

Title of the Lecture (14.01.2022):

“The Identity of the Writer between History and Fiction”

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1. *Introducing premises:* Interpretative syncretism gives the possibility of freedom of selection of methods and their epistemological tools, in order to understand the structure of a poem and to explain its impact in the process of reception. It could be defined as a kind of trans-method. This trans-method is sensitive to both, internal and external links of the poem: cultural, historical, psychological, philosophical, mythopoetic, and linguistic. Art meets reality and goes beyond it, producing a transesthetic, intertextual and intercultural performance of interpretation. So, it is possible to speak about a method, a hybrid and a trans method, because interpretative syncretism can be used as a pattern or even a ritual. In that context, I created the concept of *moderate syncretism*, that means the functional coalition of interpretative strategies.

2. *In the second part of the lecture,* a short summary of the theory of interpretative syncretism was presented, following few basic aspects: - a map of dominant critical methods of the 20th century; - accumulation and evolution of the critical methods and their interpretative implementation, particularly related to literary texts; - transformation of the endless pluralism of critical methods to a focused dialogue; - replacing the eclecticism which accumulates different styles with syncretism which connects diverse strategies, worlds and memories, and might have discrete, but efficient influence on the readers; - the role of writing, reading, performing and interpreting poetry as an act of art and speech therapy; - proving that interpretative syncretism is a coalition and not a correction of existing strategies; - showing that interpretative syncretism is based on the rich heritage of critical methods.

3. *The third, applicative part of the lecture,* intended to show the benefits of the syncretic interpretation, its scientific legitimacy and efficacy. The starting point was that the act of creation and the act of interpretation are both complementary when creative. The freedom of interpretation is adequate to the creative freedom of the work of art. In contrast to the theory of the linear, isolated and parallel existence of several different methods, syncretic interpretation promotes shared places of diverse critical matrices. The optional pattern of interpretative syncretism was examined in the poem “Prince Marko’s Church’ by Blaže Koneski”. Poetry is suitable for the expression of archetypal (collective memory) and (un)conscious psychic contents (personal memory). The narrativity of this poem is intertextually linked to the Macedonian folk legend of King Marko and to the *Biblical* narrative of the Weeping of Rachel. Koneski’s poem poses many questions and evokes a lot of ethical dilemmas concerning

death and God, sin and forgiveness, confession and catharsis, and ultimately, the very sense of creation, i.e. making good and evil.

4. *Finally*, out of this strictly poetic context, the question of the *economy of evil and good* is extremely interesting. It demystifies the idea of the genesis and ethics of evil, followed by a traumatic human memory. This is the ambivalent phenomenon of evil and good, coexisting at the same time: Macedonian language has a specific term uniting the two words, like “evilgood” (zlodobro). This Koneski’s poem, with its narrative, dramatic and liturgic structure, faces us with the paradoxical sense of many cultural legacies. The essential dilemma is - how to do a monumental Good while making minimal evil (sacrifices of the others). Is there evidence of absolute Good throughout human history? Can we change the course of history? Where are the limits of humanity? Some answers are absent, but still current and relevant (scientifically and artistically), just like the answer given implicitly in Koneski's poems about the legendary King Marko (historical and mythical figure of memory).

Keywords: interpretative syncretism, coalition of critical methods, literary hermeneutics, poetry, art therapy, economy of evil, evilgood, Blaže Koneski.

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Kulavkova, K. (2016). “A Transaesthetic Interpretation of ‘Pamięć nareszcie’ / ‘Memory at Last’ by Wisława Szymborska”, *COLLOQUIA HUMANISTICA*, vol. 5 (2016).
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<https://ispan.waw.pl/journals/index.php/sm/article/download/sm.1592/4425>

PS.

In addition, you can publish the translated poem by Blaže Koneski:

Prince Marko's Church

“For his sins, for the seventy children that died when he was building the fortress,
Prince Marko built seventy churches.” (Macedonian folk tale)

I built a church in a hidden place
To stand for many years alone
To speak of me to the future
You'll find no gold or silver here
Only the chill half-light
Of sorrow
When I first crossed the threshold into the church porch
The stones echoed, groaning under my steps
I stopped short -
Silence ran black through my veins
Two saints, on either side of the church doors
With fearful faces
Their hands outstretched

Warned me to go no further
But I went on, eagerly
As if to a tryst with myself
Until under the dome
I looked around
And the walls stirred -
Vague shapes, shrouded in half-light
Were waiting for me
Advanced on me, silent, threatening
Faces, hideously suffering
Dark warriors with crossed spears and swords
Mourners at a death bed,
Bodies pierced by spears, at the point of death
Writhing in final agony
Children lost in the crowd
With palm-branches in their hands
I went on, in a trance
The whole crowd pressed about me
Tied me into knot after knot of nightmare
Followed me silently, expecting something
'Speak', I said
But my voice broke the silence of the dome
And left me alone with my guilt
For they withdrew, noiselessly
And hid in the walls again
I stopped in front of the altar as if to pray
Yet still unhumiliated
And then, clearly, I heard a woman's lament
From the dome
Rachel, her arms flung up in despair
Wringing her hands
Weeping for her children who are not
Wailing her grief to the world
I was numbed, I left the church
I walked away
My legs turned to pillars as I went
As if I were vaulted with a dome
As if I bore within me the chill emptiness of the church
I know that now, always
The black shapes in my dark are silent
There is no escape, no forgiveness, no memorial
I shout 'Light up the lamps'
But I am a spent fire, a hearth of scattered ashes
I walk on -
I shall bear the church to my grave.

(Poem translated by Andrew HARVEY & Anne PENNINGTON)