

# CHAPTER 5





## LITERATURE AND CULTURAL HERITAGE

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**Summary:** Literature as a cultural heritage can shape societies and individuals and create cohesion. Immaterial and material evidence of the past creates identity and meaning. They connect, form a point of reference in space and time and, according to UNESCO, have a universal value for all of humanity. However, cultural heritage also separates. Nations differentiate themselves with their heritage and mark differences to neighboring nation. Yet, neither societies nor their cultural heritage is static. They are in constant change. Every generation creates memories. The present flows into every image that emerges of the past.

Literature as a medium also plays a major role in promoting cultural heritage. In their works, the authors reveal new worlds to the reader and introduce him to new cultures. This paper offers two different perspectives following the same conclusion, by presenting examples from novels by renowned authors such as Kazuo Ishiguro and Hanif Kureishi, as well as travelogues by German-language authors, that feature significant cultural heritage monuments, showing the cultural differences between Eastern and Western cultures, exploring the tensions and conflicts that arise from the clash of cultural values.

**Key words:** *literature, culture, cultural monuments, travelogue, identity.*

## 1. INTRODUCTION

In the British novels of Kazuo Ishiguro and Hanif Kureishi, Eastern culture is often depicted with nuance and complexity. Both authors explore the experiences of characters that have Eastern heritage but live in a Western society, grappling with questions of identity, assimilation, and the clash of cultural values. They

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are renowned authors who have explored Eastern culture in their novels, offering unique perspectives on themes such as identity, assimilation, and the clash between Eastern and Western values. Kazuo Ishiguro and Hanif Kureishi, both acclaimed writers with Eastern heritage living in the West, incorporate Eastern influences into their Western writing in distinct ways.

Kazuo Ishiguro, who was born in Nagasaki, Japan, and moved to England at a young age, often infuses his works with a sense of Japanese aesthetics and themes. His writing style is marked by understatement, subtlety, and a focus on introspection, which can be traced back to traditional Japanese literature. Ishiguro's novels often explore themes of memory, identity, and the impact of history, which reflect a deep engagement with the complexities of Japanese culture and its influence on personal and collective narratives.

In Hanif Kureishi's writing, the Eastern influence is often seen through the lens of characters who have Eastern heritage but live in a Western society. Kureishi explores the tensions and conflicts that arise from the clash of cultural values and the complexities of navigating dual identities. His works often delve into themes of race, religion, and cultural belonging, shedding light on the challenges faced by individuals with Eastern backgrounds in a Western context.

As for the depiction of Eastern Europe by Western European authors, the discovery of Eastern Europe, which begins above all in former Enlightenment countries such as France and England, was intended on the one hand to confirm the "enlightenment progress" of Western parts of Europe, at the same time subsuming the eastern areas under the common name of "uncivilized backwardness". Countries with completely different types of government, social arrangements and religions - the Russian Empire, the Polish-Lithuanian Union, Habsburg Hungary and Bohemia, as well as the parts of Europe under the rule of the Ottoman Empire, which of course also includes the Balkans - were connected to each other and presented as a whole, marked by the same philosophical stamp of underdevelopment and attributed recognizable similarities in accordance with the same model of degree of development. Thus formulated the idea of Eastern Europe in the eighteenth century, in the nineteenth century it became widespread with the acceptance of the term "Eastern Europe", which already at the beginning of the twentieth century took root as a term denoting a naturally occurring geographical region of Europe, as a conglomerate of countries and peoples linked through essential similarities. During the twentieth century, under the influence of the conditions created by the "cold war", it was easy to forget that the division between Eastern and Western Europe was not a natural division of the continent, but a cultural construction, originally based on the philosophical principles of the Enlightenment. . Only after the fall of communism, it became possible again to observe each of the countries of the eastern part of Europe as a separate European state.

The Balkans, in the sense of a separate geographical, social and cultural entity, was “discovered” by European travelers only in the last years of the eighteenth century, with the realization that the European territories under the rule of the Ottoman Empire have a distinctive physiognomy of their own that deserves special attention, which will not be based on the perception that they are simply provinces of the Ottoman Empire or just archaeological sites. Until then, the Ottoman Empire was perceived as a whole in Europe and Asia.

In his book “Wild Europe. The Balkans through the Gaze of Western Travelers”, Bozidar Jezernik reveals what was the perception of the Balkans by Western European travelers and experts from the middle of the sixteenth to the late twentieth century. Many of these travelers considered the region part of Asia and accordingly sought to inform their contemporaries about its “exotic”, “foreign” and “primitive” customs. Researching over a thousand reports and comparing texts from a period spanning nearly 500 years, the author demonstrates that the very act of observing other people in their environment reflects the culture and mentality of the observer himself. From there, the impressions of the Balkans transmitted over the centuries from many aspects say much more about Western Europe than about the countries and peoples that travelers report about.

The West in general has never been ready to see the Balkans as it really is. Instead, the Western travelers have always sought characteristics that were clear, unambiguous and, above all, immutable, and this was hard to find (Jezernik, 2004: 27). They found Balkan geography too complicated, its ethnography too confusing, its history too complex and its politics too inexplicable. Thus, the images of the Western travelers’ accounts of the Balkans were not primarily descriptions of real people, but projections of their own nostalgia and sense of inadequacy. And as more books appeared, with their differences in focus and perspective, the picture became increasingly blurred.

Many authors were strongly convinced that the differences between Western European peoples were out of proportion to their similarities. But visitors to European Turkey entered a “new world,” finding there “a complete and striking change in the face of the country, the style of buildings and dress, the manner and general appearance of the inhabitants.” Travelers who crossed the Ottoman frontier in the nineteenth century or later went “not only from West to East, but from civilization to savagery, from freedom to tyranny”; they were entering “the field of the great battle between East and West – between barbarism and civilization.” (Jezernik, 2004: 31)

In the nineteenth and twentieth centuries, hundreds and hundreds of Western European travelers crossed the Balkans in all directions. But the visited countries and their people served only as a kind of mirror in which they saw them-

selves and noticed, first and foremost, how advanced and civilized they are. In this regard, we can state that there can be no Europe without the Balkans. Europeans have for centuries distinguished between members of “civilized society” on the one hand, and “primitives”, “barbarians” and “savages” on the other, in order to define themselves as civilized people. For this they needed their opposite, their other, and the Balkan people served them well for this purpose. In fact, it is difficult to imagine a more sharply defined other than the Balkan peoples. It seems as if they represent everything that was previously rejected by Western generations. On the contrary, they also embodied the combination that Julia Kristeva calls “disturbingly strange”, “the otherness of our ownness”, with which we do not know how to deal. In other words, they represented what Europeans were, but were no longer allowed to be (Kristeva, 2005).

Before the end of the eighteenth century, travel through the Balkans was mostly casual. Most travelers had some business in Istanbul or further east and traveled via the Balkans because there was no other safe route from western Europe to Asia Minor. In their travel reports, they noted what they happened to see and discovered along the way, emphasizing the strange, the unusual, and the picturesque. They wanted these accounts of their travels to delight and entertain their readers with detailed accounts of colorful discoveries and adventures.

From the end of the eighteenth century, travelers had another purpose. Some visited the Balkans out of curiosity, as tourists, but most came with a specific purpose: to study a certain country from a political, economic or military angle. They pursued their goals with a high degree of professional commitment, making precise observations, but even they were not always above prejudice, and the representation of the peoples of the Balkans as a “people of Antithesis” (Abbott, 1903) continued. Travel reports were written and published for the general public, who found nothing more boring than mere facts. Like modern journalists, these authors shaped public opinion, expressing the dominant tastes and prejudices of their time. Hence, in travelogues, the image of the Balkans was often seasoned with a dose of bias and prejudice.

Perceptions of the Balkans and its peoples have often been colored by the political sympathies of their authors and their readers. Thus, for example, German-language authors represented the Bosnian Serbs as conspirators who wanted to start the First World War. They mostly portrayed the Orthodox people negatively, and the Muslims positively, praising their discretion and restraint, nobility and dignity. It is also important to note that travelogues were not always the result of first-hand observation, but were often based on hearsay or second-hand information taken from older authors. A rather liberal attitude towards borrowing the works of other writers characterizes many of them.

Academician Aleksandar Matkovski about the travelogues up to the nineteenth century will rightly conclude that, although the travelogues did not have a precise idea of the borders of Macedonia and of the nationality of the inhabitants, not only from Macedonia, but also from the entire Balkans, their data are still important because they were eyewitnesses of the things they described, and they also left us information about what they thought of us and the other Balkan nations. And when the propaganda, nationalistic and ideological aspects of the travelogues are removed, the pure historical facts that are the most important for our history and that should be used remain (Matkovski, 1991).

## **2. The impact of historical events on personal and collective narratives**

Both Ishiguro and Kureishi also explore the impact of historical events on personal and collective narratives. Ishiguro's works often reflect on the aftermath of World War II and its influence on identity and memory, while Kureishi's novels touch upon the legacies of colonialism and the complexities of post-colonial societies. In Hanif Kureishi's works, such as "The Buddha of Suburbia" and "My Beautiful Laundrette", he delves into the experiences of characters who navigate the complexities of their East culture within a Western society. Kureishi's writing often explores the struggles and conflicts faced by individuals caught between two worlds, grappling with questions of identity and belonging. While Hanif Kureishi's novels primarily focus on the experiences of characters in multicultural London, there are instances where he mentions Indian cultural monuments, enriching the narrative with a sense of heritage and connection to the characters' Indian roots.

In "The Buddha of Suburbia", Kureishi vividly describes the Indian cultural landscape, including its monuments. The protagonist, Karim, explores his Indian heritage and encounters cultural landmarks that play a significant role in shaping his identity.

Western European travel writers present the Balkans and Macedonia in the nineteenth century, as well as until then, in their works in accordance with the development of the genre, first of all descriptively, without particularly involving in historical facts. The way of observing other peoples in their environment to the greatest extent still reflects the observer's own culture and mentality, so accordingly, the impressions about the Balkans say more about Western Europe than about the visited countries and peoples. In the travelogues of the nineteenth century, the empiricist way of documenting prevails. Travel writers describe above all the

structure of territories according to their demographic, geographic, ethnic and economic characteristics.

The influence of historical events on the representation of the East in travel writing begins with the twentieth century and the First World War. As Hermann Wendel explains, “as a result of the World War, things in the Balkans, which used to be very distant, have come so close to us that their field of vision has arbitrarily shifted. One rule only applies: here our friends, Bulgarians, Turks and, if necessary, Albanians, there our enemies, Serbs, Greeks and, just now, Romanians. But the smooth and clean division of the Balkan peoples into those at whom we must aim a machine gun and those with whom we may drink plum brandy dangerously leads to unhistorical thinking. We break out of the great historical context what seems politically valuable to us at the moment. And yet we only really understand the day-to-day events in the Balkans when we place them in the framework of the mighty world-historical process of which they are part phenomena and which is called the rise of southern Slavism” (Wendel, 1918: 11).

### **3. Cultural monuments mentioned through the novels and travelogues**

Hanif Kureishi and Kazuo Ishiguro, as renowned authors, have both depicted cultural monuments in their novels, offering insights into the significance of these landmarks and their impact on the characters and the broader narrative.

One of the most notable cultural monuments mentioned in the novel “The Buddha of Suburbia” by Kureishi, is the Jama Masjid, a grand mosque located in Delhi. Karim’s father, Haroon, takes him on a trip to India, and their visit to the Jama Masjid becomes a profound experience for Karim. The mosque represents the rich Islamic heritage of India and serves as a reminder of Karim’s connection to his Indian roots. Another cultural monument mentioned in the novel is the Taj Mahal. While Karim does not visit the Taj Mahal in person, it holds a symbolic significance in his journey of self-discovery. The Taj Mahal, with its breathtaking beauty and architectural splendor, represents a romanticized vision of India and serves as a symbol of love and longing. Kureishi also mentions the Red Fort, located in Old Delhi, which played a significant role in India’s history. The Red Fort’s majestic structure and historical importance reflect the depth of India’s cultural heritage and its impact on Karim’s understanding of his own identity. These Indian cultural monuments mentioned by Kureishi in “The Buddha of Suburbia” evoke a sense of history, beauty, and connection to Karim’s Indian heritage. They serve as powerful



symbols of cultural identity and become essential elements in the narrative, enriching the reader's experience and deepening the exploration of themes such as belonging, self-discovery, and the clash of cultures.

"The Buddha of Suburbia" follows the protagonist, Karim, a British-Indian teenager, as he navigates the multicultural landscape of London in the 1970s. Kureishi portrays the clash between East and West through Karim's experiences and his exploration of his Indian heritage. The novel examines the tension between cultural traditions and the desire for personal freedom and self-discovery.

Similarly, Kazuo Ishiguro's novels, such as "The Remains of the Day" and "Never Let Me Go", also explore East culture and its intersection with Western society. Ishiguro's writing often deals with themes of memory, loss, and the impact of historical events on personal identity.

In "The Remains of the Day", the protagonist, Stevens, is an English butler of Japanese descent. While the novel primarily focuses on Stevens' experiences in England, Ishiguro subtly explores his Japanese heritage and its influence on his character. The novel touches on the clash of values between East and West, as well as the impact of societal expectations on individual identity.

Ishiguro's "Never Let Me Go" introduces us to a dystopian world where clones are created for organ donation. Though the novel is set in a speculative future, it explores themes of humanity, ethics, and the value placed on life. Ishiguro's depiction of the clones' origins and their treatment raises questions about the commodification of life and the impact of scientific advancements on human identity.

Kazuo Ishiguro, known for his nuanced and introspective storytelling, has subtly incorporated Japanese cultural monuments into his novels, providing glimpses into the rich heritage and history of Japan. While his works primarily focus on characters and their personal journeys, these cultural landmarks add depth and authenticity to the narratives.

In "An Artist of the Floating World", Ishiguro explores post-World War II Japan through the eyes of the protagonist, Masuji Ono, an aging artist. While the novel does not explicitly mention specific cultural monuments, it alludes to the traditional Japanese art forms, such as ukiyo-e and Noh theater. These artistic traditions are considered cultural monuments themselves, representing Japan's historical and artistic legacy.

In "The Remains of the Day", Ishiguro subtly incorporates Japanese cultural references. The protagonist, Stevens, recalls his time working for Lord Darlington, an English aristocrat with an interest in Japanese culture. Lord Darlington's admiration for Japan is reflected in his collection of Japanese art and artifacts, including screens, ceramics, and tea sets. These items symbolize the appreciation of Japanese aesthetics and the influence of Japanese culture on the British elite.

during that period.

In Ishiguro's more recent novel, "Klara and the Sun", set in a futuristic society, the story takes place in a city that bears a resemblance to Tokyo. While the novel primarily explores themes of artificial intelligence and humanity, it subtly references Japanese cultural elements, such as the presence of cherry blossom trees and the significance of traditional tea ceremonies. These cultural markers provide a sense of place and evoke a Japanese ambiance within the futuristic setting.

Both Kureishi and Ishiguro provide nuanced portrayals of East culture in their novels. They delve into the complexities of identity, the clash between cultural traditions and Western influence, and the impact of historical events on individual lives. Through their storytelling, they shed light on the experiences of individuals navigating multiple cultural identities and the challenges they face in a multicultural world.

In Hanif Kureishi's works, cultural monuments often serve as symbols of heritage and identity. In "The Buddha of Suburbia", for example, the protagonist Karim's exploration of his Indian heritage is intertwined with his encounters with iconic cultural monuments. Kureishi vividly describes the bustling streets of London and the vibrant Indian markets and temples, which become significant settings that reflect Karim's journey of self-discovery and his connection to his cultural roots.

Kazuo Ishiguro's novels do not extensively mention specific Japanese monuments. However, there are references to cultural and historical aspects of Japan that are significant in his works. In "The Remains of the Day", the protagonist, Stevens, reflects on his memories of working at Darlington Hall, an English manor. While Stevens does not directly mention specific Japanese monuments, his recollections touch upon the influence of Lord Darlington's interest in Japanese culture. Lord Darlington was portrayed as a collector of Japanese art and artifacts, reflecting the fascination with Japanese aesthetics that was prevalent in Europe during the early 20th century. In "An Artist of the Floating World", the protagonist, Masuji Ono, is a retired painter who reflects on his life and artistic career in post-World War II Japan. The novel explores the impact of the war and the changing cultural landscape of Japan. While specific monuments are not mentioned, the novel delves into the cultural, artistic, and political shifts in Japan during this time period. It is important to note that while specific Japanese monuments may not be explicitly mentioned in Ishiguro's novels, his works often delve into broader themes of cultural identity, memory, and the impact of history on individuals. These themes provide a deeper exploration of Japanese culture and society, even if specific monuments are not focal points in his narratives. Similarly, Kazuo Ishiguro incorporates cultural monuments in his novels to evoke a sense of history and memory. In "The Remains of the Day", the grandeur of English stately homes,

such as Darlington Hall, serves as a cultural monument that represents the fading aristocratic tradition. The house becomes a symbol of a bygone era, reflecting the protagonist Stevens' dedication to his profession and the sacrifices he makes in the pursuit of perfection. In Ishiguro's "Never Let Me Go", Hailsham, a secluded boarding school, is depicted as a cultural monument of sorts. Hailsham holds a significant place in the lives of the characters, as it represents their formative years and the memories they cherish. The school becomes a symbol of innocence, but also hints at a darker purpose, as the true nature of the characters' existence is gradually revealed.

Regarding the cultural heritage sites in the German-speaking travelogues, unlike his predecessors who presented almost exclusively empirical data in their reports, Johann Georg von Hahn, German lawyer, historian and albanologist, Austrian consul in Ioannina and Syra, goes into the problems of the data obtained and tries to support them with historical evidence from relevant authors, drawing his own conclusions. He will convey his journey from Belgrade to Thessaloniki in 1858 in his work "Journey from Belgrade to Thessaloniki", which he will conduct at the behest of the Austrian Academy of Sciences, with the aim of studying the possibility of building a railway from Belgrade to Thessaloniki. This book, despite the empirical-descriptive approach characteristic of the style of the epoch, apart from containing rich statistical data on individual cities in Macedonia, also abounds with detailed descriptions of the Macedonian nature.

After the detailed geographical description of the Skopje basin, the information that the author will collect about Skopje is not of a topographical, but of a historical nature. Hahn will refer to Prokopios (Prokopios von Caesarea, 500-560) and Mannert (Konrad Mannert 1756-1834) to support his belief that Skopje was the capital of Justinian (Hahn, 1868: 106), which is also the specificity of this travel writer: as a historian. For Hahn, proof that Skopje was Justiniana Prima is the aqueduct built by Justinian to supply the city with running water. For the construction of the stone bridge, Hahn will not be able to collect relevant data, after which he himself will conclude that it was built by "some Italian master builder of the last two centuries". Kurshumli-an will leave an impression on the travel writer, whose construction he will describe in detail, adding that "the building is zakaf, i.e. it belongs to a modest Turkish estate, whose administrators think only of collecting the rent, without doing anything about the maintenance of the building" (Matkovski, 2000: 268-269). From the luxury goods in the newly built market, the author will conclude that Prilep is richer than the cities they had visited until then. The author will pay particular attention to the ancient drawings in the walls of "Marko Krале Grad", drawn on the walls of several caves, as well as to the partially well-preserved paintings in the ruins of a church, which Han will learn was built by Krале Marco's father. In the village of Varosh with 70 Bulgarian houses, which is located at the southern foot of the hill with the palace, the author found out from

the legends that the old city of Prilep was located, for which his testimony will be “in addition to several other old churches, some Byzantine capitals and remains of columns and a square pedestal, which serves as the altar of a ruined church in the middle of the village and bears a Greek inscription.” (Hahn, 1868: 176).

The travel writer Heinrich Bart, German explorer, historian, geographer and philologist, in his travelogue “Journey through the interior of European Turkey” from 1864 was particularly interested in the geography of Macedonia and with his own instruments he measured mountain peaks and made astronomical observations. He started from Russia, then via Rila he arrived in Bitola and described this city and its surroundings in detail, then continued south to Lerin, traveled along the valley of the river Bistrica, and then to Thessaloniki, where he ended his journey. His travel notes are very significant because of the detailed data he left, which he collected and recorded on the spot.

Bart presents a very positive picture of Bitola. On his first walk, he will be delighted by the beautiful view of the nearby mountain slope as it closes the valley of Dragor on the south side, and he will be overwhelmed by the magnificent barracks building there, as well as by the order and accuracy he will find everywhere. In fact, his initial goal in Bitola is to go to the English consulate to gather news about the country, where he will be accommodated by the consul himself who was in service, and from where he will be able to enjoy the beautiful view of Pelister.

### **View of Pelister from the English Consulate in Bitola**



**Figure 1.** Drawing by H. Barth (Barth, 1864: 235)

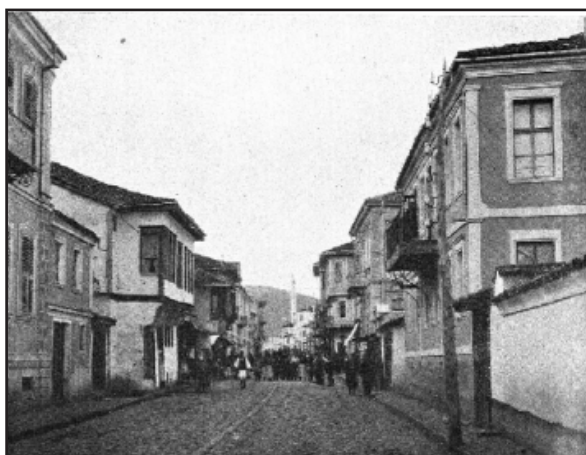
### **The building today that was once the English Consulate**



**Figure 2.** (Minovski, 2002)

Hugo Grothe, German politician and culturologist, scientist, geographer and orientalist, travels from Bitola to Ohrid, a trip that he made in the fall of 1902, and presents "in a revised, expanded and illustrated form" in his travelogue "Through Albania and Montenegro", which he believes will make this new representation more valuable than the previously published sketches (Grothe, 1913: 175).

### **The main street in Bitola**



**Figure 3.** (Grothe, 1913: 180)



### Ambient street “Shirok Sokak”



**Figure 4.** (Milošević, 2008)

In his travelogues, Hugo Grote includes many photographs of the beautiful landscapes he describes, as well as of the cities he visits. However, the photograph of the “South Slavic woman from the Bitola region” (Figure 5) is not accompanied by a description, despite her colorful costume, and no attempt is made to reveal her nationality.

### South Slavic woman from the Bitola area



**Figure 5.** (Goethe, 1913: 181)

Franz Theodor Doflein, a zoologist and member of the Macedonian Regional Studies Commission established in 1917, from his researches in 1917 and 1918 left an extraordinary scientific descriptive and documentary travelogue. His book "Macedonia. Experiences and observations of a natural scientist accompanying the German army" from 1921 also contains 296 photographs, drawings and other graphic attachments, mostly recorded and made by the author. A book that undoubtedly belongs among the most beautiful, most interesting books about Macedonia. The book is a unique documentation about Macedonia and Macedonian everyday life in the First World War.

### **Church in the Nerezi monastery complex near Skopje**



**Figure 6.** (Doflein, 1921)

Hermann Wendel's<sup>3</sup> travelogue published in 1920 under the title "From Marburg to Monastir. South Slavic journey" abounds with photographs of various Macedonian cities and their inhabitants. Apart from the historical overview and

<sup>3</sup> German publicist, journalist, historian and politician with a social democratic orientation; in German public circles, Wendel was considered the best-informed person in relation to South Slavic issues, and in general, he was considered the leading connoisseur of the recent history of the South Slavs among non-Slavic historians. He published a series of travelogues and treatises on the Slavs, as well as essays on individual cultural workers, writers, politicians and scientists. Thanks to his work, the German public could be thoroughly informed about the Yugoslav idea. As a writer of historical and journalistic works, Wendel was inclined to a literary style and wrote with journalistic clarity, but at the same time he sought to achieve a high degree of scientific objectivity and to use as wide a range of sources as possible. Although he was apologetic towards the Yugoslavs and the Yugoslav movement, Wendel still managed to maintain a high dose of objectivity and criticality.

the presentation of the geographical and economic characteristics, he expands his travelogue research with remarks about the national affiliation of the inhabitants and the influence of the various rulers on the Macedonian territory. While traveling through Ohrid, steps from the lake, inside the city, Wendel notices the Church of Saint Sophia. On the two-story building made of brick and cement, the Turks attached a minaret, and earlier under this arch echoed the sounds of the Orthodox rituals of the believers. In 1913, with Serbian help, the Christian god regained his old rights. Two years later, the Bulgarians placed the church "Saint Sophia" under their exarchy, and now it is again like after the end of the Second Balkan War. With the help of his unique style of description, Wendel, through the brief historical depiction of "Saint Sophia", illuminates in a very impressive way the influence of the church on the national consciousness of the local population.

### The Church of Saint Sophia in Ohrid



Figure 7. German construction newspaper – front page (Hofmann, 1921)



## **4. Cultural monuments into their novels to explore themes of identity, memory, and the passage of time**

Both authors masterfully write about cultural monuments into their novels to explore themes of identity, memory, and the passage of time. These landmarks serve as physical reminders of the characters' cultural heritage, while also representing larger societal and historical contexts. By incorporating cultural monuments, these authors create a tangible sense of place and history, allowing readers to immerse themselves in the rich tapestry of their stories. The monuments become more than just physical structures; they become vessels of meaning, reflecting the characters' journeys, cultural backgrounds, and the larger themes explored in the novels.

Kazuo Ishiguro, known for his introspective and melancholic narratives, often delves into the themes of memory, loss, and the search for personal and cultural identity. In his novels such as "The Remains of the Day" and "Never Let Me Go", Ishiguro portrays characters who are deeply influenced by their Eastern heritage, yet struggle to reconcile it with their Western surroundings. His characters often exhibit a sense of longing for their cultural roots and grapple with the tension between Eastern traditions and Western modernity.

In Hanif Kureishi's novels, Eastern culture is often described with a nuanced and multifaceted approach. Kureishi explores the experiences of characters who have Eastern heritage but live in a Western society, delving into their struggles with questions of identity, assimilation, and the clash of cultural values. Kureishi's novels, such as "The Buddha of Suburbia" and "Intimacy", depict Eastern culture as a rich tapestry of traditions, beliefs, and customs. He portrays characters who are influenced by their Eastern heritage, but also grapple with the complexities of living in a Western environment. Kureishi explores the tensions and conflicts that arise when Eastern traditions and values clash with Western ideals and lifestyles, highlighting the challenges faced by individuals trying to navigate their dual cultural identities.

Through his characters, Kureishi often delves into themes of race, religion, and cultural belonging. He portrays the struggles of characters who feel caught between two worlds, trying to reconcile their Eastern roots with the realities of living in a Western society. Kureishi's novels often examine the impact of societal expectations and stereotypes on individuals with Eastern backgrounds, shedding light on the complexities of cultural hybridity and the search for a sense of belonging.

Overall, Kureishi's portrayal of Eastern culture in his novels is nuanced and complex, emphasizing the challenges and complexities faced by individuals living in a cross-cultural context. He explores the diversity and richness of Eastern traditions and values, while also highlighting the tensions and conflicts that arise when these intersect with Western influences.

In Hanif Kureishi's novels, Pakistan and India are often depicted as places of cultural heritage and complexity. Kureishi explores the experiences of characters who have connections to Pakistan and India, delving into themes of identity, belonging, and the impact of these countries on their lives. Kureishi's novels, such as "The Buddha of Suburbia," often portray characters who have roots in Pakistan or India but live in a Western society. Through these characters, Kureishi explores the complexities of cultural hybridity, as they navigate their dual identities and grapple with questions of assimilation and the clash of cultural values.

Kureishi's portrayal of Pakistan and India is often layered and subtle. He explores the rich tapestry of traditions, beliefs, and customs that shape these countries, highlighting the diversity and complexity of their cultures. Kureishi's characters often have a deep connection to their ancestral homelands, and he explores the impact of this connection on their sense of self and their relationships with others. Additionally, his novels sometimes delve into the historical and political contexts of Pakistan and India, shedding light on the challenges and tensions faced by these countries. He explores the impact of societal expectations, stereotypes, and power dynamics on individuals with connections to Pakistan and India, providing a critical lens through which to examine the complexities of these nations. Overall, Kureishi's portrayal of Pakistan and India in his novels is multifaceted, highlighting the cultural heritage, complexity, and challenges faced by individuals with connections to these countries. He explores the impact of these connections on their identities, relationships, and sense of belonging, providing insightful and thought-provoking portrayals of Pakistan and India in a cross-cultural context.

Hanif Kureishi's novels, like "The Buddha of Suburbia" and "Intimacy," also explore the experiences of characters with Eastern backgrounds living in Britain. Kureishi's works often depict the challenges faced by these characters as they navigate issues of race, religion, and cultural belonging. He explores the complexities of cultural hybridity, highlighting the tensions and conflicts that arise when Eastern traditions and values clash with Western ideals and lifestyles.

In Kazuo Ishiguro's novels, Japan is often depicted with a sense of nostalgia and longing, as well as a deep exploration of cultural identity and the impact of history on individuals. His novels, such as "The Remains of the Day" and "An Artist of the Floating World," often feature characters who have Japanese heritage or connections to Japan. Through these characters, Ishiguro explores the complexi-

ties of cultural identity and the ways in which individuals grapple with their Japanese roots while living in a Western society. Japan is often described as a place of tradition, honor, and a rich cultural heritage. Ishiguro's characters often exhibit a sense of longing for their Japanese heritage, as well as a desire to reconcile it with their experiences in a Western context. They navigate the tension between Eastern traditions and Western modernity, often reflecting on the impact of their cultural background on their personal and professional lives. Moreover, Ishiguro's depiction of Japan is often influenced by history and the aftermath of World War II. He explores the impact of historical events on individuals and society, delving into themes of guilt, responsibility, and the complexities of memory. Ishiguro's characters often grapple with the legacy of the war and the ways in which it shapes their understanding of themselves and their cultural identity. Overall, Ishiguro's portrayal of Japan in his novels is characterized by a sense of nostalgia, a deep exploration of cultural identity, and a reflection on the impact of history. He presents Japan as a place of tradition and cultural heritage, while also highlighting the complexities and challenges faced by individuals with Japanese connections living in a Western society.

## **5. Complexities of living in a cross-cultural context**

And Yes, both Kazuo Ishiguro and Hanif Kureishi offer unique perspectives on the complexities of living in a cross-cultural context. As writers with Eastern heritage living in the West, they bring a deep understanding of the challenges, conflicts, and nuances that arise from straddling multiple cultural identities. Ishiguro's novels often explore the themes of identity, memory, and the impact of history on individuals. His characters grapple with questions of belonging and cultural heritage, navigating the tension between their Eastern roots and their experiences in a Western society. Ishiguro's works provide profound insights into the complexities of cross-cultural identity and the ways in which it shapes one's sense of self and relationships with others.

Similarly, Kureishi's writing are about the complexities of cultural identity and the clash of values that can arise in a cross-cultural context. His characters, often with Eastern heritage, navigate the challenges of assimilation, cultural expectations, and the search for belonging. Kureishi's works shed light on the intricacies of living between cultures and the impact it can have on personal and familial relationships.

Both of them bring a profound understanding of the cultural, historical, and social contexts that shape their characters' experiences. Through their unique perspectives, they explore the complexities, conflicts, and richness of living in a cross-cultural context, offering insights and reflections that resonate with readers who have similar experiences or seek to understand them.

## Conclusion

This British authors with mixed identity present Eastern culture in their novels as multi-dimensional and diverse, emphasizing the complexities and struggles faced by individuals living in a cross-cultural context. They write about themes of identity, assimilation, and the search for belonging, providing insightful and thought-provoking portrayals of Eastern culture in a Western context. They incorporate Eastern influences into their Western writing through themes, aesthetics, and exploration of cultural identity. They provide unique perspectives on the complexities of living in a cross-cultural context and offer insights into the intersections of Eastern and Western cultures.

Dealing with distant and unknown spaces, as well as the challenge of the journey undertaken, is still one of the main sources of inspiration for literary authors. And the depictions of the places that are cultural heritage of the places described in the literary work are not only a challenge for the author, but much more a source of attraction and imagination for the reader himself. However, the image of cultural heritage sites in the literary work reveals to us much more than just an attractive description of a place that is worth seeing; not only does the reader get to know different cultural values, but also faces the emotional charge of the tradition that belongs to a different culture, becoming aware of the tensions and conflicts that arise from the cultural differences between the East and the West.

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