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Foreword

The International Journal Teacher with its new issue number 6 is again present on the pedagogical scene which actualizes new pedagogical instances that are present in our and even wider educational surroundings. The theoretical and empirical papers in the journal present the pedagogical practice in Macedonia, Slovenia, Serbia, Croatia, Albania, and reflect the dynamic pedagogical communication. The papers and their pedagogical insights from the field of pedagogy, psychology, sociology, mathematics, informational sciences, literature, linguistics and other social and natural sciences are just a statement for the interdisciplinary projections that deal with significant pedagogical phenomena. It is to be noted that the interest for publishing papers that origin outside the borders of Macedonia has increased.

The continuous progress in publishing the journal, the Faculty of Education- Bitola aims to note the Macedonian and international pedagogical field and to reach adequate pedagogical legitimacy.

To the users of the journal we wish enjoyment and enrichment of their pedagogical horizons going from page to page of the rich pedagogical mosaic of the theoretical-empirical experiences. The representatives of the students' population will find answers to great number of pedagogical dilemmas that they come across in their professional development.

At the very end, the suggestions and well-mannered critical observations from each and every person who will directly or indirectly be in contact with the journal will be a constant challenge for all of those who contribute in the shaping of this well-known pedagogical product from the Macedonian educational scene.

But also, we would like to thank for their interest and critical observations that are aimed towards improving and reaching European and world-level standards in the field of publishing.

With respect,

The editorial Board

THE TRAVELOGUE AS A LITERARY GENRE IN CHILDREN'S PROSE WORKS
"PISMA OD AFRICA" BY VIDOE PODGOREC⁹

Abstract

This paper reviews the travel book (travelogue) as a literary genre. The research begins by analyzing the many definitions, or at least the attempts to define the genre made by different literary theoreticians. Furthermore, an overview of its topology and classifications along with their features will be presented. All these critically theoretical deductions will be discussed through the travelogue "Pisma od Africa" by Vidoe Podgorec.

Key words: definition, classification, travelogue, prose work, Vidoe Podgorec.

An attempt to define the term

The comparative, through the sub disciplinary "imagery" 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 (Stojmenska-Elzesser, 2006: 253-261). 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 (Dragun, 2012: 255).

According to the Oxford dictionary a travelogue is a film or piece of writing that describes travel in a particular country, or a particular person's travels.¹⁰ On the other hand, according to the Digital dictionary of the Macedonian Language, travelogue represents literary traveling impressions.¹¹

Dragutin Rosadikj considers that "the travelogue represents a literary-scientific term in which personal imprints and traveling adventures are being presented. Within them art and documentation conjoin. The travelogue consist of descriptions about landscapes, people, reflection of the writer's emotional well being, history, art, ethnology and geographical facts of the visited places."The definition by Lj. Andreev slightly differs from the Rosadikj's definition, in terms 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, painter and psychologist, dreamer and realist (Spasevski, 2007: 72-73).

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 distinct works which main theme is traveling (fictional prose forms) from travelogues in narrower sense of the word (nonfictional prose forms). In the past,

⁹ Specialized paper

¹⁰ Oxford Dictionaries, *Language matters*, accessed on 01.02.2014
http://www.oxforddictionaries.com/definition/american_english/travelogue

¹¹ Digital dictionary of the Macedonian language, accessed on 01.02.2014
www.makedonski.info/show/патопнс/м

the latter type was not considered as very significant. It was not until the postmodern period that autobiographical genres, such as the travelogue gained in importance (Dragun, 2012: 255). According to some on-line sources, the travelogue, most of the time is kind of a monologue i.e. a prose form accompanied by pictures, presented to the audience.

Still, no one until present day 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 to 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” which purpose would be to deal with this relationship between the movement and the word (Stojmenska-Elzeser, 2010: 175-178).

The Macedonian travelogue literature covers a corpus of 20 titles, that as hybrid prose works stand out from the strict genre outline. Among them, popular reportage travelogues, adventurous travelogue prose with emphasis on the storyline, travelogue memoirs, travelogue essays and travelogue novels can be found. 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 of the strong wave of modern European egotism (Stojmenska-Elzeser, 2006: 253-261).

According to some sources, the travelogues should be analyzed having in consideration their aims, writing styles and writer’s personality involvement. In all cases, a travelogue gives information on a journey or just a simple walk, respectively 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.¹²

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 share the same opinion that it comes to a hybrid genre in literature that carries elements from art, history, geography etc (Kovilovski, 2013: 109-121). 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 (Pazo, 2002:54-55).

Dragica Dragun 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;

¹²Vadapalli 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>

2. **Itinerary** is a term connected to the set of information about 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) depend 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 (Dragun 2012: 256).

When it comes to the travelogue as a literary genre, there are few other concept subdivisions, depending on the 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 (Spasevski, 2007:72-73).

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 (Stojmenska-Elzeser, 2006: 261-269).

Travelogue prose "Pismaod Africa" by Vidoe Podgorec

In order to successfully explicate all these critically theoretical deductions, a travelogue by Vidoe Podgorec will be taken in consideration. In the following segment, the travelogue prose work "Pismaod Africa" will serve as a guide for a closer look into the Macedonian travelogue literature.

"Pismaod Africa"¹³("Letters from Africa") starts with a journey to the mystique Africa, the author's childhood dream. Since the very beginning of the narrative, the author implicitly foreshadows the character of the story: "Africa began since our childhood dream: foggy and distant. And it still lasts in every dawn, unseen and unlived (5)." The author is a poet, he starts writing while still in the plane, inspired from the view on Egypt: "And while in the plane, while gazing at that unusual and strange land, few verses had already bore... (5)."

Even in the introductory chapter (*Na pochetokot*) one of the general features of the travelogue genre is clearly represented—first person narration, thus in the end of this chapter the reader gets information about the book's character and creation: "These letters, addressed to Antonio, only represent transient encounters with lands and places, people and tribes, animals and birds; they are just small extracts, small details engraved on the enormous picture book named Africa, for still unexplored—the most attractive for the civilized world (6)."

¹³Podgorec, Vidoe. *Pismaod Afrika*, Makedonskkniga, Skopje, 1976.

In this book, the journey is represented as a general segment of the narrative structure, in a country that not only awakens deep, unsettled, exciting associations for the unknown, but also a craving for exploring that unknown. That is what makes this genre appealing both to the adults and the children. And ever since the travelogue notes are directed in form of letters to the author's son-Antonio, in this case it explicitly proves that what we have is a travelogue-epistolary prose work.

The author's identity is neither explicitly nor implicitly revealed. In one moment, he legitimates himself as the author of the complete works "Pepelicvet" and says: "One of my unnamed heroes from the novel 'Pepelicvet'... (76)." Furthermore, his journeys to Africa and Asia are well known from VidoePodgorec's biography. His identity is also being revealed in the last chapter (*Africa voKoleshino*) where he indicates him being in his home village, which again is known out of his biography. In this particular chapter, certain characters from the book "BelotoCiganche" are being mentioned-Taruno, baba Mulon, Bresko...

The author is also a narrator and part of the events that took place (character/protagonist), thus in this case author=narrator=character. Although this fact is not enough to prove the credibility of the re/told story, in order to keep the realistic code of his storytelling, the author states the time period of his stay in Africa: "In order to confirm the truth that Nairobi was build right in the jungle's heart, on 10th of December 1971 in the garden, in front of the national Theater, in my presence, the guardians caught an enormous boa! (75)"

One of the travelogue's main characteristics is chronological, rectilinear scenario. Therefore in this book the author starts his journey from Kenya (Mombasa), travels through the jungle to Nairobi, the dead city Gedi, Sabaki, reports with a letter-travelogue from a hunting lodge in the base of Kilimanjaro, carries on and makes friends with different tribeson the Victorian Lake's coast, goes on Safari on kaffir buffalo in the savannah, takes the reader-child on a walk through the National Museum introducing him with the prehistory of Africa etc.

In this work, some of the general characteristics of the travelogue as genre are implemented with adaptation to the recipient's cognitive and psychological abilities. As it is known, the travelogue has double methodological base, narration and description. In children's literature, a mixture of all three features is made for keeping the audience-the children interested. Therefore, it is highly recommended that in this type of writing narration to dominate over description. This of course, leads us into the field of intertextuality which in this case is achieved with implementation of stories, legends, poems, tales (fantasy element). Throughout the book, there are poems by: the author (5,16,29), some black tribes (43, 61-62) and the boy Masambo (71-72); stories-legends retold by the author as something he had heard before or ideas from some previous knowledge as it is the story about Vasco de Gama's arrival in Africa, the story about Masai people's origin, the cosmogonic legend about God's creation of Earth (retold by Marko Cepenkov), the baobab tree typical for the African continent, the story about the tribal guru, about the eternal life of the late ancestors etc. These metalinguistic texts on the one hand decrease the danger of identifying the storytelling with fact sequencing, while on the other hand represent reflection of the author's emotional well-being.

Another method used by the author is connection with the children's experiential knowledge, as it is the story about Tarzan-the jungle's master, as Earnest Hemingway is compared with Gulliver amongst the Lilliputians, amongst the short Blefuscudians-the children who replace their names with animal ones in order to have the animals' strength etc.

And all that is done in a direct manner, directly addressing the child reader: "Dear Antonio...;" "You remember my Antonio...;" "This time, my Antonio, I'll tell you something about the lion (23);" "Do you hear, my dear Antonio...;" "Tonight, when I'm

writing you this letter my dear Antonio, I feel so sad (25);” “And that is an interesting story Antonio;” “How can I explain that feeling Antonio, that excitement?” “But let me tell you the legend in short Antonio...;” “Trust me, Antonio...;” “It’s the entire truth Antonio” and so on. Sometimes, the author lets himself to be so carried away in these fictional dialogues: “Maybe that’s some unreal, invented story? You might think. No. That is the whole truth, Antonio. There, those unusual animals you often see in the zoo, they make a lot of devilish tricks... (55);” “Maybe you already grumble: why would they need banana watchers when there are plenty of them? Besides, they have no legs and can’t go anywhere!... Oh, my boy, you are very, very confused (55).”

In the travelogue as a literary genre, the central problem of the author is to find a way of transmitting the visual experience on paper (Stojmenska-Elzeser 2010: 175-178). But, the author of this text is completely aware that he cannot convey in words what he actually sees: “I’ll try to tell you what I’ve seen, what I’ve lived through. But, let’s make it clear from the very beginning: I doubt I can describe Africa as it is (8);” “Of course you’ll remain disappointed by these stuttered stories. But, ever since my first letter from Africa I told you that: this continent is filled with contrasts; those contrasts are very hard to explain (41);” “No, my Antonio, there are no words to describe what I lived through that night in Samba Orinda (47).”

In spite of the fact that throughout the entire travelogue, Podgorec is in constant relationship with the child reader, he offers rich and picturesque description of some tribes, their life in the jungle, their hunting weapon, short lifespan, hut’s appearance, customs and polytheism, the food, the lovely nature, the main tourist attractions, the art of making wooden objects – the typical African maconde, stories and descriptions about animals (lions, monkeys, lizards, parrots, giraffes etc.). The author, through the sad destiny of the “bared tummy blacky with big black eyes” – the orphan-fisher Lulu, the restless seashells seeker, by whose doom the sad fate of the African children is depicted, makes a great connection with his audience-the children.

It seems that the well known reproach addressed to the travelogue writers – their subjectivity when it comes to describing people and places (and the big question: how to get rid of that weakness?), cannot correlate to Podgorec. He addresses an open reproach towards the guests from Europe, their greediness both in the present and in the future: “We, the Europeans, are greedy people, Antonio. We would like to take it all, to have it all (17),” through the verses of the little poet, the kid Bosambo: “...I have felt the entire black continent crying. Africa was crying her purest tears through the verses of one semi-literate boy (70),” along with the prejudices about the cannibalism: “And how can I explain the fear from the unknown, from the belief that in Africa there are still cannibals? (9).” Despite all the information he offers to the child reader, in the end, the author sends a message to Antonio to get back to his history book, that one can sense a slight reproachful-didactic-moral note.

In the travelogues, the home coming of the character/narrator can be shortly mentioned, or as in this case it can be described in entire chapter. The last chapter with the author’s returning to his home village, represents sending of an universal, humane message about binding and unifying of the world. Most often in this kind of books, the protagonist gets back from the journey as completely changed person, enriched with experience and world’s consciousness, as it is the case in this book that after encountering his mighty enemy-the jungle, the author reconsiders his attitude about life, world, people’s goodness...

At the end of this travelogue, the author inserted a short dictionary of unfamiliar words and phrases, and in this way once again he had shown his connection to the child’s world and children’s literature reception.

Closing remarks

To sum up, in this case it is a question of a hybrid genre, a travelogue-epistolary form with scientifically popular contents, standard narration, literary-artistic presentation of the written impressions and feelings during the journey. If we remember the seven features a travelogue should have, by Dragica Dragun, we can see that all these were successfully achieved. The letters addressed to Antonio are created on Antonio's behalf, which according to Dragica Dragun represents an explanation (outline) where the author explains the reason for writing the text, while in this case the category recipient is being emphasized. The second category has a great impact on this work's structure and character, since the recipient is a child with whom the author communicates directly, both informatively and didactically, and of course all that in accordance with the child's intellectually cognitive abilities. The category *itinerary* is made clear from this work's title, where we have information about the main visiting place (Africa), while all the other places are described in details as the story goes. This also applies to the time period of the visit. By pointing out the date, one of the characteristics of the travelogue as a literary genre is being indicated, as with highlighting the means of travelling (a plane, a jeep...). The *subject* is the author, the narrator and a character/the protagonist and the one who holds the information about the lexicon and the story, about the customs and habits, folklore, way of life, nature's descriptions and so on. The category *thematizationis* represented throughout the work's intertextuality, the reflexive-thoughtful-emotional considerations of the author, faced with the greatness and the beauty of the mighty jungle, but also led by the universal humane sense about binding of the world and the people.

Unfortunately, the technical limitations do not allow retrospection of greater number of works from this genre, both from Vidoe Podgorec's treasury and other's children's literature authors, but it remains as an open door and inspiration for some further research.

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