



The Balkans in Travel Writing

The Balkans in Travel Writing

Edited by
Marija Krivokapić

Cambridge
Scholars
Publishing



The Balkans in Travel Writing

Edited by Marija Krivokapić

This book first published 2015

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2015 by Marija Krivokapić and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-4438-7637-2

ISBN (13): 978-1-4438-7637-7

TABLE OF CONTENTS

Introduction	1
Marija Krivokapić	

Part One: The Balkans in Travel Writing until the 1990s

Earliest Travel Writings about Southeast Serbia and their Characteristics... Dragana Mašović	15
---	----

Adolfo Rossi on Montenegro Olivera Popović	29
---	----

Macedonian Women through the Prism of the British Travel Writers Tatjana Panova-Ignjatović	39
---	----

Onomasticon in the Mountain Travelogues Collected in <i>Montenegrin Mountains—Travelogues and Records</i> Draško Došljak	55
---	----

Montenegro on Old Maps..... Goran Barović	67
--	----

Part Two: Travel Writing on the Balkans after the 1990s

Distortion and Reality in Travel Writing on the Balkans Antonia Young	79
--	----

Reconstructing Empire or Striking Against it? Contemporary Travelogues of the Balkans Maja Muhić	97
--	----

Personality Coloured Renderings Bojka Đukanović	119
--	-----

The Ex-Yu as the Other in Anglo-American Travel Writings Ljiljana Mijanović and Saša Simović	127
---	-----

Depicting the Region of Sandžak	137
Amela Lukač Zoranić and Jahja Fehratović	
Mid-1990s Albania in the Memoirs of a Former Peace Corps Volunteer.....	155
Armela Panajoti	
Translating <i>besa</i> : Encounters with Complex Cultural Phenomena	171
Tom Phillips	
Dervla Murphy's <i>Through the Embers of Chaos</i>	185
Aleksandra Nikčević-Batričević and Marija Krivokapić	
Tony White's <i>Another Fool in the Balkans: In the Footsteps of Rebecca West</i>	201
Marija Krivokapić	
Part Three: Travel Writing Produced by Balkan Authors since the 20th Century	
“A Balkan Cleaning Up”: John Sofianopoulos’ Balkan Travels during 1920s and His Social Insights	225
Michael Sarras	
Literary Form as an Expression of Private Life: A Travelogue by Radonja Vešović.....	237
Sofija Kalezić-Đuričković	
The Travelogue as a Literary Genre in Contemporary Macedonian Literature	247
Jovanka Denkova	
Josip Novakovich’s Reminiscences from the Balkans	263
Nina Sirković and Aleksandra V. Jovanović	
Notes on Contributors.....	273
Index.....	281

INTRODUCTION

MARIJA KRIVOKAPIĆ

This book revisits images of the Balkans in the travel writing of the twentieth and the beginning of the twenty-first century from the perspective of recent developments in travel writing critical theory and in the humanities in general. The twentieth was a turbulent century for the region. It witnessed two world wars and several civil and regional wars, the creation and destruction of countries, emergence of new political parties, rebellions and consensuses, but also peaceful decades productive in all the spheres of human effort. All these moments have been recorded in travel writing. We believe that pointing out how these changes of the regional historical, political, social, and cultural contours are reflected in travel writing from different periods, i.e. in the eyes of the foreign travellers, would be beneficial for the development of travel writing studies, as well as for the broader field of humanities and social sciences.

Although a lot of travel writing about the Balkans has been produced after the “opening” of Eastern Europe, the collapse of the communist system, the breakdown of Yugoslavia, and the beginning of the civil wars in the 1990s, it has not been paid enough academic attention. This also applies to the well-known authors, such as Paul Theroux, Robert D. Kaplan, and Bill Bryson who travelled through the region in the 1990s and wrote about the dramatic happenings trying to understand their logic. Another reason for compiling this study, which makes it an even more valuable contribution to the development of travel writing studies, is a close analysis of the travelogues created by less known authors, such as Elizabeth Gowing, Robert Nagle, or Emma Fick, who vividly recorded certain moments in the lives of our peoples and the general social dynamics.

Apart from this, the second decade of the twenty-first century, which is facing a collapse of theory in general and, therefore, no longer provides a comfortable trust in the critical tools of the past, is high time to re-address this sensitive subject. It is especially so because the prevailing twentieth-century criticism on similar matters was primarily made from the perspective of postcolonial theory. When it comes to the region, the

studies have been heavily drawn from Mary Louise Pratt's *Imperial Eyes* (1992), Maria Todorova's *Imagining the Balkans* (1997), and Vesna Goldsworthy's *Inventing Ruritania: The Imperialism of Imagination* (1998). As the postcolonial does not really apply to the subject of the Balkans, which is also one of Todorova's main arguments, we may still be using some of its approaches and methods, such as its focus on the culture-bound perspective of the traveller, for example. However, globalisation and cultural hybridity have strongly affected the authenticities on which the travel writing in the previous periods relied, so that a different kind of traveller, one more cosmopolitan, can be met on the roads worldwide. The same integrations have also caused the appearance of travel that leaves the established routes and seeks the less known, unbeaten tracks of the world's geography. The Balkans still provides ample material for this kind of traveller. Although criticism likes to ironize tendencies to "discover" the hidden and the authentic, we find these recordings equally worthy of our efforts to make the mosaic of how the Balkans has appeared to foreigners.

We have approached the subject through three major parts in the book. The first part, analyzing the complex images of the Balkans developed, mostly, in the course of the 20th century (but also with the examples from previous eras), provides the basis for the development of the commentaries that follow in the second part and also gives a chronological frame to the book. The second part deals with the travel writing about the Balkans produced since the 1990s. This is an important corpus that offers as divergent and contradictory views on the region as was our recent past. It ranges from moral and political criticism to a delight in the rich heritage and the still "undiscovered" Balkan paths. Its narrative style also comprises striking variations from the objective and well-researched approaches to quick impressionist sketches. The largest part of this material is authored by travellers from the West. Therefore, it provides a vital basis for the research into the necessity and the variety of possibilities, or obstacles, that are on the way of the region's accession, when its unique heritage will have to be reconciled with the European one. Moreover, because travel writing is never only an account of travel, but also a story about the travelling subject, it is, therefore, as much about the culture that produced it as it is about the visited region. Finally, in the third part, we provide a reverse look and observe Balkan travellers' writing abroad and about foreign regions. We conclude by analyzing insights and impressions of a Balkan author upon his return home from the West.

The first part of the book opens with a paper by Serbian scholar Dragana Mašović, from the University of Niš, who focuses on the geographical, political, social and cultural setting of Niš and south Serbia.

In her paper “Earliest Media Reports: Travel Writings and Other Accounts of Southeast Serbia from the 4th Century onwards,” Mašović assumes that contemporary Southeast Serbia is still a challenge for travellers and travel writers in view of its great variety of landscapes and pluri-cultural and multi-lingual population. The region of Niš, in particular, used to play a prominent role in the history of the Balkans because of its geostrategic location as crossroads on the former “imperial highway” leading from Venice via Dubrovnik and the region of Sandžak to Sofia and Constantinople. This is how it happened that the main reporters travelling this way were the earliest “media” men: envoys, agents, and spies—least of all tourists or poets. Yet, it is the latter ones who are most often mentioned because their reports were of a much wider scope and more favourable to the country they described. The reason for this lies in their focus on ethnography, i.e. on the people and their customs and mores rather than facts, as well as in threats and dangers that the imperial agents might have faced or had to report on for the sake of trade enterprises, political interests or military campaigns. This paper deals with the travel discourse of authors both anonymous and well known. Some of these “media reports” are very short indeed, yet today they are understood as reflective of these unknown and not sufficiently explored humans of the past: peasants living in Southeast Serbia in the days when no one stopped long enough to meet and get to know them, or assign to them any important role in the making of their own history on the troublesome Balkans or, for that matter, in the travel writing itself.

Olivera Popović, from the University of Montenegro, approaches the image of Montenegro in the travel writing produced by Italians in the late nineteenth and early twentieth century. This is a period when Montenegrin streets saw many an Italian depicting Montenegrin cultural, political, and economic developments. Observing the alterity as a fundamental category of social experience, but also as a fundamental category for social analysis (cf. Todorova), Popović’s paper tries to pin down the referent concepts which the Italian travellers used to describe and value Montenegrin cultural space.

Tatjana Panova-Ignjatović, from the “Ss. Cyril and Methodius” University in Skopje, Macedonia, devotes her research to “Macedonian Women Through the Prism of British Travel Writers.” This paper offers a comparative cultural analysis on the travel writings by British authors, such as G. F. Abbott (*The Tale of a Tour in Macedonia*, London 1903), Henry Noel Brailsford (*Macedonia: Its Races and Their Future*, London 1906), Mary Edith Durham (*The Burden of the Balkans*, 1905) and Lucy Mary Jane Garnett (*Balkan Home Life*, London 1917), focusing on the

position of Macedonian women and providing different interpretations according to their personal view towards certain norms of conduct. Actually, they were direct witnesses to the events that took place in Macedonia in the period before and after the Ilinden uprising and in the course of the First World War, which was an exceptionally critical period for the future of the Macedonian people. Their observations regarding Macedonian women reflect the specifics and the values of Macedonian cultural identity and tradition. Moreover, they were deeply moved by the subordinate position and the primitive lifestyle they witnessed and the stance that prevails in their works was, in fact, an outcry against the subjugation of the Macedonian people.

Draško Došljak, from the University of Montenegro, provides an analysis of the onomasticon in the mountain travelogues collected in the book *Montenegrin Mountains—Travelogues and Records* (*Crnogorske planine—putopisi i zapisji*), covering the period from the late nineteenth to the late twentieth century. The travel writers are both Slavs and foreigners, such as Zuvdija Hodžić, Miroslav Đurović, Nikola Vučinić, Miloš Bojanović, Jovan Laušević, Branislav Cerović, Antonio Baldacci, Pavel Apolonovic Rovinski, Kurt Hassert, Željko Poljak, Ante Sharin, Fran Tuchan, and others. They travelled the mountains Lovćen, Orjen, Rumija, Durmitor, Bjelasica, Komovi, Prokletije, and Hajla, and offered rich onomastic material. They recorded a variety of toponyms and anthroponyms, whose meanings are sometimes explained through the legends the travellers heard on their trips. This work discusses these examples after their motivational, semantic, and morphological characteristics.

Goran Barović, from the University of Montenegro, approaches the image of Montenegro under foreign lenses from the perspective of a cartographer, observing map-making as another way of writing about the place. He sees cartography as a measure of cultural and spiritual life and discusses those maps of Montenegro made by foreigners that obviously project the power politics. The intention of the old mapmakers is mostly reflected through the neutralization of geographical orientation markers and invalidation of the status of the Montenegrin state. Although there are numerous cartographic resources tracing Montenegrin existence long before its international recognition as a nation-state, Montenegro never had its own school of cartography, i.e. until it became a part of Yugoslavia at the end of the First World War. It was only foreign geographers who mapped the country in its relation with European powers, often presenting it as a border zone of those powers. Some of the maps discussed in the paper were based on the sketches or memories of travellers or accidental visitors.

The second part of the book opens with the paper by Antonia Young, from the University of Bradford, Yorkshire, UK, and Colgate University, Hamilton, NY, USA, titled “Distortion and Reality in Travel Writing on the Balkans.” In her paper Young claims that it might be reasonable to expect a travel writer to focus on their particular fields of interest, and also to gain and keep the readers’ attention through a certain amount of embellishment and exaggeration. However, she asks, with those reservations in mind, how much can a reader still believe? In any writing about the Balkans, Young argues, the first step is to be clear what region the author means by the term, as there is never consensus concerning the exact boundaries of the geographical area known as The Balkans. Nor have boundaries or content of the countries within that region remained constant. These are societies deeply affected by the extremes of the geography and overlaid by ever changing, strong ethnic, political, and religious influences. Young is following the common notion that there have been three phases in the evolution in Balkan travel writing. The first, reflecting colonial attitudes, with a feeling of superiority of the writer’s social background, led to a reactive acceleration of nationalism. In the second phase, travel writers became optimistic in their observations of these societies with a tendency to exoticize cultural aspects of Balkan social life disproportionately. In the third phase, with which we are especially concerned here, starting with the period of the Cold War, by the 1960s, this romanticization faded with the increase in volume of both travellers and travel writing. These writers reflected and demonstrated a return to feelings of superiority, and contempt for the perceived failure of Communism, and the return of conflictive relationships across the region.

Maja Muhić, from South East European University, Macedonia, contributes with a paper “Reconstructing Empire or Striking Against it? Contemporary Travelogues of the Balkans” as another attempt to look at contemporary travel writing through a double perspective. She also perceives different tendencies in the travelogues she deals with. While in the past writing, the most obvious was the travelogues’ dominant colonial legacy, the contemporary travelogues are trying to dismantle that legacy and bring in a fresh air of cosmopolitanism, through a perspective that does not resemble the notorious “epistemological dictator” approach. Several contemporary travelogues are scrutinized in this paper, including the works of Chris Deliso. Unlike certain very ideological travel writings of the Balkans produced in the past two decades (R. D. Kaplan’s *Balkan Ghosts*, for instance), Deliso’s travelogues of Macedonia bring in a new tension between the colonial legacy of travel writing and the attempt to engage with local stories and histories. To a certain extent then, his work

aims to speak on behalf of locals about their contemporary perceptions of identity, history and common culture in a region (and a country) historically known for fractiousness, conflict, and identity denial from neighbouring countries. This however, does not mean that his travel writing does not anchor itself in certain politically laden agendas. Some of the dilemmas and questions that D. Lisle (2006) comes across regarding contemporary travel writing, such as the competence of travel writing to tell us anything relevant about contemporary global life or how it comes to terms with its colonial past, are shared and looked at in this paper. Similarly to Lisle's attempt to argue that contemporary travel writing is torn between its colonial and cosmopolitan visions while trying to grasp or reflect on global politics, this paper tries to see if samples of contemporary travel writing about the Balkans might deliver this genre from its sinful legacy. It also aims to see if some pieces of contemporary travel writing about the Balkans might serve as a powerful tool to counter the notion of the Balkans as "marginal" and in some sense irrelevant, rendering it instead, as Fleming (2001) points out, as "liminal" and thus, in a sense, central.

"Personality Coloured Renderings," by Bojka Đukanović from the University of Montenegro, discusses the controversial approaches to the region from examples of Joyce Cary's sojourn in Montenegro and Christopher Hope's stay in Belgrade. Đukanović begins from the fact that Cary originally took part in the 1912 Balkan Wars for two reasons: one is that he was yearning to be with his beloved and the other was his anxiety that the rest of the twentieth century may not provide more opportunities for such a noble engagement as fighting for a cause. This point is especially interesting when observed against the larger background of Montenegro being for centuries almost absolutely isolated from the rest of Europe. Christopher Hope, on the other hand, came to Yugoslavia to witness the atmosphere on the eve of its complete disappearance as a political entity at the end of the twentieth century. Both of the novelists stayed in the Balkans during the period of struggles and hard times, but the different periods, different motives of their stay, and different personal dispositions resulted in the narratives of contrasting tones.

In their paper "The Ex-Yu as the Other in Some Anglo-American Travel Writings," Saša Simović and Ljiljana Mijanović, from the University of Montenegro, assume a multidisciplinary perspective and use a number of examples to examine how the region was "constructed" in the Western imagination as uncivilized so much that its name turned into an adjective and a verb. Since the 1990s, the prevailing image is that of the region irrevocably standing between the West and the East. While

Todorova insisted on a distinction between the Balkanist and the Orientalist discourse, and Goldsworthy explored the Balkans as the potential alliance between postcolonial, post-communist, and Eastern European influences, the Balkans still cherished an otherness—such as in the form of socialist architecture or deficient tourist services—that prompted prejudices. The final part of the paper focuses on the East-West dichotomy that played itself out in the opposition between Greek Orthodoxy and Catholicism and on the examples of a traveller's reaction to the varying architecture.

Amela Lukač Zoranić and Jahja Fehratović, from the International University of Novi Pazar, Serbia, are concerned with the depictions of the Sandžak region. Relying on Goldsworthy's hypothesis in *Inventing Ruritania*, they situate the Sandžak in “the heart of darkness,” the “dark vilajet,” of the Balkans. Namely, since the end of the rule of the Ottoman Empire, different military and rhetorical strategies were activated seeking to reinforce the power of the West and to subjugate the region. These strategies were intended to negate the region's cultural landscape and its infusion with meanings and practices of the West. Finally, this paper emphasizes how the Sandžak region, as a cultural product of European/Ottoman heritage, has always been in the clench between the East and the West, as an exceedingly hidden Europe.

Armela Panajoti, from the University of Vlore, Albania, contributes with “Mid-1990s Albania in the Memoirs of a Former Peace Corps Volunteer.” Panajoti first describes the 1990s as difficult years for Albania, a country that had just left behind a harsh political system, the communist regime, often considered the toughest of all in the former Communist countries. While the country and its people were trying to smoothly get through what is known as the transition period, many foreigners, probably driven by a sense of curiosity, came to work and live in Albania. Peace Corps volunteers were among these. They usually came to live and work in Albania for a couple of years and then would leave to go back home. They also usually taught English in Albanian schools. This paper was inspired by the memoirs of one of these, Robert Nagle, a former Peace Corps volunteer and writer, who worked at the University of Vlora between 1995 and 1997. He recorded his experiences in short stories written during and after his stay in Albania. These stories, at times funny and at others sad, touch upon several aspects of Albanian life. Their focus is everyday life, that is, aspects of neighbouring life, the trash system, the daily dilemmas of many intellectuals, university life; and the pyramid schemes whose fall led the country to civil uprising and the evacuation of all Americans soon after in 1997. The paper is an attempt not simply to

analyse these stories in the light of their perspective on and representation of Albania, but also to contrast all these from a 2014 perspective.

Tom Phillips, from Reading University, UK, is focused on interpreting *besa* as an example of complex cultural phenomena. Namely, the Albanian word *besa* is difficult to translate into English in a way which preserves the unique combination of values and behaviours it signifies. The absence of a single equivalent word for it, however, does not mean that this complex cultural phenomenon cannot be described in terms which are comprehensible to a non-Albanian speaker. Therefore, Phillips looks at how English-language travel writers have approached the subject and written about their encounters with *besa* and Albanian customary or *kamun* law. In doing so, he explores why it might be that, in the last twenty years, the subject appears to have exerted a fascination for travel writers such as Dervla Murphy, Edmund Keeley and, in particular, Robert Carver. Phillips's overall contention is that, when encountering *besa* and *kamun* law, the different strategies these writers adopt in their attempts to interpret and represent these phenomena often result in partial, sometimes contradictory, sometimes imposed interpretative and evaluative descriptions—which, in themselves, can be traced to frequently repeated assumptions about Balkan culture in general. Most commonly, writers tend to treat *besa* and *kamun* law as if they are wholly separate phenomena—usually in order to differentiate between the “good” tradition of hospitality and the “bad” tradition of blood feud. In identifying such descriptions as potentially problematic, however, Phillips also acknowledges that they are, of necessity, partial or preliminary, and that they become problematic only when presented as definitive and authoritative “truths” about Albanian or Balkan culture. Connecting assertions of authoritativeness with the conceptualisation of any culture as a relatively stable construct, he concludes by suggesting that acknowledging that something has always-already been lost in translation makes possible the representation of *besa* as a fully complex phenomenon whose significance is not fixed, but open to multiple, negotiated interpretations.

Aleksandra Nikčević-Batričević and Marija Krivokapić, from the University of Montenegro, are focused on Dervla Murphy's *Through the Embers of Chaos*. They explain how Murphy's writing belongs to the tradition that recognizes travel writing as an urgent political engagement, both when it comes to gender and to global politics. In the extremity of her endeavors to understand the political, social, and, most of all, human destiny of the Balkans, Murphy bicycles through the region for months and thus, in the first place, subverts the traditional idea that movement predominately belongs to the powerful Western male. Avoiding this

typical trope of progressive mechanistic civilization, she has an opportunity to explore the unbeaten tracks, to stop and observe the ordinary and, therefore, to provide unique aesthetic observations. However, despite her original promise, i.e. that she wants to see with her own eyes what has happened in the Balkans, Murphy cannot avoid the intentionality of her gaze which is primarily anti-NATO. But also, despite her biting criticism of militarism as the chief reason of contemporary conflicts and of “humanitarian intervention” as “an exercise in hypocrisy,” (McDonagh 2002) nowhere in the Balkans at the turn of the century does she find hot water for baths or showers or good food to substantiate her hard trips up the winding mountain roads. Especially when she comments on the local people’s surprise to see a grandmother bicycling can we notice the attitudes of the western feminist. The numerous sites of atrocities, the dire roads, the malnourishment, and the recognizable eastern negligence, all combined in the production of a controversial narrative, which, while abounding with sympathies to human suffering, is also always on the edge to veer away.

In her paper “Tony White’s *Another Fool in the Balkans: In the Footsteps of Rebecca West* (2006),” Marija Krivokapić claims that few books are so courageously acquiescent to the generic limitations of travel writing as is Tony White’s book, and, therefore so aware of the inescapable influence of a better known writer. Prepared to cross the border by Rebecca West’s book, and also by a virtual walk from the UK to Belgrade performed by an expatriate Serbian artist in his art gallery in the East End of London, White travels by train from Zagreb to Belgrade in the party of FAK-YU artist, an alternative writers collective (“Festival alternativne književnosti—Yugoslavia,” “The Festival of Alternative Literature—Yugoslavia”), to take part in a short story festival in Belgrade. A long tunnel before the Zemun part of Belgrade darkens the train, diverts his sight from the surrounding nature, allows him time to reflect, and announces his entrance to another zone. But, he is acutely conscious of his privilege to be thus formatted as a traveller through Yugoslavia and taken care of by its literary vanguards, and thus he assumes a humble pose. These artists’ uncompromising denunciation of the new Balkan politics and nationalisms (which many equate with ex-Yugoslav nostalgia) obviously impacts White as he too rejects the “universal” truths and the Balkanist discourse, and, instead, points out to the regional potentials of affluence in every sense. Yet he still calls himself “a fool” not only because he hopes he could reach the yet indiscernible truth about the region, or how it reflects contemporary Europe, but maybe more because he still hopes his own writing can escape the theorizing urgency of

international academia. Finally, he produces a book that is less an account of travel than a meditation on the possibilities of travel, but mostly an essay on the nature of art.

The third part of the book opens with “‘A Balkan Cleaning Up’: John Sofianopoulos’ Balkan Travels during 1920s and His Social Insights.” Michael Sarras, from the University of Ioannina, Greece, looks at the work of John Sofianopoulos (1887-1951) who was an outstanding 20th-century Greek intellectual, lawyer, and statesman. He travelled throughout the Balkan Peninsula and, quite early after the October Revolution, to the USSR. His impressions were published, as *feuilleton*, in the Athenian liberal newspaper *Eleftheron Vima*. Later on, his articles related to his Balkan travels were collected and published in a book entitled *How I viewed the Balkan Peninsula* (1927). Sarras briefly analyzes Sofianopoulos’ views and insights, formulated while travelling, on the current crucial issues, like the interwar social-economic questions; he was especially concerned about the social development of the peasantry and, generally, about, as he called it, “the Balkan cleaning up.”

Sofija Kalezić-Đuričković, from the University of Donja Gorica in Montenegro, talks about literary forms as expressions of private life in the work of Radonja Vešović. In 1979 Vešović published a book of travel *A Sword Cutting Swords* (*Mač što mačeve sijeće*) that depicts his 1974 visit to Vietnam. The paper reviews Vešović’s sojourn in this “strange” country of tragic history, at the time when it was still suffering the wounds inflicted by the American military. In the seventies of the previous century, in line with the official political stand of the country, the author found Vietnam as the embodiment of his own ideas on socialism and liberty. More than thirty five years after the emergence of his text, Kalezić-Đuričković concludes that some aspects of his work, ideological in the first place, do not stand the test of time, especially when it comes to the author’s anticipations about Yugoslavia’s future and prosperity. However, keeping in mind that the book sprouts from the pen of an acclaimed man of letters, the literary and poetic aspects of this book make it an interesting testimony about a country whose fight the author perceives as replicating globally, as an attempt at reinforcing the proletarian idea that found its strongest voice in the October revolution, the Spanish civil war, and the Yugoslav liberation war.

Jovanka Denkova, from “Goce Delčev” University in Macedonia, deals with the travelogue as a literary genre in contemporary Macedonian literature. Her research begins by comparing the numerous attempts to define the genre made by Macedonian literary theoreticians, and presents an overview of its topology and classifications along with their features.

All these critically theoretical deductions are discussed through the works of Slavko Janevski, Tome Momirovski, Slave Nikolovski-Katin, and Trajan Petrovski. Denkova especially focuses on the travelogues by Tome Momirovski, about his visit to Australia, and Trajan Petrovski's impressions from the United States of America.

The book closes with a co-authored paper by the Croatian scholar, Nina Sirković, from the University of Split, and the Serbian scholar Aleksandra V. Jovanović, from the University of Belgrade, titled "Josip Novakovich's Reminiscences from the Balkans." In his travel essays, writing about other countries, Novakovich also deals with his homeland Croatia, recalling memories and emotions from the past when he used to live there. The times have changed as well as the country, but history has strongly intruded in the present. The authors observe three of Novakovich's essays and impressions about encounters with different places in Croatia and new perceptions about them. "Vukovar" and "Two Croatias" are essays dealing with the post-war period. In "Vukovar" the author expresses personal moments visiting the city after the massacre and asks himself if there are lessons to be learned from the atrocities. "Two Croatias" is an essay about other people's completely different perceptions of a country which has gone through war and is now in recovery. Travelling on a train from Zagreb to Sofia, which used to be called the "Balkan Express," Novakovich recalls events, scents and tastes from the past, concluding that a whole era has passed, the trains in the Balkans are almost dead and one cannot only blame the war. The author's associations and reflections inspired by the visit to his former homeland remind the reader of the past times which are gone forever.

Being a multi-generic form, travel writing demands to be observed from a multidisciplinary perspective. Therefore, our contributors are not only academic specialists, practitioners, and professionals in the field of travel writing, but they also come from broader fields of literature, linguistics, history, sociology, anthropology, ethnology, political sciences and international relations, and geography. This nomadic perspective on the body of texts that observe the Balkans as a subject of travel proves our thesis on the importance of the genre in the contemporary world. Opening his *Cambridge Introduction to Travel Writing* (2013), Tim Youngs argues that "[t]ravel writing [...] is the most socially important of all literary genres" and concludes the book saying that its "ethical importance [...] is

stronger than ever,”¹ because “[i]t throws light on how we define ourselves and how we identify others.”² This “we” becomes the most interesting subject when it travels with an intentional mind, recollects and narrates the experience with an intention, but especially when it reveals a pronounced discomfort with the prevailing metonymy—“the Balkans.” Therefore, as it has always done, travel writing may enforce mutual understanding of peoples and cultures. More importantly, as we argue in this book, its generic potentials prove to tend to overcome both the discourse of power and the discourse of apology.

THE TRAVELOGUE AS A LITERARY GENRE IN THE CONTEMPORARY MACEDONIAN LITERATURE

JOVANKA DENKOVA

An Attempt to Define the Term

The comparatistics, through the sub disciplinary “imagology” at the end of the 20th and the beginning of the next century, returns the dignity and the significance of the already forgotten, nineteenth century literary genre – the travelogue.¹ When an attempt is made to terminologically determine this genre, one might face some difficulties. Despite the great number of efficient researchers of this particular genre, all the given definitions are very close to each other in meaning. The reason for this occurrence might be the great semantic elasticity of the term.²

According to the Oxford dictionary, a travelogue is a film or piece of writing that describes traveling in a particular country, or a particular person's traveling.³ On the other hand, according to the Digital dictionary of the Macedonian Language, travelogue represents literary traveling impressions.⁴

Dragutin Rosadikj considers that “the travelogue represents a literary-scientific term in which personal imprints and traveling adventures are being presented. The art and documentation are conjoined in it. The travelogue consists of descriptions about landscapes, people, reflection of the writer's emotional wellbeing, history, art, ethnology and geographical facts of the visited places.” The definition by Lj. Andreev slightly differs from the Rosadikj's definition, considering that it only complements the travelogue's character. It points out that the descriptions should be truthful, precise and objective, written with interesting and emotional style that triggers the reader and introduces him into a whole new world never known before. Antun Gustav Matosh's point of view, furthermore complements the travelogue's definition by adding that it might as well be didactic and humorous, it could be painter and psychologist, dreamer and realist.⁵

An Attempt to Qualify the Travelogue as a Genre

From this point of view, a more concise definition about what travelogue represents can be deduced, that leads to making distinction between works whose main theme is traveling (fictional prose forms) and travelogues strictly speaking (nonfictional prose forms). In the past, the latter type was not considered to be very significant. It was not until the postmodern period that autobiographical genres, such as the travelogue, gained importance.⁶ According to some online sources, the travelogue, most of the time is kind of a monologue i.e. a prose form accompanied by pictures,

¹ Sonja Stojmenska-Elzeser, “Slikata na svetot vo makedonskata patopisna literatura,” *Balkanska slika na svetot: zbornik od međunarodnata naučna radotilnica*, Skopje, 5-6 decemvri 2005 (Skopje: MANU, 2006): 253-261.

² Dragica Dragun, “Putopisne episode u književnosti za djecu i mladež,” *Zlatni danci 13, Suvremena dječja književnost* (Osijek, 2012): 255.

³ Oxford Dictionaries, *Language matters*, accessed on 01.02.2014 http://www.oxforddictionaries.com/definition/-american_english/travelogue.

⁴ Digital dictionary of the Macedonian language, accessed on 01.02.2014 www.makedonski.info/show/naromne/m.

⁵ Mito Spasevski, “Putopis u kontekstu literature za decu,” *Detinjstvo*, br.3-4, god. XXXIII, 2007: 72-73.

⁶ Dragica Dragun, *op. cit.*, 255.

presented to the audience.

However, nobody so far has given a solid, clear and strict definition neither to the genre nor to the term “travelogue,” although almost every reader can sense the traveling elements in the literary works or can enjoy reading those in which traces of the traveling phenomena can be sensed. Another proof that the relationship between traveling and writing tends to be polyvalent and complex is a saying by Heinrich Heine that “the travelogue is a natural form of the novel,” or Michelle de Serto’s saying that “every story is a story about journey,” along with Michelle Bator’s proposition to create a separate field “iterology” whose purpose would be to deal with this relationship between the movement and the word.⁷

The Macedonian travelogue literature covers a corpus of 20 titles such as popular reportage travelogues, adventurous travelogue prose with puts emphasis on the storyline, travelogue memoirs, travelogue essays and travelogue novels which stand out from the strict genre outline as hybrid prose works. From literary and historical point of view, the travelogue literature in Macedonia appeared in the 60s and the 70s of the 20th century, as a late response to the strong wave of modern European egotism.⁸

According to some sources, the travelogues should be analyzed in terms of their aims, writing styles and writer’s personality involvement. In all cases, a travelogue gives information on a journey or just a simple walk, i.e. movement. Mostly written in prose form, travelogues represent literary analysis of some traveling experience and can be classified as: a) fiction presented as facts exposure, b) literary written facts and c) literary artistic presentation of written impressions and feelings during the journey.⁹

Daniel-Henri Pageaux presents a chronology of the development of traveling in literature: pilgrimage, journey and tourism, where by all means the autobiographical element is not excluded, since the traveler in his work encloses comments and critically turns to what he sees. In this way, the reader can discover his political determination, his society position, but also his personal life through comparison of the given elements. Great number of authors wrote about what a travelogue really represents and everyone shares the same opinion that it is about a hybrid genre in literature that carries elements from art, history, geography etc.¹⁰ According to Pageaux

the travelogue is light and affirmative work that communicates the passenger’s opportunity and willingness to view other people’s time and space and discover the harmony of the human spirit, as well as the diversity of the society and ways of life: the passenger is just one of the expositive keys of the world, along with its history, especially when there is a literary meaning and philosophical spirit. The journey and the traveling literature have their groundings among the great discoveries of the dawn of the new century and among the great colonial achievements of the 19th century: individual’s golden times armed with reason.¹¹

Dragica Dragun¹² points out that there are seven complementary determinants that convey more profound meaning to the travelogue as genre:

1. Explanation (outline) is a method by which the author explains the reason for writing the text, his/her own interpretations of how the genre functions and the travelogue’s poetry;

2. Itinerary is a term connected to the set of information about the choice and course of the traveling destinations, time and means of travel;

3. Subject of the travelogue’s discourse is the person that writes the travelogue and describes the events. The quality of the entire work (from content to form) depends on his/her efficiency;

4. Lexicon (catalogue) is a method used for creating notifications on the geographical-cultural area incorporated in the travelogue. This is connected to shaping the traveler’s knowledge about the world he travels in.

5. Thematization is the act or process of upgrading the discourse (both on intellectual and stylistic level) and through this method, the literary skills of the writer are being emphasized;

6. The plot as a category determines the sequence of events together with the actantial structure of the journey;

7. Recipient is a category founded on the communicational characteristic of the travelogue i.e. a category that notifies why and to whom the travelogue was written in the first place and in which way these two factors affected the work.¹³

When it comes to the travelogue as a literary genre, there are few other concept subdivisions, depending on the

⁷ Sonja Stojmenska-Elzeser, “Patopisot kako intermedijalna avantura,” *Odisei za odiseja*, zbornik na trudovi od Nauchnata rabotilnica odrzana na 1.06.2009, Skopje (Drushtvo na klasichini filolozi Antika, Drushtvo za komparativna knizevnost na Makedonija, 2010): 175-178.

⁸ Sonja Stojmenska-Elzeser, *Slikata na svetot vo makedonskata patopisna literatura*, 253-261.

⁹ V. B. Vadapalli, Rama Rao, Travelogue as a Literary Genre, <http://www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=14804#sthash.jejPFUJA.dpuf>

¹⁰ Slavcho Koviloski, “Patopisot ‘Beleski od moeto putuvanje po Tetovsko’ od 1891/91 od Andrej Stojanov,” *Filologiski studii*, Skopje, br. 11, 2013: 109-121. <http://philologicalstudies.org/dokumenti/2013/History%20and%20Philology/08.tom1.rub2.S.Koviloski.pdf>

¹¹ Daniel-Anri Paz, *Putuvanja, Opshta i komparativna knizevnost* (Skopje: Makedonska kniga, 2002): 54-55.

¹² Dragica Dragun, *op. cit.*, 256; Dean Duda, *Priča i putovanje, Hrvatski romantičarski putopis kao pripovjedni žanr* (Zagreb: Matica hrvatska, 1998).

¹³ Dragica Dragun, *op. cit.*, 256; Dean Duda, *Priča i putovanje, Hrvatski romantičarski putopis kao pripovjedni žanr* (Matica hrvatska, Zagreb, 1998)

travelogue's episodes frequency. Therefore, one can distinguish between:

1. Standard shape travelogue (travelogue narration)
2. A travelogue as part of a certain literary work (usually a novel narrative) where the travelogue episodes are part of the culmination storyline, and
3. Travelogue with fragmentary illustrations within the work.¹⁴

According to Sonja Stojmenska-Elzeser, the travelogue prose works can be: scientifically popular, fictional, essays with inclination towards philosophy, painting or some other humane field, psychologically, autobiographically or epistolary emphasized etc.¹⁵

As most common destination, the Mediterranean region is mentioned in the Macedonian literary travelogue, not only as geographically but also as historically civilized category. Furthermore, the famous American continent; then Australia, Far East and Europe are fairly intriguing for the Macedonian travelogue writers, thereto Paris comes first and some attractive Italian cities follow.¹⁶

In this case, two travelogue works referring to different geographical destinations, arouse literary-theoretical and literary-historical, imago-logical and cultural dilemmas. It is the question of "Gorchliv avstraliski patopis" by Trajan Petrovski and "Strei i pesoci" by Tome Momirovski.

Travelogue Prose *Gorchliv avstraliski patopis* by Trajan Petrovski

A specific segment from the Macedonian travelogues has to do with the emigration to Australia. These works only give a clearer perspective about the exile, and offer less imagery of the Australian region. The reddish Australian landscape, along with its specific flora and fauna, woven with the everlasting lack of feels like home phenomenon for the Macedonian people who live "behind the Equator" and their personal experiences, are usually the themes that dominate throughout these kind of works.¹⁷

The first elaborated work in this research is "Gorchliv avstraliski patopis" by Trajan Petrovski.¹⁸ In the explanation (outline) as first from the seven characteristics that define the travelogue,¹⁹ the reason for creating this travelogue is not explicitly stated, although the author implicitly claims: "I was forced to think about the far Australia many times, especially in the last few years that are extremely important for the Macedonian migration."²⁰ The so-called force that pushes people into leaving their country derives from the fact that: "In many Macedonian villages there are rusty padlocks on the doors. Those who left together with their children, nor even them know if they will ever come back."²¹ The travelogue writer is highly convinced that that is what bothers the old couple on their twenty-four hour's flight to Australia: "I realized that it is hard to put up with the burden of their abandoned, rusty house."²² The unrest is justifiable feeling, having in mind the tragic destiny of Macedonian people and the fact that in the moment of Titanic's sinking, there were seventy people from Yugoslavia who were forced to leave their families and work abroad, in search for better life.

The trip to Australia is documented in the chapter "Something amazing is dying," i.e. "Afternoon, 15 of May, 1972."²³ At a point in the travelogue, the writer implicitly expresses the duration of his journey: "I cruise through the streets of New Castle. In only two months, I will cruise through Ohrid."²⁴ The author is aware that the living conditions in his home town are extremely difficult: "I happen to be witness of numerous bitter legends and woes that not even the most inventive mind could deal with."²⁵ The difficult life in Debarca and the meeting with a returnee from Australia on 4th of July, near the monument in Belchishta is what made him visit Australia in the first place and have an inside look in the immigration fever.

Right after that follows the information about the journey, the visited places, times and means of travel, that represent the second characteristic-itinerary of the travelogue as a literary genre. After the Belgrade airport and the few hours' flight, they land in Melbourne and the writer starts to weave the stories about our people abroad: "Here, in Australia, meeting people is more interesting than anything; each being a great revelation."²⁶

¹⁴ Mito Spasevski, *op. cit.*, 72-73.

¹⁵ Sonja Stojmenska-Elzeser, "Sredbata so dalechite kulturi vo makedonskot umetnicki patopis," Zbornik od XXXII nauchna konferencija na XXXVIII međunaroden seminar za makedonski jazik, literatura i kultura (Ohrid, 15.VIII-17.VIII 2005), Skopje: Univerzitet "Sv. Kiril i Metodij", Međunaroden seminar za makedonski jazik, literatura i kultura, 2006: 261-269.

¹⁶ *Ibid.*

¹⁷ Sonja Stojmenska-Elzeser, *Slikata na svetot vo makedonskata patopisna literatura*, 253-261.

¹⁸ *Ibid.*

¹⁹ Dragica Dragun, *op. cit.*, 255.

²⁰ Trajan Petrovski, *Gorchliv avstraliski patopis* (Skopje: Sovremenost, number 3, 1974): 7.

²¹ *Ibid.*, 10.

²² *Ibid.*, 11.

²³ *Ibid.*, 41.

²⁴ *Ibid.*, 19.

²⁵ *Ibid.*, 7.

²⁶ *Ibid.*, 16.

In fact, every new chapter begins with encounter with someone from our part of the world, and ends with their parting and the writer's impression of the meeting. This information is throughout the text and is more obvious as the story develops. The travelogue is kind of an autobiographical genre, similar to the diary. The narration is in first person singular, so if Leugene's²⁷ famous formula about the author's identity, the narrator and the character is applied, it would be as follows: author=narrator=character/protagonist i.e. the autobiographical pact is achieved. The traveler keeps the readers informed about his journey track throughout the entire book. The subject of the travelogue is the author, whose name is on the cover, while the recipient is the audience. Despite the geographical-cultural elements in the text (lexicon), the journey is also thematized, enriched by the acknowledgements, impressions and the adventures during the trip.

As the story goes, the reader is witness of the tragic destiny of the Macedonian people who were forced to leave their homes. Nevertheless, in the traveling through all those countries and cities, the writer does not close his eyes in front of the reality, he is well aware of everything Australia is taking from our people. Australia is represented as maleficent, as the enemy, where our people drown, throw themselves into a melted iron, lose their mind, end up in madhouses, forget their families and never come back, or come back at the end of their lives when they are sick and old. In spite of the great number of factories where over 200.000 Macedonians work, the author also speaks about the great number of lunatic houses where our people end up eventually. Taking in consideration the statistics, the immigration sincerely worries him: "Up to 1960, there were 16 000 residents in Debarca Karaormanska, and today there are only 8 000";²⁸ "...10 000 Macedonian people moved to Australia throughout the year."²⁹ A large number from the 200 000 Macedonians in Australia, who work in the Australian factories ("63 000 factories where a million and three thousand workers are employed"³⁰) often end up in a lunatic asylum: "So, what kind of message should I convey from my visit to Australia, except the words from our people there: Australia is the country with the greatest number of madhouses in the world!"?³¹

Actually, a deep compassion and disillusionment is striking throughout the text. In this context, we can take into consideration a saying of Milivoj Solar: "On the one hand, the travelogue can represent a contribution to the geography and ethnography, while on the other hand, it can be a special literary genre in which the descriptions of specific regions or countries motivate the writer to shape his impressions and adventures more artistically."³² He is deeply touched by the tragic destiny of the lonely father Naumche Angeleski in his home country, while his homesick son Jovan ends up in a madhouse in Australia; says the travelogue writer Sergija Sekuloski, a patriot who openheartedly accepts and helps the newcomers; the song of the clarinet player Dimitrija Krco, the "ambassador of the Macedonian song and dance" that not one traditional wedding can do without; the adventurous nature of Zivko Krsteski, who is eventually "tamed" but compassionate about all those who were left with weary souls, those who in search for money forgot everything they cared about back home.

***Strei i pesoci* by Tome Momirovski³³**

The Mediterranean Sea, as a sea of three continents, as a portrait of the antique world, as a compilation of different cultures and palimpsest of different civilizations and a prism of refraction of numerous photics, for the Macedonian travelogue writers is all from the above said, and through it they over examine their cultural memory and gain orientation of their chronotope. Even when it is a sheer sensible meeting with the sea of blue and indigo along with the landscape, the senses and the tastes, the contact with the Mediterranean is never deprived of cultural memory. The Mediterranean is the first broader outline in which the Macedonian and Balkan writers create their works, the first "little Europe" or "little world," that describes the eternal drama of the difference and enhances the feeling of spiritual belonging. That is the reason why the Mediterranean is the most common place written about in the Macedonian literature, both in prose and in poetry, especially in the sixties, when the Macedonian literature has its bloom in the modernism. Thus, "to our writers in that time, the Mediterranean enables the desired compensation and necessary rehabilitation from the countryfied toil of the Balkan" (Sheleva 2004, 93).³⁴

In this specific work, the main theme is the journey across the Mediterranean, the biggest European cities and few cities in America. It is a type of prose that cannot be listed as a travelogue literature in the first place. The narration is in the third person instead of the first, and the narrator starts and finishes it. The author's identity that is on the front cover, is not the same as the character/protagonist, so in this case the formula looks like this: author≠narrator≠protagonist.

²⁷ Phillip Lejeune, *On Autobiography, The Autobiographical Pact, Autobiographical Contract* (Minneapolis: University of Minnesota Press, 1989). <http://english4321.files.wordpress.com/2010/08/philippe-lejeune-the-autobiographical-contract.pdf>

²⁸ Trajan Petrovski, *op. cit.*, 43.

²⁹ *Ibid.* 43.

³⁰ *Ibid.*, 46.

³¹ *Ibid.*, 19.

³² Milivoj Solar, *Teorija Književnosti* (Zagreb: Školska knjiga, 1977):175.

³³ Tome Momirovski, *Strei i pesoci* (Skopje: Kocho Racin Publications, 1956).

³⁴ According to Stojmenska-Elzeser, Sonja. "Slikata na svetot vo makedonskata patopisna literature." *Balkanska slika na svetot*. Skopje: MANU, 2006: 253-261.

Even in the beginning, the author identifies himself as “passenger,” with great interest for discoveries and knowledge, speaking about himself in third person: “The first is a regular passenger who meets people and cities. He keeps a moving thought within himself—we were born too late. In the 20th century there are no new secrets on our planet to be discovered.”³⁵ In the second chapter, the narration continues in “I” form, so in the last chapter a narrator becomes a young woman from the streets.

The goal of this journey is still unknown, although in the chapter “Taguva aparskata krv,” the author-travelogue writer being impatient about meeting these countries, indicates the journey’s outline: “What am I going to find on the coastline, what is the tragedy of Africa, of the several ancient colonies over which, *just few months ago*, the protectorate of one European civilization has expired. I wanted to see and understand the story of the creatures that live in the muddy, weathered, Arabian towers.”³⁶ The underlined narrative sequence, having into consideration the fact that after the long period of time existing as a French colony, Tunis gained its independence on 20 Mart 1958, and the fact that this work was published in 1956, it is more than obvious that this travelogue has historical, realistic basis and the work was created right after the author’s journey.

The subject of the work is the journey, as the main segment of the narrative structure, which begins in a land that arises deep, disconcerting, but at the same time stirring connections with the unknown and the desire to start exploring the unknown. The author will first introduce us with the dirty streets of the town Sfax, which is described as very unclean and insecure for living: “The dirtiness is felt with awful breath [...] The odor is spread through the streets. The children are playing with the dishwater that disperses through the drain in the middle of the alleys.”³⁷ Furthermore, the journey continues in Casablanca which is far from an ideal place. Continually having riots, villainy and crimes, this is a dangerous place to live in. “The mess in the town started with the grenades. Besides its beauties, white people, great and small criminals live in it. Peculiar and in groups, they harm innocent people. Ancient and very familiar truth. In this town it is not a tinge, but reality, harsh, inhuman genocide in the most archaic way.”³⁸ The author will take you to the Grand Canyon as well, he will stay among the Indians from the Dakota tribe and he will participate in the fire festival in April, where he will be amazed by the simplicity and the charismatic life of those people. On the next station, the author takes us to New York. He does this in a very interesting and didactical way:

Is this the Cheops pyramid, built by the thousand hands of the slaves, disciplined by whip and chains? Is this an act dating two thousand seven hundred and thirty three years before our counting of time? No, no! The Cheops pyramid is just four hundred and six meters high. Oh, this may be the highest plateau on the leaned tower in Pisa? No. It is too small. It has only sixty one meter. No! This is not the Eifel tower. It is far from here, around five thousand kilometers away [...] Here, I am standing at the highest point of the world, this is the Empire State!³⁹

The connection with the audience, the reader, is of a great importance for the author. This literary work is not bounded and the author does not write only for specific audience. That is the main reason why the authors avoid using the epistolary form and establishing contact by directly addressing the imaginary or the real person.⁴⁰ This kind of approach by the author, to introduce the reader to some of the world’s miracles, is very detailed and good for the youngest readers, and hence it is the only place where the author can make a good interpretation for this audience. Being exceptional in his writing, the author gives an educational perspective of its work.⁴¹ In opposition to the glamour of New York, the author is not captivated by it, but he observes the people on the streets (different worshipers, street philosophers, vendors...) and he concludes: “Complicated form of life misery in glamour”⁴² by which he puts accent on the harsh living in New York.

On his next destination, New Mexico, he is shocked by the uranium race (he compares it with the “Golden fever”) in which many will lose all, and only few and luckier as George Toby, will profit from other people’s misery: “George is very witty and can think of anything in order to attract people on this action.”⁴³ It is impossible for San Francisco along with Golden Gate, not to attract the writer’s attention. The story of this city has to do with the character-synonym for San Francisco-Fisherman Giotto.

What characterizes this work as a travelogue piece is the insert of metalinguistic text (story inside of story, legends) which decreases the probability that narration is pure factographic succession of facts and reflects the author’s emotional state of mind. The story of the Fisherman Giotto, the most famous and the oldest fisherman who has his own monument museum is very similar. While visiting the museum, the travelogue writer learns the story of Giotto whose obsession with the lake and discovering the body of the young Indian Girl are perfectly described. Another metanarrative text is the visit of Casablanca and the fisherman’s son monologue, who tells the story of his father, his sudden treasure, but miserable life, the fight of the twin brothers for the assets when one of them cuts his hand off.

³⁵ *Ibid.*, 6.

³⁶ *Ibid.*, 9.

³⁷ *Ibid.*, 11-12.

³⁸ *Ibid.*, 13.

³⁹ *Ibid.*, 35.

⁴⁰ Slobodanka Pekovich, “Putopis-uslovenost zanra,” *Knjiga o putopisu* (Beograd: Institut za knjizevnost i umetnost, Beograd, 2001): 11-26.

⁴¹ Nadija Rebronja, “Slike mediteranskih zemalja u putopisima za decu i mlade,” *Detinjstvo*, XXXIX, br.2, Novi Sad, leto 2013: 41.

⁴² *Ibid.*, 39.

⁴³ Tome Momirovski, *op. cit.*, 42.

These metalinguistic texts decrease the probability that narration is pure factographic succession of facts and reflect the author's emotional state of mind, in this case his obsession to recapture the impossible.

It seems that this famous and common objection on behalf of the travelogue writers-their subjectivity when describing people and space (and the question how to avoid it), can easily be applied to Momirovski. He speaks about Africa as filthy country, insecure country where a human life means nothing, where poverty and crime flourish and a country where no European man is welcomed:

Someone would say: Take care, the terroristic underground will swallow you. Every European is stranger to this country [...] I've been observed by many different eyes. There is flash in their eyes. Maybe they don't trust me. I can see it in their eyes. The grief and the revenge are the same to them.⁴⁴

In the next chapter, the travelogue writer is already in Liege, where there are two narrators-the author and the boy Dick from Africa, who was a medical student supported by the government in Belgium. The ambitions to help his people will appear to be just an illusion when he is asked to be a spy:

Dick did not agree and remained speechless. He couldn't fight, not anymore. He was incapable, melancholic, with nothing but pure love for his village. And nothing else [...] he left Belgium and returned to his village near Lungo. In few weeks, he was no different than the natives. He was noticed dancing on festive rituals. Dick disappeared from this century, he said goodbye forever.⁴⁵

In Brussels, just like in New York, the writer can't help noticing the great contradictions: "It is a city of strange contradictions! Right beside the comedian face of the wealth, the drenched face of poverty is more than obvious; the strong and the weak push each other side by side; the tasteful and the ugly are represented on the same level."⁴⁶ A central problem of the writers of this genre is how to convey the visual experience into letter.⁴⁷ Thus, the author enthusiastically speaks about the city's beauty, treasure and colors. Looking at the house of Victor Hugo, he travels back to the Middle Ages and classicism; he is impressed by the Palace of Justice, masterpiece of Plutarch, which is a sepulcher of the Belgian kings at the same time. And he confesses that he is impressed by what he sees "in this surrounding enriched with memories from the past and reflection of the modern life, one must develop within oneself a whole complex of delicate and deep emotions!"⁴⁸

Every new chapter starts with a picture from different city, the time period being specified. Thus, while in Brussels it is July evening, in Frankfurt it is August midday, but since he does not find Frankfurt interesting, he will head to the town Bad Homburg, the so called "Monte Carlo's mother." The small town was a bath resort, but the writer finds out it was not always the case: "Louis and François Blanc, in 1841, opened a gambling house in Bad Homburg. Francois Blanc moved to Monte Carlo in 1867 and moved his business there. Ever since, Bad Homburg is considered to be the mother of Monte Carlo."⁴⁹

The author satisfies his curiosity and enters the gambling house. In front of the reader, as in some penumbral theatric scene, the faces of the gamblers, gangling and with a lost expression appear and disappear: "Immovable, sitting silent or standing by the roulette. Making only two or three movements towards the velvet. A mass of wax figures, cold, looking repulsive."⁵⁰ The visit of the gambling house and the image he sees there, leaves a deep negative impact on the author and he runs away from there: "I believe in life. In something everlasting that gives life to everything around me. I move. A strong wave of life rises my entity. I can't feel the agony of this white gambling nest, I am far from it!"⁵¹ In Paris he is occupied with the thought of the women in the street and their faith, in Naples and Pompey he is amazed by the antique sculptures and temples (art and architecture) and amphitheatres. The next chapter "Zanesot na Nap Hil" is dedicated to the founder of San Francisco, the author goes back to this city. In the last chapter of the book, one more narrator appears, to be precise, the author gives the narrating part to the girl that reveals her destiny to the reader, brought up in a poor family, covered up by the desert's sand during storms, being a housemaid in a rich family, where she is sexually abused by the owners, her first true love, the accusation of the owners for being a prostitute and her enclose in the fortress Busby near Casablanca, as well as the migration of the prisoners from the mined fortress in Central Africa.

One of the main characteristics of the travelogue is the chronological rectilinear scenario, but in this work the writer comes back to the same places twice – Casablanca and San Francisco. In the case of Casa Blanca, during the first visit of the town, the narrator is the author, while in the second description the narrator is some girl from the street. The narrator's swift, although sudden, corresponds to the author's writing in the second chapter (*Taguva arapska krv*), i.e. to

⁴⁴ *Ibid.*, 11.

⁴⁵ *Ibid.*, 51.

⁴⁶ *Ibid.*, 54.

⁴⁷ Stojmenska-Elzeser, Sonja. *Patopisot kako intermedijalna avantura*, Odisei za odiseja, zbornik na trudovi od Nauchnata rabotilnica odrzana na 1.06.2009 g., Skopje, Drushtvo na klasichni filolozi Antika, Drushtvo za komparativna knizevnost na Makedonija, str. 175-178, 2010.

⁴⁸ Tome Momirovski, *op. cit.*, 58.

⁴⁹ *Ibid.*, 61.

⁵⁰ *Ibid.*, 63.

⁵¹ *Ibid.*, 63.

the reason for going on this journey: "I wanted to see and understand the story of the creatures that live in the muddy, weathered, Arabian towers."⁵² Even though the first goal of the journey was getting to know the country after the foreign domination, the best way to achieve this was through the voice/character of the prostitute in the Busby prison.

Commented [AZ1]:

Conclusion

In the end, on the basis of the previous explications, let us try to summarize what kind of travelogue prose represent both works, since the travelogue is genre that is rarely found in "pure" form and it is usually represented as a hybrid genre. To be more specific, lets answer the question how many of the elements that characterize the travelogue, can be detected in these two works.

In the first case "Gorchliv avstraliski patopis," the author Trajan Petrovski tried to dedicate his writing to the tragic destiny of the Macedonian immigrants. From everything elaborated above, one can conclude that this work is a travelogue in standard shape and belongs to the nonfictional narrative shapes. The author attempts to depict the bitter destiny of the Macedonian men abroad more specifically and more realistically, thus it is a kind of reportage from a journey whose only goal is the severe destiny of Macedonians that are strangers everywhere but home. The author could not resist everything he had seen, lived and heard, so it can be said that he had fulfilled a literary-artistic presentation of the impressions and the feelings during the journey.⁵³

If "Gorchliv avstraliski patopis" is characterized as travelogue or literary-artistic presentation of the feelings and impressions during the journey,⁵⁴ then "Strei i pesoci" represents a travelogue novel where the fiction and nonfiction i.e. the experiences on the journey through Africa and Asia intertwine. However, the autobiographical element is not excluded either, since the passenger inserts his own comments and critically observes what he sees (Pageoux, 2002:54-55).

Works Cited:

- Digital dictionary of the Macedonian language. <http://makedonski.info/show/naromnic/m>
- Dragun, Dragica. "Putopisne episode u književnosti za djecu i mladež." Paper presented at the conference *Zlatni danci 13, Contemporary Children's literature*. Osijek: Faculty of Philosophy, April 2012.
- Duda, Dean. *Priča i putovanje, Hrvatski romantičarski putopis kao pripovjedni žanr*. Zagreb: Matica hrvatska, 1998.
- Kovilovski, Slavcho. "Patopisot 'Beleški od moeta putuvanje po Tetovsko' od 1891/91 od Andrej Stojanov."
- Filosloški studii 11*, 2013: 109-121. <http://philologicalstudies.org/dokumenti/2013-1/History%20and%20Philology/08.tom1.rub2.S.Koviloski.pdf>.
- Momirovski, Tome. *Strei i pesoci*. Skopje: Kocho Racin, 1956.
- Oxford Dictionaries. *Language matters*. <http://www.oxforddictionaries.com/definition/american-english/travelogue>
- Pazo, Daniel-Anri. *Putuvanja, Opshta i komparativna knizevnost*. Skopje: Makedonska kniga, 2002.
- Pekovich, Slobodanka. "Putopis – uslovjenost zanra, Knjiga o putopisu." *Zbornik radova*. Beograd: Institut za knjizevnost i umetnost, 2001: 11-26.
- Petrovski, Trajan. *Gorchliv avstraliski patopis*. Skopje: Sovremenost, 1974.
- Rebronja, Nadija. "Slike mediteranskih zemalja u putopisima za decu i mladež." *Detinjstvo*. Br. 2, XXXIX, Novi Sad, 2013.
- Solar, Milivoj. *Teorija Književnosti*. Zagreb: Školska knjiga, 1977.
- Spasevski, Mito. "Putopis u kontekstu literature za decu." *Detinjstvo*. Br. 3-4, XXXIII. Novi Sad, 2007.
- Stojmenska-Elzeser, Sonja. "Patopisot kako intermedijalna avantura." *Odisei za odiseja*. Paper presented at the Scientific workshop. Skopje, 2009. Drushtvo na klasichni filolozi Antika, Drushtvo za komparativna knizevnost na Makedonija, 2010.
- Stojmenska-Elzeser, Sonja. "Slikata na svetot vo makedonskata patopisna literatüre." *Balkanska slika na svetot*. Skopje: MANU, 2006: 253-261.
- Stojmenska-Elzeser, Sonja. "Sredbata so dalechite kulturi vo makedonskiot umetnicki patopis." Megjunaroden seminar za makedonski jazik, literatura i kultura. Skopje: Univerzitet "Sv. Kiril i Metodij", 2006: 261-269.
- Vadapalli, V. B. Dr.Rama Rao, (accessed on 01.02.2014), more on the site, Travelogue as a Literary Genre, <http://www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=14804#sthash-jejPFUJA.dpuf>

⁵² Ibid.,

⁵³ Dr. Rama Rao Vadapalli V.B., *op. cit.*

⁵⁴ Ibid.