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## **The Imperative of Truth in Kosta Racin's "White Dawns"**

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This text analyzes the significance of the poetry collection White Dawns of Kosta Solev Racin from the aspect of the concept of truth, as it is defined by the famous Russian philosopher Pavel Florenski. The text also covers issues of social justice, social inequality, and the effects of Racin's socially engaged songs.

Keywords: Racin, poetry, truth, social justice, collective memory.

Art is always on the side of truth.

In the book "The Pillar and Ground of the Truth", the famous Russian philosopher Pavel Florensky explains the term truth as: "something so full of everything that it contains everything, and therefore it is only conditionally, partially, symbolically expressed by its name." (Florenski, p. 17) The etymological meaning of the Russian word "истина" (truth) connects the linguists with the verb est (to be), in who's understanding the concept of the absolute reality is embedded. According to Florensky, the word "truth" denotes absolute self-identity and, consequently, self-equality, accuracy, originality "(Florenski, p. 17). Understanding the word" truth "in most Slavic languages is related to: bit, essence, being, something real, realistic, real existing. An in-depth interpretation of the etymology of the verb est (in the Sanskrit asmi, asti, in the Old Slavic esmium, esti, Greek esmises, Latin est) leads us to the root of the word, which in the earliest stage signified breathing, and breathing has always been considered as "The main sign and even the very essence of life." (Florenski, p. 18). Therefore, the Russian content of the term truth means: "true - it is a state of existence," which is temporarily determined and valorizes time

as a form of leakage of phenomena: "there is - means to say: in time. " Ever since the time of Heraclitus, the motto is known that "everything flows, nothing stands still" or, as Florensky says: everything flows, so the very essence of reality, of life is in their leaking, ie. in some metaphysical forgetting. In these modern times when the world is "open" in the sense in which each individual can recreate through his own interpretation (the postmodern contributed especially to the reinterpretation of the "great truths"), it is more than clear that the history of mankind is facing a crisis of the truth. The rise of superior technology in contemporary societies is only one of the reasons for the creation of visual saturation and intellectual saturation, which makes the individual less and less capable of essentially thinking about one's own identity, tradition, history and culture. Therefore, today we are witnessing the fact that mankind is much more confronted with the problem of forgetting than remembering. In this context, the remark by Umberto Eco is interesting, according to which: "societies have always relied on remembering, starting from the oldest man in the tribe, sitting in the evening under the tree, telling the stories about the heroic feats of his ancestors. Thus, he transferred the legends of the younger generations, and thus the group kept its identity. Every civilization reveals its identity when a great poet sings its basic myth. If, in some cases, a part of the collective memory is erased through the act of censorship, then society inevitably faces a crisis of identity." (Eco) Hence, if on the one hand the danger of forgetting power is observed, however, individuals, societies and cultures, there is an indispensable need to guard what is "not forgotten, for that which cannot be forgotten, that abides through time as it flows." (Florenski, p.19). Such considerations emphasize the historical role of the individual and collective memory, which not only ointment to understand the cultural heritage, but also convey the contemporary idea of the importance and influence of memory in the understanding and interpretation of certain social and cultural phenomena. Exactly such cultural phenomenon in contemporary Macedonian literature and culture is the appearance of the poetic anthology "White Dawns" ("Beli mugri") by Kosta Solev Racin. At the beginning of December 1939, when the anthology of twelve songs with social, patriotic and philosophical-reflective motives was published, few could have assumed that it, along with the capital's collection of Miladinov brothers, would become the most influential poetic book in contemporary Macedonian literature and culture. Accordingly, the logical question that arises is: How did it become so popular? According to us, among other things, it is because of

the attitude towards the truth. In the period between the two World Wars in the Macedonian literary production, the strong influence of the oral tradition is still felt, which is also the case with the White Dawns by Racin, but with one significant difference, which is elevated at a "higher" stylish and aesthetic level:

“I went out yesterday, I walked through  
that green mountain  
underneath the high beech  
on the carpet made from wide shadows.” (“Elegy for you”)

With the suggestiveness of the poetic language, specific melody and soundness, the lexical wealth and colorfulness of poetry paintings “White Dawns” presents "real" and "authentic" poetry in Macedonian language and as such it is recognized and accepted by the wide reading audience. Racin's progressive and deeply humanistic ideas come to a full expression in this creative phase, where in the existential framework of his poems there are not only the images of the heavy sufferings of the workers and the tobacco gatherers, but also in the majority of verses philosophers and psychologists are present as a reflection of the deep traumas due to the disrespect of the basic human rights and freedoms:

“On cold scales with bronze they weigh it-  
but can they gauge its weight-  
our tobacco, our troubles,  
our salty sweat!” (“The Tobaccogatherers”)

“And who divided, and who divided  
Man, from man with a wall?  
And who made, who made  
One a slave to another!” (“Elegy for you”)

Although it is obvious that the social lyrics in “White Dawns” has an engaging voice, Racin is a unique poet who manages to create a natural symbiosis between the aesthetic and idolatrous or complete effect of the esthetization of the ideological. However, in these poems, Racin is perceived as: visionary, altruist and revolutionary:

“Heart fights the hoop  
the red flag shines bright,

as the heart that opens  
Wide wide open –  
To embrace the whole world!" ("Migrant")

The issue of social justice is present in topics related to poverty and social inequality. In part of the songs, Racine seriously detects the causes and serious consequences of having social differentiation on someone's opportunities for personal growth and opportunities in life.

Racine's socially engaging songs break down the romantic myth. In them, the oppressed (diggers, workers, etc.) are portrayed as a separate group of society, which is treated as an object of the social climate and which is in a constant process of social marginalization and exploitation. In this sense, their fateful predestination leads to fatalism. The laborers, of Racine, are seen as a collective whose fate from birth is shaped by specific socio-economic factors, which simultaneously have a direct impact on their lives in the socially structured world.

"Be born as a man – live as a slave  
Be born as a man – die as a brute,  
Whole life working as a brute  
for others' belongings.

For the white palaces of others  
dig your own black graves!" ("Days")

The perception of poverty, disadvantaged people and other socially sensitive categories in Racine's poetry draws its vital energy precisely from the mimetic relation to reality or, as Gyurcinov says, Racine's poetry is "a powerful and undeniable human testimony." (Gyurcinov: 19) In that case, the criteria of credibility/uncertainty are promoted in key distinctive signs between the truth and the lie. If the trustworthiness is a "sense of truth", but also "acceptance of the pronounced statement as true, then under the criterion of truthfulness, the Russian philosopher Serapion Mashkin writes:" a state of the spirit filled with truth, a state of complete pleasure, a joy in which there is no doubt that the stated situation corresponds to the true reality. Such a condition can be reached by judging a familiar condition, called the measure of truth or its criterion."(Florensky: 22) In this regard, the verses of the "White Dawns"

capture a state of restlessness, dissatisfaction, but also a rebellion of the individual against the social injustices. They declare an authentic poetic voice that seeks to be heard, who openly and courageously sings about the problems of the little man in a dehumanized reality. Therefore, readers perceive the poetic images and ideas of 46 these songs as an undeniable fact, a factual state of the spirit, or a criterion for the truth. In their poetic language, the ideas about national and spiritual identity, the awakening of collective consciousness, as well as the strengthening of faith in the integrity of the individual are grounded. And if Viktor Shklovsky claimed that the text is composed of the same elements, from the same words that consist of his context, then White Dawns is a paradigmatic example of authentic hybridization between these two concepts. Perhaps, in these artistic qualities of Racin's poetry collection, our collective memory, with its entire apparatus selection, to this day recognizes a plausible and essential literary achievement or cultural canon of truth!

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