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THE GLORIFICATION OF THE CYCLICAL LIFE FORM
(Remembrance of Gjore: Seven Returns to the Aspen Motif)

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Abstract

This paper provides an analysis of the eight-verse poem 'Remembrance of Gjore' by Blaže Koneski, through the semantic interpretation of the symbols. We compare Koneski 's poem with the poem "Seven Returns to the Aspen Motif" by Gane Todorovski, in order to present the main message about the cyclical confirmation of life, about its eternal duration, understood through the mystical - religious concept. Both poetic texts represent significant foundations in the further creation of Macedonian modern poetry.

Key words: symbols, tree, aspen, apple tree, cyclic life cycle

1. Verses

IN MEMORY OF GJORE
Gjore is dead.
It's been a year.

The apple tree in his yard deserted
whispers to itself:
"I must hold on for two or three more days."
not to bloom
of sorrow for him
Then the spring will crush me. (Koneski 1981:273) .

SEVEN RETURNS TO THE ASPEN MOTIF

1.
Green eyelids sleepless.
Green, no waviness
It is lovely in the middle of a field
in the middle of a filed, dream starving.

2.
Its figure is a greenness of butterflies
captivated forever in a cherry vertical.

3.
Lusting for peace, wanders restlessly,
trembling as it is stands, peering into the clouds,
it follows the road, mourns for the nomads
and it freezes when the mid-summer winds sweat.

4.
Does it suffer from insomnia, does she shake in fear
sinful - transgressed heifer infatuated?

5.
Was it baptized by me, I would baptize it with anxiety,
unrest-restlessness-, non-native Polish highlands.

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If I were a vespers, its trembling would be bristle
the trembling, an image of fearful solitude.

6.
What a scarecrow it is, it will show you itself
Always twinkling: Morning, Midday, Eve.

7.
The birds are envied
nests that silk in it,
envied for the sleep, childbirth, and rest,
Insomnia. A barren. Green anxiety.

(Vangelov 1993:48-49) (Verse translation by assistant professor Vesna Milevska, PhD)

This short, only eight verses composed poetic text by Koneski - "Remembrance of Gjore", can rightfully be qualified as a virtuoso poetic expression. The semantic meaning of the text is multifaceted and here is presented an attempt to make the analysis as comprehensive as possible, that is, to finally reach the main message addressed to the recipient. It is about a tree - an apple tree, to which both anthropomorphic and dendromorphic features are implied. Here immediately comes to mind the aspen of Gane Todorovski, which is also invested with more anthropomorphic than dendromorphic features. The anthropomorphic features of the apple tree are: it whispers, mourns the loss of Gjore and even tries not to bloom for at least a few more days, to endure because it is aware that it will beat the spring - it will bloom, as an inevitable phase in the physiology of every living plant (tree). In Koneski's apple tree, its anthropomorphic and dendromorphic features - the flowering - are contrasted.

And with Todorovski's aspen in Seven Returns to the aspen motif, significantly more anthropomorphic features are invested compared to dendromorphic ones (33%). In his respectable analysis of Gane Todorovski's poetic text, Atanas Vangelov even selects the anthropomorphic properties of physical (green, high) and spiritual (trenched, restless). (Vangelov, 1981:164) The aspen is aware of its barrenness, it trembles eternally in the middle of the field, it is a high tree, green and personal, a mute tree, unborn, restless and sleepless, a timid tree, similar to nothing and itself similar in the wooden civilization. (Vangelov, 1981:167)

2. The semantics of symbols

The tree according to the Dictionary of Symbols „is one of the richest and most widespread symbolic themes. Just the bibliography for it would make a whole book. Mircea Eliade singles out seven different interpretations (ELIT: 230-231), which he does not consider exhaustive, but which are arranged around the idea of a living Cosmos that is in constant regeneration" (Chevalier, Gerbran,2005:261)

Basically the tree is the symbol of life, because it develops continuously and its growth towards the sky is associated with the symbolism of vertical: Leonardo Da Vinci's tree. The tree is a symbol of cyclical character of cosmic evolution as well, approval of cyclical character of life through death and bearing again and again. The common symbolism of the tree includes the following explanation: its roots are deep into the ground and its branches strive towards the sky in a way that symbolizes the relationship, representing the symbol of the relations between the ground and the sky. There is an apple tree into the text that belongs to the deciduous plants and which is an immanent confirmation for that cycle through falling of the leaves and growing

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up new ones again each year. Thus, „it possesses the central character to the extent that the Tree of the world is a synonym for the Axis of the world." (Chevalier; Gerbrand 2005 : 262).

And the Christian tradition confirms the relation between the tree of life and the divine phenomenon. The analogy directs to continuation of the tree of the first testament, the tree of life in the „Book of Genesis" and the tree of the cross or the tree of the new testament, which regenerates the man. (Chevalier; Gerbrand 2005 : 263).

The cross which is erected on a mountain in the centre of the world entirely lengthens the ancient image of cosmic tree or the tree of the world. In the Christian iconography, the images of cross with leaves or tree-cross are frequent, where by separation of the first two branches we can identify the symbolism of the fairy and its graphic diagram of Y or of the singleness and doubleness. To the final extent, it's Christ himself, who according to metonymy becomes the tree of the world, a scale. (Chevalier; Gerbrand 2005 : 262). Path to immortality and eternal life.

The apple or apple-tree precisely, the subject of our semantic analysis has a multiple symbolic function. In the literature we can notice the bone of contention which Paris gave away, the golden apples in the gardens of the Hesperides, the apple that Adam and Eve tasted, the apple in song of songs and according to Origen it represents the fertility of the word of God. In our context the most important is the fact that it presents the means of knowledge, which is the fruitage of the tree of life, but it is also the fruitage of the tree in recognizing the good and the evil.

Death, according to the interpretation in the Dictionary of Symbols, signifies the absolute end of something positive: a human being, an animal, a plant, a friendship, an alliance, peace, an era. As a symbol, death represents the transient and destructive aspect of existence, that which disappears in the inevitable development of things, but it is also associated with the symbolism of the earth. On the other hand, every initiation is connected to the phase of death, before entering into new life. Nevertheless, the mystery of death is traditionally felt as a difficulty and is portrayed as frightening. It is interpreted as a resistance to change and to the unknown form of existence, rather than a fear of disappearing into nothingness. (Chevalier, Gheerbrant,2005:933)

The flower is a generative organ from which seed and fruit are formed, and according to the physiology of plants, it provides the reproductive state or continues life-giving birth to fruit. According to medieval symbolism" in a deep Christian sense, the flower signifies the hope of resurrection, symbolizing eternal spring and heavenly joy" (Petkanova, 2000:120)

3. The Message as a Summary

The poetic text of Todorovski is organized into a seven-part verbal structure, and the number seven, according to what Cassirer states in Greek mythology, has acquired a mystical-religious character. The number seven is associated with the goddess Athena, a virgin without a mother, unique, eternal, constant, immovable, equal to herself, and different from everything else. (Cassirer, 1972:7)

In Koneski's poetic text, the verbal material is organized into eight verses, and the number eight always represents cosmic balance. This is the number of the main cardinal directions along with the secondary ones (Chevalier, Gheerbrant, 2005:737). Further interpretations of the symbol of the number eight suggest that the eighth day, which comes after the six days of creation and the Sabbath, is a symbol of resurrection and transformation, heralding the future eternal era. It signifies not only Christ';s resurrection but also human

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resurrection. If the number seven is primarily associated with the Old Testament, then eight belongs to the New. It foretells the bliss of the coming age in a different world (Chevalier, Gheerbrant,2005:739). We could add, in support of this context, that the mathematical symbol for infinity is a horizontal eight.

In the poetic text Seven Returns, Atanas Vangelov places the motif of the aspen in the following context: it is not an expression and verbal articulation of ideal life forms, which are tragic precisely because they do not undergo multiplication since they are unique and unrepeatable, similar to themselves and thus unreal, but a metaphor of death-final and irrevocable-so opposed to a real fact in the mystical-religious understanding of the world.

This consciousness, which constructs the image of life's inexhaustibility through the permanence of the birth-death cycle, now confronts the eternally elevated vertical, with the eternity of life. That it is not eternal life but the eternal renewal of life that affirms the meaning of life-a series of testimonies cited by Eliade from the history of the mystical-religious tradition of human civilization attests to this. (Microreading, 1993:59) Vangelov further refers to the fact that Eliade points out that Alexander the Great, during his conquests in India, expressed amazement at how people could seek a means for eternal life rather than a means for rejuvenation. And, according to Eliade, rejuvenation is nothing other than renewal. Ultimately, this can be understood as a way of returning to the initial state, that is, confirmation of the cyclical course of life. (Eliade, 1975:252)

Both poetic texts by Koneski and Todorovski, from different aspects (confirmation and negation) are nothing more than an awareness of the cyclical nature of life, through the three phases of birth-maturation-death, i.e. confirmation of the eternity of life through the eternal cycle of renewal.

On the one hand, the aspen is petrified, eternally elevated in a lofty vertical because it is barren and thus as if punished with eternal life, which on the other hand excludes it from the tree hierarchy, and Koneski's apple tree is confirmation that with the arrival of spring and blossoming, the life cycle continues.

All in all, the two poetic texts, the most comprehensive in Macedonian poetry, confirm the eternity of life, its constant renewal, but also the presence of eternal effort and human non-surrender.

These two poetic texts are in a true sense crucial for the development of Macedonian contemporary poetry.

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