

11. ULUSLARARASI ÇOCUK VE GENÇLİK EDEBİYATI SEMPOZYUMU

“Masal, Destan, Efsane, Mitoloji,
Sözlü Edebiyat ve Somut Olmayan
Kültürel Miras”

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Bican Veysel YILDIZ



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SEMPOZYUM KONU BAŞLIKLARI

Masal, Destan, Efsane, Mitoloji

Çocuk Folkloru

Çocuk Oyunları

Sözlü Edebiyat ve Somut Olmayan Kültürel Miras

Somut olmayan kültürel miras-dil-kültür-çocuk ve gençlik edebiyatı ilişkisi

Çocuk edebiyatlarının somut olmayan kültürel miras ile etkileşim yönleri

Çocuk ve gençlik edebiyatında kültür aktarımı

Çocuk edebiyatı ve kültürel etkinlikler

Çocuk ve gençlik edebiyatında mitler, masallar, destanlar ve efsanelerden yararlanma

Dünya sanat kültürü bağlamında çocuk folkloru ve folkloristik

Türk halklarının somut olmayan kültürel mirasının çocuk edebiyatına yansımaları

Destan, efsane, masal ve diğer sözlü edebiyat ürünlerinin çocuk edebiyatı eserlerine aktarımında resimleme

Küreselleşme sürecinde somut olmayan kültürel mirasın korunması, yaşatılması ve çocuk edebiyatı

Çocuk ve gençlik edebiyatı eserlerinde dijitalleşme çağı ve kültürel miras aktarımına etkisi

Somut olmayan kültürel miras öğelerinin tanınması için ders kitaplarında yer alması önerilen çocuk edebiyatı eserleri

Ana dili öğretimi için hazırlanan materyallerde somut olmayan kültürel miras unsurları

Karşılaştırmalı edebiyat, çeviri ve yeniden yazma açısından masal, destan, efsane, mitoloji, sözlü edebiyat ve somut olmayan kültürel miras

Türk halklarının destan, masal, efsane ve diğer sözlü edebiyat eserlerinin kültür ve eğitim açısından incelenmesi

JANA MISHO'NUN "BEN MIA" ROMANINA ERGENLERİN HAYATININ YANSIMASI

Prof. Dr. Jovanka DENKOVA¹

Özet

Makedonya'da ergenlere yönelik edebiyat son yirmi yılda gelişme göstermektedir. Her ne kadar bu edebiyat uzun süredir ne çocuklara ne de yetişkinlere yönelik edebiyat olarak bir kenara bırakılmış olsa da, böyle görünüyse ki, "Harry Potter" fenomeninin "patlaması" ile birlikte gençlere yönelik edebiyat nihayet onurunun yerini alıyor. Makalede öncelikle terimin kendisine - ergenlik dönemine ve onun yetişkinlere yönelik edebiyattan ve aynı zamanda çocuklara yönelik edebiyattan farklı kalan "ayrımcağı"na ne olduğuna değinilecektir. Ayrıca, gençlerin birçok fiziksel değişimle karşı karşıya kaldığı, aynı zamanda psikolojik, bilişsel vb. değişimlerle karşı karşıya kaldığı çalkantılı bir dönem olan ergenlik döneminin özelliklerini öne çıkaracağı ve vurgulayacağı.

Anahtar kelimeler: ergenler, gençlik edebiyatı, Jana Misho.

THE NOVEL "I AM MIA" BY JANA MISHO – A REFLECTION OF THE LIFE OF YOUNG ADOLESCENTS

Jovanka DENKOVA²

Abstract

Literature devoted to adolescents, in Macedonia, seems to be flourishing in the last twenty years. Although this literature has long been put aside as literature that is neither for children nor for adults, it seems that with the "explosion" of the "Harry Potter" phenomenon, literature for young people is finally taking its place of honor. In the article, we first refer to the term itself - adolescence, and what is its "differentia specifica", by which it differs from literature for adults, but also from literature for children. Furthermore, we will single out and emphasize the characteristics of adolescence as a turbulent time in which young people face many physical changes, but also psychological, cognitive, etc.

Keywords: adolescents, youth literature, Jana Misho.

¹ Makedonya İhtis Göze Delcev Üniversitesi Filoloji Fakültesi Makedon Dili ve Edebiyatı Bölümü
İhtis/Makedonya, jovanka.denkova@ugd.edu.mk

² Jovanka Denkova, PH.D., Department for Macedonian language and literature, Faculty of Philology, Goce Delcev University, Shtip, Macedonia, jovanka.denkova@ugd.edu.mk

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¹ Jovanka Denkova, PH.D., Department for Macedonian language and literature, Faculty of Philology, Goce Delcev University, Shtip, Macedonia, jovanka.denkova@ugd.edu.mk

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Keywords: adolescents, youth literature, Jana Misho

ÖZET

Makedonya'da ergenlere yönelik edebiyat son yirmi yılda gelişme göstermektedir. Her ne kadar bu edebiyat uzun süredir ne çocuklara ne de yetişkinlere yönelik edebiyat olarak bir kenara bırakılmış olsa da, öyle görünüyor ki, "Harry Potter" fenomeninin "patlaması" ile birlikte gençlere yönelik edebiyat nihayet onurunun yerini alıyor. Makalede öncelikle terimin kendisine - ergenlik dönemine ve onun yetişkinlere yönelik edebiyattan ve aynı zamanda çocuklara yönelik edebiyattan farklı kılan "ayrımıcılığının" ne olduğuna değineceğiz. Ayrıca, gençlerin birçok fiziksel değişimle karşı karşıya kaldığı, aynı zamanda psikolojik, bilişsel vb. değişimlerle karşı karşıya kaldığı çalkantılı bir dönem olan ergenlik döneminin özelliklerini öne çıkaracağız ve vurgulayacağız.

Anahtar kelimeler: ergenler, gençlik edebiyatı, Jana Misho

Introduction

Adolescence is a period that implies the transition from childhood to adulthood, filled with numerous physical and emotional changes, manifested also through changes in behavior. These are the years that are full of challenges and excitement, but also worries and problems. Adolescence is characterized as a period in which young adolescents try to find themselves and answer many questions related to the world around them, who they are, what is their place in the world, what is their role, then they face many questions about love, about friendship, about relations with parents, issues about their personal identity, their social relations with peers, etc. Adolescence includes changes at the level of experience, attitudes, harm, perception of oneself and others. It is the period when the child has the opportunity to transform into a young man, and at the same time growth and maturation take place. Such periods must be followed by conversation and clarification of the underlying emotions in them and with a counselor or guide through the trials that modern life imposes.

Adolescence is a pivotal period in the development of identity and the navigation of shifting relationships (Furman and Shaffer, 2003: 3-22). Moving from a childhood social world, traditionally organized around family, to a world of peers and romantic relationships represents a critical transition that can be confusing and overwhelming (Greene and Adams-Price, 1990:335-347). Social and biological changes in early adolescence co-create a unique moment in development and according to Ericson, one of the most challenging aspects of adolescent socialization is initiation into the world of dating and romantic relationships (Erickson, 2017).

2. A brief review of adolescent literature

Literature devoted to adolescents, in Macedonia, seems to be flourishing in the last twenty years. Although this literature has long been put aside as literature that is neither for children nor for adults, it seems that with the "explosion" of the "Harry Potter" phenomenon, literature for young people is finally taking its place of honor. In the article, we first refer to the term itself - adolescence, and what is its "differentia specifica", by which it differs from literature for adults, but also from literature for children. Furthermore, we will single out and emphasize the characteristics of adolescence as a turbulent time in which young people face many physical changes, but also psychological, cognitive, etc. Hence, the approach to the novel "I am Mia" will be realized as a literary-aesthetic analysis of the life situations in which the adolescent falls, how she experiences them, how she deals with them, what are her thoughts on certain behavior, etc. The analytical approach will allow us to talk about important topics that "trouble" adolescents, such as the first crush/love and the first love disappointment, but also to talk

about friendship, to make a comparison between real and fake friendship. Also, by considering the content of the novel, a strong message is conveyed to the young generations about the usefulness, but also the dangers of social media. Perhaps the most important thing that can be seen in the work is the healthy family environment in which the adolescent Mia grows and matures, which makes it possible to send a message to society and us, the adults, about the right approach to young people and their problems.

3. The novel "I am Mia" as a picture of the life of young people

The novel "I am Mia" by the young author Jana Misho, so we can freely say that it has all the features of optimistic adolescent literature. The meaning of the novel is even greater because the author herself is a young person - an adolescent. Considering that this is a contemporary work written precisely by a young person, one can notice the emphasis on communication between peers and society, as opposed to family. In fact, it is also one of the characteristics of the period of adolescence, when peers and friends begin to take the place that the family used to have, the place of the most important social focus.

Jana Misho is a young author born in 1986. She is an author, blogger, columnist, and translator. She writes about things she likes to read. She spends her entire childhood traveling to and from Paris (and London) and it is her inspiration on every level.

So, it is about a contemporary young author, who knows how to skillfully paint with her works and approach modernity in the everyday life of teenagers and other young people. Her novel "I am Mia" is a very interesting and easy-to-read book, intended for young readers and beyond. This is her third work, following her previous two: "Almost a Parisian" and "Anais de Montmartre".

In it, a part of the life of a young person, Mia, who is in her adolescent period of life and is the main heroine of the novel, is conveyed in a very witty and interesting way. She is the main narrator in the novel, and the narration is in the first person, through her visage the events and situations in the novel are conveyed and interpreted, which is characteristic of most works that belong to adolescent literature. The action of the novel takes place during the school year, a time when active teaching takes place, that is, students go to school.

In the following, we will refer to several themes that the author spoke about in this novel. At the very beginning of the work, the main heroine and narrator - Mia, a sixteen-year-old girl, is faced with the biggest problem for her age. More precisely, it is a love disappointment. So, the author shows us a period in the life of this young person, who will turn sixteen in a month, when problems like those are the biggest and most serious in the whole world: "Stefan has a girlfriend. My Stefan, who I've been peeking at in school corridors for a year now, who I make my friends tell me if he's looking at me while my back is turned to him, who once I barely said a quiet "hello" to him and ran away, Stefan who I imagined that once he will somehow find my number and write me a message, that he will call me to meet and that we will catch up and be together forever, but forever. He has a girlfriend" (Misho, 2022, :14).

Although the love disappointment and the desire to cut off all communication with the outside world are present in Mia, still because of the biggest, most difficult and unsolvable problem, still this is not about real love disappointment due to the lack of a real romantic relationship, but about liking a certain boy. The use of the term "crush" as we know it may have originated in the 19th-century practice of referring to a crowded social gathering or dance as a "crush".² At a crush, attendees had the opportunity to see, bump into, and perhaps meet individuals they found attractive. Today, the term refers to a target-specific liking for another person, characterized by unilateral physical or romantic attraction or sexual feelings and fantasies (Hurlock and Klein, 1934: 63-80). According to recent research, it is

² Oxford English Dictionary, 1989. https://en.wikipedia.org/wiki/Oxford_English_Dictionary, 19.05.2024

becoming clear that romantic involvement and the quality of romantic relationships during middle and late adolescence help explain psychosocial behavior and adjustment, including depressive symptoms, externalizing problems, and adolescent substance use (Bowker et al., 2012: 629-643). Although few studies of crushes exist, there is some evidence to suggest that crushes are distinct from other-sex friendships and romantic relationships. Because individuals only occasionally interact with their crushes, it is also plausible that some young adolescents are not aware of who has crushes on them and, thus, are not able to reciprocate the affection (Oettingen and Mayer, 2002: 1198).

In his article "Adolescence and the Teenage Crush," Carl Pickhardt differentiates between different types of teenage crushes. He considers crushes of two kinds — identity crushes and romantic crushes. In both cases, the teenager feels smitten by a compelling person who captivates their attention for good and ill. (A third kind is the celebrity crush that shapes ideals and stirs fantasies, but there is usually no interpersonal contact to play them out. However, this is definitely where the market for celebrity posters comes in — to decorate teenage bedroom walls.) According to Pickhardt (2012), there is a great outbreak of romantic crushes and gossip about them ("Guess who likes who?") in middle school. By this time, early adolescence and the separation from childhood has caused young people to want to act more grown up, and sexual maturity from puberty has motivated them to act in more young manly and young womanly ways. Since girls tend to enter puberty before boys, they are more likely to experience the wave of crushes first, more drawn to boys than boys are to them, taking romantic feelings seriously that boys treat lightly or even laughably. However the time for same-age boys to become romantically smitten is not far off, and when it arrives a crush proves to be no laughing matter when they become smitten, too. The stage between being friends and mutually identifying each other as a boyfriend and a girlfriend was distinct in the youth's views about how relationships develop. They called this stage "crushing" and "like-liking," and the goal of the stage was to see whether one's romantic interest was reciprocated.

Struck by the realization that her "crush" has a girlfriend, Mia immediately makes a drastic decision: "I won't go out, I won't eat, I won't drink and I won't go to school" (Misho, 2022: 6). When she announces her decision to stop going to school to her parents, her family accept it in a humorous way. What is very beautiful in the novel is exactly that warmth, love, connection and care, with which Mia's family abounds. Well, that's how advice from parents is always present and presented in a unique, witty and funny way. They have an understanding for her problems, they are always there to support her, to comfort her, trying to show her the transience and solvability of all her troubles and problems. The very beginning gives us a picture of the family as a very important, one could say the most important factor, in the life of every adolescent, especially its stability and support. So, the author in an extraordinary way, from the very beginning shows us a bright and humorous approach to the problem by her parents and shows us a harmonious and functional family as a pillar and supporter of the main heroine in the novel. It is the second plot line in the novel.

4. The place and influence of social media in the life of adolescents

The third line of thought (theme) is the presence of social networks in the lives of today's children, teenagers, and adolescents. They get all the information about any happening, event, and news in someone's life from social networks such as Facebook or Instagram. Well, as Mia finds out about Stefan's love relationship with a girl - from Instagram, her correspondence with him also begins. One random "like" leads to communication with the desired boy, but also to the first kiss with him: "Did I click *like*? No no!!!! My heart was beating like crazy. I have never *liked* anything in my life..." (Misho, 2022: 13) The book also includes photo displays from text messages and messages on "Instagram" in order to bring the content closer to the young audience and the way it communicates. Sending messages – texting is also related to the presence of young adolescents on social media. Adolescents sent the greatest number of texts by far and their texts had certain defining characteristics. Same-sex exchanges were more common than cross-sex exchanges with girl-to-girl exchanges exceeding boy-to-boy exchanges. In addition, cross-sex texting increased beginning at age 10, peaked at age 16, and then

decreased across later ages (Christopher, McKenney and Poulsen, 2016:515-533). Studies have shown that texting (and other electronic messaging) would be one of the primary choices of communication for early adolescents pursuing a potential romantic partner. Texting gives early adolescents control of the content of the message they send. Further, answers would be received in private, and these youth would be in control of what information they then imparted to friends. Thus, early adolescents would be able to minimize their loss of face with peers if their romantic overtures were rejected (Knobloch, 2006: 244-273). Or, texting was preferred for emotionally laden messages, especially if the adolescents were not comfortable with the message content. For example, early adolescents may send a text message asking another whether that person wants to “go out” because a rejection in the form of a text message stating that “I just want to be friends” is easier to manage than a verbal exchange on the phone or face-to-face (Cupples and Thompson, 2010: 1-17).

The disappointment is bigger when she realizes that Stefan contacted her from his reasons: “I jumped out of bed again, so that's what he wrote to me about. He doesn't like me, he doesn't like me, he doesn't even want us to talk. He was just being nice, as an introduction, to ask me if I had the biology questions” (Misho, 2022: 17). Despite the initial disappointment, Mia is over the moon, because Stefan invites her to coffee. Mia is overjoyed but the conversation will go in the direction of Mia realizing that Stefan does not mention Tiana as his girlfriend, and Mia does not want to be put in the background nor does she want to steal Tiana's boyfriend. She refuses a kiss from Stefan but still allows to start communication in a friendly way. Stefan sends Mia home, kissing her on the cheek, but someone takes a picture of them hugging and that picture, a video, goes viral on Instagram. The next morning, the news has already spread that Mia is a “boyfriend thief” (Misho, 2022: 24). The first kiss lifts her up in the clouds, but the reality in which Stefan hugs his girlfriend, Tiana, brings her down to the ground. So we have a big mix of feelings for the main heroine. She is overjoyed and trembling because of the first kiss that happens to her with the one she dreams of, and on the other hand she is terribly disappointed by his duplicity. Carried away by feelings, Mia records a video in which she expresses her views on boys, which instantly makes her popular on Instagram: “I really don't know what's wrong with these men. Some want to sit on a hundred chairs and act as if there is nothing wrong with that, others want to keep you company, then magically, as if struck by lightning, they disappear. They text you, then text others. They say they love you, then you find them cuddled up with someone else. You suck. I'm going to bed” I hit *send*, turned around and fell asleep” (Misho, 2022: 51-52).

And through that, in this way, in this part of the novel, the author shows us the size and power of today's electronic and social networks and their impact on the lives of today's children and adolescents. Mia becomes popular, she is recognized on the street, called out to her, and apart from pleasant comments, there are also unpleasant comments: “3412 people saw the story. 44 of them responded. Seventy texted me” (p.54); “It's interesting to walk through a school corridor and notice people trying to whisper something discreetly to each other. And in doing so, they never manage to hide that it is for you, if it is for you. They always, always unconsciously look at the person they are gossiping about” (Misho, 2022: 67). We are all aware of the enormous power and influence of electronic, social media on our and our children's lives, and this novel is just a confirmation of that.

Another interesting topic for reflection, which the author touches on in the novel, is mutual sharing, i.e. should everything be shared with friends or should something be kept for oneself, for one's intimacy. Also, when a video emerges showing Stefan sending Mia off and kissing her, her followers are outraged, thus raising a new topic – the (non) existence of privacy with social networks. For those reasons, Mia thinks very maturely, aware of the loss of privacy through social networks, but also of the need to preserve a part of herself, without sharing it with her best friends: “Should friends be told everything? I got up and turned on the camera. I started with that very question. I talked myself out of it. “Some things you just want to keep to yourself...” “...However, there are things that are wonderful to share...” “It's her problem...” “Should you be angry if someone chose not to tell you something about themselves?” “What if you've been friends for years...” (Misho, 2022: 65).

There are many benefits to teens from using social media including their ability to connect with friends. At the same time, there has been great public concern about how social media websites affect adolescent health and development. Social media provides adolescents with the opportunity to strengthen existing

friendships and to form new ones. Teens can explore and shape their identity by choosing what information and aspects of themselves to share and also with whom to share it. Also, the Internet can afford some degree of anonymity and, compared to face to face interactions, teens find it easier to stop and reflect on what they want to communicate before doing so (Reid and Weigle, 2014: 73-80). But, there are also negative effects of the social media on adolescents. First, these posts are public (to various degrees) and can be easily shared or viewed by others. These posts may influence how the teen who shares this information is perceived by others. Second, there is the concern that social network sites act as a “super peer,” normalizing risky behaviors and encouraging adolescents to engage in them, especially if they are perceived as free of negative consequences (Moreno, Briner, Williams, Walker and Christakis, 2009: 420-422).

Pretending to be in a relationship with a best friend and the easy way in which Mia succeeds in it raises the question: Reality or illusion? What of all that we, and our children, see on social networks is real, and what is just an illusion and a well-staged show for the public? So, in a subtle, easy and unobtrusive way, the author shows us the sharing of problems on social networks, as well as the false representation they offer to young people. That representation is usually the complete opposite of reality and is not at all the way it is presented on Instagram.

4. The role and significance of peers in the life of adolescents

The next conceptual point in the novel are peers, society, and friends. All adolescents have friends they hang out with. Peers have dominant influence in the lives of early adolescents. More specifically, peers provide a critical social context from which these youth’s romantic pairings arise (Connolly and McIsaac, 2011: 180-206).

In fact, in the book, friendship is also a very important and emphasized factor. Thus, when one of her friend - Tamara experiences her first love disappointment with her boyfriend, everyone from their group of peers, both male and female, is here to help her overcome and get over that disappointment. Apart from Tamara, Mia's closest friends are Sara and Ivona, and friends Marko and David. The fact that her best friend Marko is always there for her, comforts her in her disappointment with Stefan, who, although he has a girlfriend, writes to Mia and goes to coffee with her. Christopher and colleagues, in their study posited that peer interactions initially orient youth to romantic attractions, and then peers reward romantic pairings by offering an increased status for those who enter into a relationship (Christopher, McKenney and Poulsen, 2016: 515-533). Connolly and McIsaac advance this line of thinking by suggesting that early adolescents first develop infatuations or “crushes” with the onset of puberty. These adolescents then strengthen their ties to friends as they jointly share these infatuations as well as any romantic experiences that follow (Connolly and McIsaac, 2011: 180-206).

Another important characteristic of adolescent years are the frequent changes of feelings and moods, which result in surprising anger. This is exactly what happens to Mia, who finds herself in a situation where she gets angry with her "godly boyfriend" Marko, because of her friend Ivona, who "lets herself" to him. She herself cannot explain that anger and disappointment, finding herself in a comically disappointing situation in which her comforter is none other than Stefan. The same Stefan, who was the cause of her tears and love disappointment at the beginning, now appears as a comforter and enlightens Mia about her love for Marco. Stefan and Marco switch roles, with Mia realizing that she is actually in love with Marco.

According to Pickhardt, most romantic crushes don’t last very long because once the object of the crush becomes better known, the magic of the other person soon wears off and the ideal falls away. However, this kind of crush does have one lasting value. Having experienced an awakening of infatuated feelings, the adolescent has opened themselves up to the pleasure and possibility of romantic love (Pickhardt, 2012): “I can’t believe I felt he was so great! What was I thinking? I was determined not to waste time on Stefan anymore. I have to find a new crush tonight and that's it. He will be more beautiful and smarter” (Misho, 2022: 21).

Another important point in the relationships of young people or adolescents, linked to the adolescent friendship, is disappointment in a friend, or false friendship, deception, jealousy, betrayal. In the novel "I am Mia" that is the moment when Mia finds out that it is her best friend Ivona who is secretly recording a video of Mia's kiss and Stefan and she publishes it on social media. Actually, Mia becomes a victim of cyberbullying after everyone sees the video of her and Stefan kissing. She will be put in a position to be judged by everybody, and even by her own friends, but what is more important - the public (mainly) blames Mia. And from here you can see the double standards that exist in our society: "Where am I the guiltiest in this case?... Why don't they call Stefan an idiot? Or will he be congratulated for doing what he wants? It's always like that. Always men are the law when they do this kind of nonsense. No one ever teases them. And when is it female? Then they have prepared whole lists with the most horrible names and assumptions. Well, I won't let them" (Misho, 2022: 73-74). Findings of the Öztürk and Atli study at were examined in general, the reasons for resentment of participating high school students were jealousy of their close friend; friends spoke badly, shared private information with others, disagreement at common activities, conflicts caused by romantic relationships ("Falling in love with my friend's boyfriend/girlfriend"), and hurtful jokes ("pranks"). When the relationship between the reasons for resentment and gender was examined, it was seen that girls resented more due to jealousy, gossip, and sharing secrets, and boys resented more due to conflicts at joint events (Öztürk and Atli, 2021: 667-682).

The rescue from the unpleasant situation in which Mia is placed, comes from her best friend Marko, who is also in love with Mia. He signs up to be an accomplice in the lie where they will make a new video wearing the same sweatshirt as Stefan's and prove to everyone that he is the boy Mia is kissing: "You know what Mia, I have an idea..." (Misho, 2022: 76). The lie she is in with Marko as her boyfriend slowly makes her think that she has a lot of fun with him and feels comfortable around him. And just when she realizes that she is in love with him, the duplicity of her best friend - Ivona - is revealed again. Namely, during a party, she will try to seduce Marco and will make Mia see it. But right after that, in a masterly way, the author presents us in the pages of her novel an acknowledgment of the mistake and a sincere apology and reconciliation between the two friends and a great enlightenment of Mia about her new found love – Marko: "And at that moment I noticed that the more I think about "breaking up" with Marco, the more my mood sinks...Why then is it so hard for me to break up a relationship that certainly didn't exist? I remember all the moments when we hugged each other at school, while giggling that we were teasing everyone...And then it occurred to me. I don't want another boyfriend. I want Marko to be my boyfriend. Because with Marco, no matter what we pretended to be, it was better than I could ever imagine with anyone else I liked" (Misho, 2022: 84-85).

It turns out that every evil brings something good, so the very video that Ivona makes to harm Mia, instead of evil harm, is actually a precious service that allows them to realize that they love each other with Marco. They realize the love that exists between them, and that is the most beautiful thing in the whole world. That's why Marko will say to her: "But if it wasn't for Ivona with the video, who knows when we would have realized that I love you the most in the world?" (Misho, 2022: 133).

5. Conclusion

It can be said that the author Jana Misho painted for us in the character of Mia, a charming teenage girl, who is a prototype of a girl at that age and the things that happen to her, happen to many others, at her age, and that these are things that they simply have to be spent in life.

This story is about growing up through the challenges teenagers face and becoming aware of people and their behavior from a young age. With a light-hearted tone, the author paints a picture of "problems" that, no matter how insignificant they seem compared to those in the real world, each problem that the characters face is a story that young readers can easily relate to: friendship, family, relationships, love and even betrayal.

The language and style of this novel is characterized by nonchalance, naturalness and leisure. Through the dialogues and the conversations of the characters in general, there is a sense of humor, wit, and the jargon of young people is recognizable.

And finally, the most important thing, here is the story of the realization that sometimes love was in front of our eyes all the time and it only needs to be recognized and realized through analysis and recognition of your own feelings.

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