Vasil Ijioski is surely one of the leading figures of modern Macedonian literature. Born in Krusevo in 1902, he was writing in Macedonian sixteen years before the official codification of the literary language in 1914. His first play, Begalka (The Runaway Bride), published in 1928 under the title Lente Kumanovo (Lente of Kumanovo), was one of the earliest literary works written in modern Macedonian and has become a classic of the Macedonian stage. Examples from the works of Ijioski, along with those of Marko Cepenkov, Risto Krle and Stale Popov, constitute those most often cited in Blače Konški's authoritative grammar of literary Macedonian. In view of Ijioski's important position in Macedonian literature, any new work by him is worthy of attention.

Ijioski's newest play, Svadba (Wedding), like his first drama, is a story of young people who want to marry for love rather than according to their parents' wishes. While Begalka is set in the Turkish period of the nineteenth and early twentieth centuries, as are all of Ijioski's early plays, Svadba takes place in the 1930s. This is probably part of the reason why its dialogue has a more modern, urban sound than the more old-fashioned, folksy character of the speech of his earlier plays. The plot revolves around Stefe, the son of Kozarko, a nouveau riche merchant, and Zlata, the daughter of the old, established merchant Tufare, who has fallen on hard times and become Kozarko's debtor. Zlata is in love with the poor painter Darko, and Stefe is in love with the poor seamstress Cveta. The girls are childhood friends, and the young men are comrades. Using his financial leverage, Kozarko forces Tufare to make Zlata agree to marry Stefe while he simultaneously breaks up the relationship between Stefe and Cveta. Wives, friends, neighbors, Serbian officials and other characters contribute to the plot, and there are obvious political overtones relating both to Macedonian nationalism and to class struggle, clearly expressed in the dialogue. In the end Kozarko is foiled and the others are happy.

Ijioski's use of language is particularly interesting, but the effect would be almost impossible to translate adequately, since it is so specific to the linguistic environment of Yugoslavia. The Serbs speak Serbian and the Macedonians speak Macedonian, although they attempt to speak Serbian to the Serbian official when they are flattering him or being intimidated by him. The fractured Macedonian of the old Turkish bey and the modern vocabulary sometimes used by the young people also contribute to the total effect of the language.

Another important factor in Svadba, as in Begalka, is Ijioski's use of folk songs. Various characters sing folk songs appropriate to different moments in the play, and these songs constitute an integral part of the identification of characters and emotions. The songs that Ijioski has included in Svadba are so well known to Macedonian audiences that simply playing their tunes is enough to evoke the appropriate response.

Thus Ijioski's newest play constitutes a significant contribution to a growing young literature. It is a very specifically Macedonian play. It represents an interesting development in the course of Ijioski's work, and in it can be seen both continuity and change in relation to his writing.

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