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THE CHARACTER KALESH ANGJA - SEMIOLOGICAL ANALYSIS

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Abstract

This paper applies parts of contemporary theoretical concepts that help in the analysis of characters, i.e. literary works. We focus on the character Kalesh Angja from the novel written by Stale Popov. More specifically, in this paper, the emphasis is placed on the signification of the character, as a segment in the attempt to determine the semiological status of the character in Macedonian realism. If we proceed according to the semiotic analysis of Filip Amon, the character of Kalesh Angja is included in the characters - referents / historical, allegorical. The analysis of the character Kalesh Angja (this paper as the first and the following as the second part) aims to offer a description of the character on a semiological level by applying the well-known techniques of the semiology of the character (Filip Amon) , through the stylistic - formational segments of the prose of Macedonian realism.

Key words: Kalesh Angja, semiology, character, the signification of the character, realism

INTRODUCTION

Determining the character Kalesh Angja in the category of characters - referents / historical, allegorical provides him with a broad communication with the reader, if we refer to the realization that the folk song about Kalesh Angja is actually the motive template of the text by Stale Popov. The motive is the resistance of the kidnapped young girl who does not want to be Turkified, does not want to change her Christian faith. Roland Bard also calls such phenomena a "real effect". The young and beautiful Angja is kidnapped and should be Turkified, but she bravely resists. Thus, the character Kalesh Angja is built along the axis: kidnapping, resistance, liberation (victory), without surprises, twists. The character Kalesh Angja is determined as a "historical or allegorical character": there is a historical contextualization of the story, the event happened, the time and space are the Ottoman rule in Macedonia (Mariovo). In Stale Popov's text, a historical moment indirectly related to the character Kalesh Angja is the delivery of the letter from Suljo-aga to the Padishah in Istanbul about the Mariovites and the Mariovite rebellion. We can simultaneously include the character Kalesh Angja in several of the three categories defined by Amon (characters - referents, characters - deictics, characters - anaphors), thanks to the functional polyvalence of each unit: The character Kalesh Angja in relation to Migar (Mithras) is positioned as a character - deictic (with the dialogue he leads with her, full of awareness, arguments, warnings, indications, conclusions, he literally takes the position of Socrates' interlocutors - through the dialogue led by Kalesh Angja and Migar, Migar comes to the truth). The deictic qualifications are further argued by the fact: the character Kalesh Angja is the communicator of a code, rules established in the collective cultural memory (Christianity, Islam) applied by the writer, and well known and adopted by the reader.

THE CHARACTER'S MEANING

According to Amon , "character, as a semiological concept, can first be defined as a double articulation of a morpheme, as a migratory morpheme, manipulated by a discontinuous signifier (a number of signs), which refers to a discontinuous signified (the meaning or value of the character), it will be defined by the network of relations of similarity, of opposition, of hierarchy and of subordination (its distribution) that contracts it on the plane of the signifier or signified, successively and/or

simultaneously with other characters and elements of the work in close contact (other characters from the same novel, from the same work) or in distant contact (in absentia / other characters of the same genus)." McDonald, Cohen, Greimas, Barthes, Todorov, Amon, 1996:243) Philip Amon continues, that ″as a discontinuous morpheme, the character is a unit of meaning, and yet we assume that this signified is sufficient for analysis and description. If we accept the initial hypothesis that the character in a novel is born only from units of meaning, that it is made of sentences that he or they utter about him, the character is therefore, the bearer of conversations and transformations of the narrative.″ (McDonald, Cohen, Greimas, Barthes, Todorov, Amon, 1996:244) Here, it seems important to underline that the "value" of a character (according to Saussure's terminology) is not formed only through repetition, accumulation or transformation from less definite to more definite, but the value of a character is also built through the perception of relations of opposition, through the relationship vis-à-vis other characters and expressions. First, we present the units of meaning that the omnipresent - omniscient narrator gives us about Kalesh Angja: the data we receive in this section provide Angja with a central position, which is impossible under normal conditions, according to the patriarchal nature of the community at that time. After the kidnapping of her brother, attention is turned to her, and these data participate in building the construction of the story and (through) the character Kalesh Angja. The references to family, relations with the environment, her beauty and hard work. But Angja is kidnapped by the Turks, just like her brother, before the eyes of their grandfather, and the data that follows relate to her indestructibility, the strength of her resistance, the methods and techniques that the kadi uses to Turkify Angja, because that is the only condition for her to become his anama. Old Aisha and her skill are completely useless, the Turkified Mitra ends her mission to win Angja with suicide - self-awareness (liberation). Angja's unbreakableness causes fear in the superstitious kadija, and in his helplessness he moves from caution to extreme cruelty, which again does not help him in his intention. At that moment, Angja is saved.

INFORMATION GIVEN TO US ABOUT KALESH ANJA THE OMNIPRESENT - OMNISCIENT STORYTELLER ↓
▪ cores
▪ work
▪ compassionate
▪ in love (has first love) / emotional maturity
▪ a free and peaceful childhood
▪ durable (silently endures all the abuse)
▪ beautiful
▪ smart
▪ sensitive
▪ shows knowledge and respect for tradition (the gunchet is upside down)
▪ possesses character and will
▪ brave
▪ protests (slams the kettle and basket off the ground)

If the realism of a character is measured by its signifier (semiological) resolution, then according to all traditional and critical reflections, but also normative theories, whose focus is the character, Angja is a "full-blooded" character. This is confirmed by the rich semiological label of the character, its portrayal. She is a smart, beautiful, hardworking, young girl, compassionate, sensitive, shows knowledge of tradition and its respect, brave, resilient, which in turn confirms the constancy of her character and will. In addition to the physical descriptions of the character Kalesh Angja, other characteristics are available that profile the character, the personality at the portrait level. The love feelings towards Stojan are proof of the emotional maturity of the character Kalesh Angja.

Information provided by other characters about Kalesh Angja :

And the data that we get about the character Kalesh Angja from the other characters refer to the enrichment of the character's etiquette. Determination, courage, constancy of character and the will to persevere are confirmed right at the beginning before the onslaught of all the bribery and luxury that the kadi offers. The confirmation of the character's attributes continues even when the methods change, when the luxury, silk and beautiful words are replaced by force and harassment, with their gradation provoking even stronger resistance, which will later culminate. Then, the character develops and builds the story, the resistance of the individual is the reason for the collective's attack, revenge on him. The conflict is identified on two levels, the first Angja: the kadi, and the second kadi: the Mariovtsi. In both cases, it is about the defense of freedom - being. If, however, the conflict is further generalized, both can be placed in the space of the conflict between Islam and Christianity. (Popov.S, 2017: 28, 29, 32,33, 66, 67, 70 - 76, 81, 82, 84, 89 - 91)

INFORMATION THAT OTHER CHARACTERS GIVE US ABOUT KALEŠ ANĐA ↓
▪ the judge is very polite (flower, strawberry, cherry - but very heavy)
▪ mute, not saying anything – silent
▪ proud (gnashes her teeth when insulted by the Anami)
▪ sorceress, witch
▪ everything listens and works
▪ crying

And these qualifiers that the other characters give us for the character Kalesh Angja can mainly be divided into two groups: they give the eyes with which the character is qualified: flower, strawberry, cherry - but very heavy; sorceress, witch and data that tell us about what the character does: mute, does not say anything - is silent, listens to everything and works, grinds her teeth when insulted by the anams (proud), cries. And the data that we get about the character's physical appearance are functional in two directions: beauty (beauty in itself is tragic in literature), youth, a well-developed and well-built body, are the direct cause of the abduction, that is, the reason for the efforts of the kadi to Turkify her caused by his irrepressible desire to make her his anam. And the data that refer to what the character does, are in the function of expressing and confirming the resistance. As we have already said, the second direction moves in the area of resistance, the profiling of the main struggle of the character (Christian: Muslim) also leaves physical, realistic, visible traces. The portrayal of the character is also enriched with detail. (Popov.S, 2017: 28,50)

HER PHYSICAL APPEARANCE ↓
▪ beautiful
▪ carriage
▪ neatly
▪ a sad person (dulled by fate)
▪ young girl (like dew)
▪ well-developed body
▪ darkened black eyes (apparently from a long cry)

(Popov.S, 2017: 69, 70-77, 78-82, 87-90)

The data that testify to the moral strength of the character Kalesh Angja actually refer to the built and fully confirmed mental structure. At first, the reactions are awakened by the senses: the visualization of the wire, the velvet, the golden buckles and buttons complemented by the smell of tos are the first signals that even more strongly strengthen the decision (not to become Turkic); there is an opposition between the foreign (unknown, Muslim) and the own (known, Christian) first through sensory reactions. This then immediately receives psychological confirmation, and this actually means confirmation of the decision not to become Turkic, not to accept the Muslim faith. (Popov.S, 2017:87-90, 158,159)

HER MORAL STRENGTH ↓
▪ disgust towards the luxury offered
▪ He gives his head, but he doesn't change his faith
▪ rebukes Migar=Mithra / silk is gold, velvet = trash: faith and freedom
▪ attitudes about women's dignity and love
▪ hard millet / resistance lasts a year and a half
▪ spits in the face of the judge
▪ determined to die, and not push herself
▪ I was born a cowgirl - I will die a cowgirl
▪ for the soul
▪ is not ignorant of religious matters
▪ consistency (repeats the answer)

What the character Kalesh Angja continually repeats, and confirmed as resistance, as a defense of Christianity: she gives her head, she does not change her faith; I was born a cowgirl - I will die a cowgirl; determined to die, not to be Turkified; silk is gold, velvet = garbage in relation to faith and freedom even functions at the level of maxims, i.e. units of the code in relation to which the actions of the character Kalesh Angja gain credibility as reliable. It can even be said that these maxims in the Macedonian collective memory, due to the known historical circumstances (disputed national identity, long slavery) have been elevated to the level of apodictic statements, so we encounter them as wisdom or proverbs in wide literary application. Let us just mention that the path to this text by Stale Popov of maxims is precisely from folk art, the song about Kalesh Angja. Thus, the character Kalesh Angja is representative of the stoicism and defiance of the Macedonian woman (= Cveta - Macedonian Bloody Wedding by V. Chernodrinski and her line: "I died, but I did not become a Turk") in defense of her own faith and identity; in defense of dignity, honor, family, love = herself; in defense of her own existence; in defense of everything that she (the woman is) = faith, dignity, honor, family, love. Andonovski places the realism of Stale Popov in the second type of realism, which appears "as a model of narration in which the discourse itself builds a meta-linguistic structure that has the function of persuasive discourse, i.e. a discourse in relation to which actions are motivated." (Andonovski, 1997: 77). According to Andonovski, the characteristics of such realism would be "a high degree of artificial probability, that is, intratextual motivation ... where folk sayings (sentences) or customs play the role of a discourse in relation to which the actions of the characters are verified as credible or unreliable, as acceptable or as those that should be sanctioned." (Andonovski, 1997: 77). The character Kalesh Angja carries out his actions according to the clearly established rules of the community: to preserve the faith and defend personal honor.

CONCLUSION AND RECOMMENDATIONS

The paper primarily offers a description of the character Kalesh Angja on a semiological level, using the well-known techniques of the semiology of the character. Semiology left significant traces in the creation of narratological analytical techniques and initiated the development of narratology (the theory

of prose), which has never been free from its fruitful influence. However, semiology has had the greatest influence on the development of narrative theories precisely on the level of the character, because the character as a narrative perspective of the text can most easily be identified with the traditional semiological concept of the sign. The next part, which will be published as the second part of this paper (its continuation), will attempt to round off the elaboration of the semiological status of the character Kalesh Angja, with an emphasis on the descriptive levels of narration and the signifier of the character.

This will mean an attempt to build a semiological status of the character in the Macedonian realist novel, to name the role of stylistic formation in building the character, as well as to confirm the applicability of the semiological concept, primarily of Philip Amon (Todorov, Bremon, Eco, Kristeva, as well as some Macedonian semiological approaches - Venko Andonovski, Atanas Vangelov).

A recommendation and challenge for new research is the direction towards the analysis of characters from different stylistic formations: in addition to realism, also in modernism and postmodernism in Macedonian prose, which should result in naming the differences in the semiological status of the characters, depending on which stylistic formation they belong to. The aim of the analysis is to confirm the specificity of a semiology of the character and to underline the differences that arise in relation to the historical and sociological (realism), psychological and psychoanalytic (modernism) and the quotational pseudo-historical and pseudo-sociological approach to the character (postmodernism).

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