especially at adolescents. One such rare case is the novel "Zeleniot horoskop". This is a rare novel in literature for young people, because in it the author has spoken about some issues that are still considered taboo in our literature for youth. Mostly adolescent literature is optimistic or at least hopeful (England and Mertz, 1983: 123). However, many adolescent novels talk about unpleasant, brutal and unfortunate reality of life. As a result, the characters in this literature, faced with such difficulties. From those experiences, they can mature and establish new values and a deeper understanding of themselves through the difficult circumstances faced by (Owen, 2003: 13). These exceptional novels for young people from bookshelves have nothing to do with any magical worlds or modified forms of the people. These novels deal with the anger and pain of adolescence. Read this type of novels, teens learn how to overcome the problems of adolescence (Miles, 2011).

Namely, it is the theme of hard curable or incurable disease, AIDS in this case, when people suffering from it are isolated and abandoned, and the fact that the theme starts to talk about topic of sexual abuse/pedophilia. Nevertheless, the central problem is to show the strength of young people who found her in themselves and in the desire for life.

The novel „Zeleniot horoskop“ (Богдановски, 2010) is a modern realistic novel, that belongs to so called “teen sick-lit”. As "Sick-lit" are defined novels who talk about complex issues associated with death and disease, such as cancer, eating disorders, depression and many other important issues relevant to modern society. Taking those less dark side of literature for adults, books intended for adolescents do not embellish situations and try to show strong, authentic moments of growth, but teens are completely aware of the violence, conflicts, denial and grief. Realist prose reflects exactly these memorable moments. All this suggests which is the intended audience - young readers - this time the age has even 25 years, which is the age when the human brain reaches maturity (Cart, 2011). In this novel, impressive was the attitude of the Alec to death, to life, and the relationship of the environment to those suffering from this disease. When in the school has heard of her illness, Aneta has ended her education, and with time stopped contacts with friends over the phone, as if they feared that they would infect thru the telephone conversation. With that author alludes to the ignorance of our society for the disease: „A life? What is life? Does it burning down? Many issues tormented Aneta Alec, while she

automatically changed activities for her unwritten schedule for classes. Since the day in school when even the sparrows already knew that she was HIV positive, Aneta Alec stopped attending school. Then came that isolation from the ugly world. What was uglier? What that surrounding her or what happened in the last days of school? (Богдановски, 2010: 8). Aneta also writes poetry, from which a song she will read to Martin. The song also reflects her inner state of life which unfortunately everyday is melting which is particularly evident in the verse "But I am so young" (Богдановски, 2010: 20), (Denkova, 2016: 343-348) Aneta-Alec never stops be surprised face of people who thought that they had forgotten to enjoy life: "What's the matter with the people? Everyone rushes somewhere. Accelerated. Pensive. As in the anthill" (Богдановски, 2010: 23). Both Martin and Alec are somehow orphans because Alec lost his mother in the same vicious disease, and Martin lives with his mother. However, until the last moment, even though she knows that her days are numbered, that her illness has no cure, optimism is not leaving her. That is what bothers her- the inability to fight, the lack of choice and the chance to fight, if only for that, "and one day life is life" (Богдановски, 2010: 63). Books with this theme, can have very positive effects on young people. Namely, the method of communication and mutual respect, which reigns in families and between two sick adolescents, their courage, their thirst for life, can only positively affect among young and contribute to strengthening mutual family relations, but also to empower young free to talk about their feelings if they have such a sick family. In Aneta's words often are evident moments of decline of the spirit, depression, dark thoughts, which at times sounded even suicidal, but in those moments as a voice of support comes Martin. Her voice sounds even morbid in the song that alone she wrote in which she mourns over herself and over her evil fate, mourning the youthfulness that she will never have, with the words: "And I'm so young".

In the novel „Diviot raj“ by Vidoe Podgorec, author faces us with a fate of a young man. Andreshko is a young boy who very early faces the greatest tragedy - losing the only parent. The death of a parent during adolescence can be especially difficult to cope with. Parents typically function as safe, supportive figures who sustain, regulate affect, and repair aspects of the self (Sussillo, 2005:499). Already in the first chapter of the novel, the author faces us with the image of funeral on the village cemetery: „Up to his ears reached screeching rattle of the censer with vague murmuring intoned by the priest and in nose hit him the smell of incense and burnt wax. He leaned on black old wooden cross, alone, away from everyone, away from the fresh grave of his father, as exiled“ (Подгорец, 2003: 5). This introductory narrative sequence immediately refers us to isolation as one of possible concepts for consideration of this work by Podgorec. Underlined sequences indicate to a dissatisfaction by the priest singing and that smell of incense and wax perceives as unpleasant. When compared to adults who are parentally bereaved, adolescents display more intense grief reactions and more negative interpersonal perceptions, as well as more sleep problems, irritability, anger, feelings of emptiness, and difficulty interacting with others (Servaty-Seib, Hayslip, 2002-2003: 61).

Then, and lexeme "exiled," indicates to some sort isolation, character alienation of the group. The scene at the cemetery is taking place under a severe winter, which threatens every moment to bring down on the present, and here is the inevitable fear of evil spirits, as a logical consequence of the belief among villagers: „Faster, Father "- kindle him the sexton. Yet a little and the sky would collapse on us. It thunders from all sides ... In such times only adulterated wander the country!“ (Подгорец, 2003: 6). In the further course of action, the reader reveals the reason for this rejection of Andreshko to villagers: „Andreshko thought of the villagers, who did not want to harness the horses at midnight and bring the patient in a faraway city. "Be cursed for all times, you bastards cursed down inside, sobbing silently“ (Подгорец, 2003: 8). The most significant difference between parentally bereaved adolescents and adults is that adolescents seem to suffer more social and interpersonal difficulties; they tend to feel isolated and exhibit a strong desire for others to include them and take interest in them (Meshot, Leitner, 1993:99). Facing the death of his father, becoming an orphan on his fourteen years, he starts to think about loneliness: „He remained alone in this world. Vampire in the old house, whose roof will collapse yet the first winter. Who will stand to rely it, to change the broken tiles...? Why? In world reigns only pain and despair. No light, sun, flame that cherishes. Nothing. Tomb. Black earth. Death. ... Cold winters in the wilderness home. Plain life. Who will kindle a fire in the fireplace to dry his wet socks? Who will cook non-fat polenta and hot the dry crust of bread in the embers?“ (Подгорец, 2003: 7). Such thoughts at character, in which he sees around him nothing but coldness, darkness, pain, explicitly indicate his psychological state, and the manifestations of nature show the deep desire to escape far away: „Mountain is almost collapsed. Trees with huge efforts persisted not to be tugged off and fly to escape somewhere“ (Подгорец, 2003: 7). Also exacerbating the grieving process for parentally bereaved adolescents is the fact that a parental death usually involves the destabilization of the family structure. Often the adolescent must adjust to new guardianship, whether it be the surviving parent or other relatives (Robin and Omar, 2014:8). Salvation for Andreshko comes from his uncle-a loner who lives on the mountain. In everyday work and effort to survive, boy fall in love lonely life away from people, although the arrival of winter and its cruelty, will indicate to other thoughts. Often in winter, when everything around is covered with snow, he will witness a struggle of survival between forest inhabitants, struggle in which the strongest survive. A decisive moment for him will be the one when the wolf who he saves from the fire like a little animal, for which the takes care every day, that same wolf who in a snowstorm saves the life of Andreshko - that same wolf, unable to resist the animal, murderous impulse in himself, will kill deer that hides at them. Then, the boy realizes that salvation is among the people. The words of his uncle will confirm this truth: „In this damned wilderness man never knows what awaits him. He is alone and only death can find you between these trees and rocks. No one else...“ (Подгорец, 2003: 103). Therefore, the novel ends with the question "Here, in the wild - or down among the people?“ (Подгорец, 2003: 103). In this novel, it is visible the desire of the boy to escape from people who he considers to be an indirect culprits for his father's death, so the arrival of his uncle

of the day of the funeral considers for salvation from sky. But circumstances show him that however people are selfish, self-centered, egoistic and inhuman, however, his place belongs among them.

Concluding remarks

The theme of this paper arose from an idea of a more comprehensive project to study the theme of death in literature for children and young people in European literature for children, as well as Macedonian literature for children. The idea, however, was imposed by the fact that in contemporary literature for young people, as a world, and Macedonian, openly began to talk about some topics that had been taboos on certain in adolescent literature, such as drugs, violence, sex determination and deviations problems with nutrition among young people, death, infectious diseases, anxiety felt by the road to maturation, etc. Unfortunately, modern living, imposed on us by these issues, hence it is necessary to speak free out for them. An open conversation about them in the literature, young and parents can solve many issues that plaguing the young and help them cope with many dilemmas they are facing. Children so exposed to suffering and death did not have the luxury of either real or imagined innocence; indeed, their chances for survival depended on awareness of the risks. Many children throughout the world are still exposed to death by lack of food, shelter, and health care or by violence. Whether or not children should be protected from thoughts of death, it is clear that some have no choice and consequently become keenly aware of mortality in general and their own vulnerability in particular (Kastenbaum).

In the novel „Bubreže“ the girl Elena manages to save herself amid the whirlwind of events in the home and society, so that she finds a way out in the sport and friendship. The death of her friend that she faces, opens her eyes, and she seemed to mature overnight.

Bojan of eponymous novel, in the mountain opposes with the death of the elder grandfather Ivan, his companion amid the loneliness, and he is especially touched by the death of two shepherd by lightning. Despite the multitude of tragic events, among which is that of the faithful dog, Bojan survives.

In the novel „Zaboraveniot kolosek“ after running away from home, Janko finds a kind of parent in protective minded boss Todor. Janko accepts his death as part of life and it leaves no impact on him.

In the novel „Letot na belata gulabica“ by Vidoe Podgorec, impresses the character of the boy Solomon Levy - Moni, who until the last moment believes in a better tomorrow, symbolized by the story of the white dove.

The novel "Green Horoscope" just surprise us with its contemporary subject (AIDS) about which speaks openly, especially feelings of two young, suffering from serious and incurable diseases.

Finally in the novel „Diviot raj“ from Vidoe Podgorec, boy Andreshko after losing only one parent due to lack of compassion at the peasants, both as to lose and faith in people. However, his uncle from the mountain, facing the with the mountain and its dangers, with loneliness, it points out the thought that man can't live alone, but among the people, in all their imperfection.

After reviewing of all these novels we are bound to believe that in all of them, the characters remain without their family - if they have one, or lose it, or snatched from the family and alone solve the problems they face. The absence of family suggests disruption of family structure, whatever it is. Thus, Bojan will be trapped alone in the mountains and would be witnessed several deaths, where he in the absence of the older man will be forced to become head of the family, i.e., one who will take care of the house and goods. Janko, after leaving of his father abroad, subconsciously hopes that he would take his role and wants to keep the family tries oedipal to take on his own back the role of the absent father, but will be replaced by another man in their family, which will take the place of the absent father. He repeatedly tries to redefine its role in the family and after failure, leaves the home.

Consider how each of them is trying to save himself, to build a new life, to conquer death, to build its identity ... Moni will have to grow before hitting fascism, and for others to give his life. Andreshko, however, after the loss of both parents would flee with his uncle in the mountains and isolated from people. In their small family, his uncle is the one who takes care of everything. But death finds him here. She is symbolically represented in the bloodied teeth of the wolf after killing little doe. This scene is very symbolic, because in the face of unprotected doe, Andreshko sees himself, but after her death of the wolf and disease uncle, Andreshko realizes that the solution and salvation is not in isolation from the people, on the contrary. Aneta and Martin, two ill adolescents, find the strength to cope with the death that hangs over them, in mutual talks and the support that you give generously, because realize that the essence of life is to help others. And, finally, Elena, a girl with immense power that in a lack of communication in the family turns to her boyfriend. But after the tragic event in which her friend dies, conscience will force her to find that strength, and all alone, with the help of sport, with an active attitude towards life, to fight for a place under the sun.

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Sažetak: Tema ovog rada proizlazi iz same prirode književnosti za mlade, koja je sastavni deo opšte književnosti. Takva književnost je bliska mladom čoveku, jer mu se u njoj nudi jedan drugačiji svet, svet u kome se slobodno razvijaju mašta, snove i težnje, i gde mladi mogu da reše svoje probleme. Ali, isto tako, činjenica je da kroz ovaj tip književnosti, mladi vide život i njegove zakone. Mladi ljudi se suočavaju sa smrću još u porodici, bilo da se radi o smrti bliskih rođaka, smrti kućnog ljubimca, itd. Dakle, neizbežno je da književnost za decu i mlade, odražava događaje u društvu i porodici. Shodno tome, suštinski deo književnosti za mlade, je i smrt kao sastavni deo našeg postojanja. Iz tih razloga, predmet ovog rada biće tretman teme smrti u književnosti za mlade, kroz primere odabranih radova iz makedonske adolescentske književnosti.

Ključne reči: smrt, knjizevnost za adolescente, makedonska adolescentska književnost.