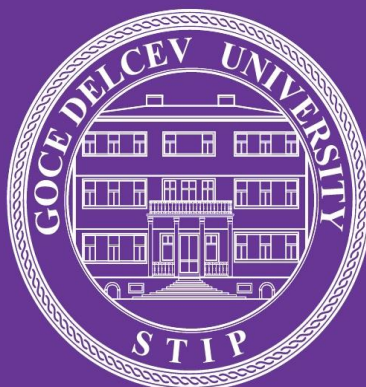


GOCE DELCEV UNIVERSITY - STIP, R.MACEDONIA
FACULTY OF EDUCATIONAL SCIENCES

JOURNAL OF EDUCATIONAL SCIENCES THEORY AND PRACTICE



VOSPITANIE
ВОСПИТАНИЕ

FACULTY OF
EDUCATIONAL
SCIENCES

JOURNAL OF EDUCATIONAL SCIENCES THEORY AND PRACTICE
GOCE DELCEV UNIVERSITY - STIP, R.MACEDONIA



YEAR 2017/2018, VOLUME 10, NUMBER 14

YEAR 2017/2018

VOLUME 10

NUMBER 14

Goce Delcev University-Shtip, Faculty of Educational Sciences



VOSPITANIE

JOURNAL OF EDUCATIONAL SCIENCES, THEORY AND PRACTICE

Vol. 10, No.14

2017/2018

VOSPITANIE

JOURNAL OF EDUCATIONAL SCIENCES, THEORY AND PRACTICE

Published by:

„Goce Delcev“ University, Faculty of Educational Sciences,
Stip, Republic of Macedonia

Editorial board:

Emilija Petrova Gorgeva (R.Macedonia, **Editor in Chief**), **Kiril Barbareev** (R.Macedonia, **Editor**), Ivan Prskalo,(Croatia), Josip Milat, (Croatia), Zaharnytska Iryna Ivanivna (Ukrain),Lutsenko Iryna Oleksiivna (Ukrain), Sukhorukova Halyna Viktorivna (Ukrain), Stojan Bogdanoviĥ (R.Serbia),Tatjana Novovic (Crna Gora), Trajan Popkochev (R. Bugarija), Suncica Denic Mihajlovic (R. Serbia), Jurka Lepiĉnik Vodopivec (R. Slovenija), Maja Hmelak (R.Slovenia), Moritz Hunzinger (Germany), Blagica Zlatkovic (Serbia), Sonja Petrovska(R.Macedonia), Snezana Mirascieva (R.Macedonia), Stevan Aleksoski (R.Macedonia), Blaze Kitanov (R.Macedonia), Nikola Smilkov (R.Macedonia), Snezana Stavreva Veselinovska (R.Macedonia), Kiril Cackov(R.Macedonia).

Language editor:

Snezana Kirova (**English**)
Danica Gavrilovska Atanasovska (**Macedonian**)

Technical editor:

Slave Dimitrov
Blagoj Mihov

Address:

Faculty of Educational Sciences
P.O. BOX 96
MK – 2000 Stip, Republic of Macedonia
Tel.++389 032 550 014

E – mail:

emilija.petrova@ugd.edu.mk
kiril.barbareev@ugd.edu.mk

CONTENTS

Maria Mladenova, Radoslava Topalska THE COMMUNICATIVE SKILLS IN ENGLISH LANGUAGE AND THEIR FOMRATION IN THE PRIMARY SCHOOL	1
Yuliana Kovachka THE EDUCATOR`S PEDAGOGICAL INVOLVEMENT IN THE PARAPARENTAL CARE OF CHILDREN.....	6
Jukic Mandaric Vukusic CRISIS OF UPBRINGING AND EDUCATION: HOW TO BECOME A PART OF THE SOLUTION RATHER THAN BEING PART OF THE PROBLEM	11
Jovanka Denkova SYMBOL OF BIRD IN BOOK OF SHORT STORIES IZGUBENOTO CARSTVO BY VIDOEPODGORETS.....	21
Stefan Kinov, Nevyana Dokova PRACTICAL TRAINING OF PHYSICAL EDUCATION AND SPORTS STUDENTS IN SOUTH-WEST UNIVERSITY “NEOFIT RILSKI”.....	26
Blaga Dzhorova THE CHILD AND HIS NEEDS.....	30
Snezana Mirascieva, Daniela Koceva ETHICAL DIMENSIONS OF TEACHING IN INTERACTING RELATIONS TEACHER –STUDENT.....	40

SYMBOL OF BIRD IN BOOK OF SHORT STORIES IZGUBENOTO CARSTVO BY VIDOE PODGORETS

Jovanka Denkova

jovanka.denkova@ugd.edu.mk

Abstract: The bird as a symbol and motive is as old as mankind. They are perceived as messengers of the Gods, a symbol of immortality, and as predictors of future events. With the freedom of their flight, the birds embody the symbolism that makes us desire to move towards the heights and experience the feeling of immense freedom of our body and soul. Birds are a metaphor of departure, change, but also adaptation, flexibility. Vidoe Podgorets is one of those authors who "identifies nature with art" and the bird serves as a part of that nature as a motive and symbol through which he will convey his vision and understanding of life and everything that is happening around him and pass his moral message on to us. This symbolism will be the subject of study in this paper. In particular, the symbol of the bird in book of short stories "Izgubenoto carstvo" by Vidoe Podgorets intended for young readers will be discussed and considered.

Key words: symbol, birds, prose, Vidoe Podgorets.

1. Introduction

The bird as a symbol and motive is as old as mankind. This symbolism will be the subject of study in this paper. From flying as a link between the earth and the sky, the birds were often an illustration of the journey of the soul and the return to Heaven's homeland. They are considered messengers of the Gods, a symbol of immortality, and as predictors of future events. With the freedom of their flight, the birds embody the symbolism that makes us desire to move towards the heights and experience the feeling of immense freedom of our body and soul. More often than not, do we find ourselves observing them in our hearts as we fly in elegant bows. The beauty of the birds while flying raises us above our own existence and makes us long for wings, thus we want to follow our path, to fly aligned with them, to let our body flow through the endless distances, to leave our old life to reach our goal. With every wing stroke, the longing of the soul grows in us, it sings our song about distance, beauty and love. And to the extent that the song sounds stronger and clearer, the more the boundaries of our existence become clearer, and the desire to turn to something new and interesting, to turn to the soul bird in us, to turn to the like-minded people and group themselves together. Birds are a metaphor of departure, change, but also adaptation, flexibility. They are symbols, and they are really here. Around us. With us and in our books also.

2. Vidoe Podgorets and his original written word

Vidoe Podgorets is one of those authors who "identifies nature with art" and the bird serves as a part of that nature as a motive and symbol through which he will convey his vision and understanding of life and everything

that is happening around him and what as moral a message wants to be passed on to us (Идризовиќ, 1988: 241). By the authenticity of the institution, the diversity of his life and spaciousness of the work, Podgorets is seen as a unique phenomenon not only in Macedonian literature" and beyond (Идризовиќ, 1988: 237). Taking into account that he created an enormous number of works filled with poetry, prose, travelogue, criticism and stories, this is what makes him Olympus in the literary scene. All that this prolific writer of children literature wrote, even when it is not exceptional and innovative, it captures by the manner of communication, the intensity of the fable, the cultivated language and style, and, ultimately, the emotionality of the word, the verse, the sentence ... (Друговац, 1975: 143). The volume and the number of his works amazes and fascinates. Arouses admiration that relevant library, a genre varied, aesthetic and pedagogical, from which the reader learns a lot about their own national historical past and the living transformations in modernity, with many human dramas and a number of children's dilemmas, joys and pains that fill the books of this humanist (Друговац, 1996: 303). The anxiety of this creator and engagement with life seem to have no boundaries. He is an artist who has shown that inspiration does not diminish in our time and that with new achievements he showed a rich and original talent. The work of Vidoe Podgorets is a confirmation of the primeval bond of man for the soil, his devotion to humanism and the ideals of freedom (Идризовиќ, 1988: 237). The prose of Vidoe Podgorets is a lavish treasure of themes and motifs expressed through numerous collections of short stories and novels (Цацков, 1997:143). Through several decades of work, he has succeeded in creating an enormous number of friends and supporters of his work, to initiate many researches and studies on the topics and motives included in his books and to encourage many papers that try to explain the symbolism in them, to find the meaning and to make conclusions. The narrative process of Podgorets is the result of a profound personal experience of the author, a work of a creative spirit that perpetually perfectionates this important aspect of his work. As a connoisseur of our country life and of our people's life, Podgorets is passionate about the nature, the man in it, the child in it, the child in nature, his pets - the animals, the beauty of his native region. The deep knowledge of the child's world enables the author to penetrate into it, to create his literature according to the measure of that world, but also to enrich and spread that world's horizons (Мицковиќ, 1987: 9-29). Humans, ever since prehistoric times, have associated themselves with animals. One hunted and trampled the animals to survive then. This fateful relationship between humans and animals has their early association as an important inspiration and preoccupation (Ристановиќ, 2010: 48-49). The animals have always had their place in literature. Animality in children's literature is one of the more frequent topics (Денкова, 2016: 163). Podgorets constantly paints nature in his works, respects animals, birds, insects, and makes us discover the deep meaning and symbolism of his words.

3. The symbol of the bird as a general motive

The bird as a symbol and motive is as old as mankind. Even the Bible itself is filled with many allusions to birds and birdlife. Among the celestial birds, the swan, the eagle, the wolf, are the most common motifs. From the details of the bird-related motifs, the wings, the bird's flight, and the singing of the birds are the most thematic. Bird singing is like exalting the human soul, so the Slavic ornithological symbolism of the bird is of no surprise, the motives associated with the notion of birds represent the human soul, its fragility, tenderness and transparency. According to the Dictionary of Symbols, flying predetermines birds to be a symbol of the connections between heaven and earth (Шевалие, Гербран, 2005: 831). The symbolism of the bird in different religions and different nations is different. In Egypt, however, the bird with a head of a man or a woman symbolizes the soul of the deceased or the soul of the God who visits the land. Thus, the Book of the Dead describes death as a flying falcon, and in Mesopotamia they imagine the dead as birds. In this way, the bird is a symbol of immortality, a symbol of the heavenly world. If something bad was done to a bird, in some parts of Africa it was considered an act of real or metaphorical murder of a real person. From African art and from bird-like masks, as a symbol of strength and life, through Homer's ornithomanism, we come across interpretations of the bird's flight as a flag of the outcome of major events or an imitation of the bird's flight in the shamanistic rituals emphasizing liberation from the earthly gravity and convergence in a higher state of life, - they represent a powerful and omnipresent symbol. In dreams, the symbol is the dreamers, in Feng Shui the symbols are the inspiration and renewal, dictionaries of symbols are abundant with bird species. Some prehistoric drawings of human-birds found in the caves of Altamira and Lascaux represent the flight of a soul or a shaman's flight. In Islam, the birds represent angels, according to the Quran, the language of birds is the

language of angels. Also, in the Quran, the word "bird" is often considered a synonym of "fate". In the Celtic mythology too, the birds were considered messengers of the Gods. In some Vedic texts, the image of the birds reflects the belief of the Gods' affection for humans. Probably, all these understandings arise from an older myth: on the prehistoric monuments in Europe and Asia, the cosmic tree is represented by two birds on the branches, and beyond their cosmic significance. It seems that these two birds symbolize the soul of the ancestors (Шевалие, Гербран 2005: 833). The bird as a symbol and motif in literature appears since the time of the symbolists, to Charles Baudelaire, Edgar Allan Poe, then to Harper Lee, Adam Brooks, Vida Ognjenović, Jesi Kosinski and other authors who cherished this symbol, who through it reflected their emotional waves, thoughts and messages.

4. The symbol of the bird in part of the work of Vidoe Podgorets

Vidoe Podgorets is one of those authors who "identifies nature with art" (Идризовиќ, 1988: 241) and the bird as part of that nature serves as a motive and symbol through which he will convey his vision and understanding of life and everything that is happening around him. In most of his books, the birds are represented, he describes them, admires them, through them transfers our perceptions and experiences of life, conveys their moral messages and tries to reach to the reader. It makes us think, makes us understand its thought, read it and memorize it, understand it.

In the short story "Chang Pe and Praskin Cvet" (from the collection "Izgubeno carstvo"-The Lost Empire"), the symbol of the bird is often used to express the feeling of love, of longing, of unrealized love, impossible love. The symbolism is most evident in the image of the boy Chang Pe who admires the girl Praskin Cvet with his beautiful song: "Did some lark told you the melody flying over mature fields or you heard it by the wind? "- Truthfully, the lark borrowed me just a tune, and the words came to me themselves while I was reaping" (Подгорец, 1993: 46-47). The second time the bird is mentioned in this story is the moment when Chang Pe sees the bird while "lying in its nest on several dotted eggs". He will witness the unconditional love between a male and a female: "The boy was touched by that simple picture of pure love" (Подгорец, 1993: 48). According to the dictionary of symbols, the Crane symbolizes different things in the East and the West culture. While in the West is a symbol of stupidity and indecency, in China it is a symbol of faithfulness and longevity, immortality (Шевалие, Гербран, 2005: 311). It is this symbolic of the Crane will be the backbone of this story, when after the forced marriage of Praskin Cvet to a rich man, of sorrow, Chang Pe falls into: "... a strange rapture, as if he was not a human, as if he was not live creature of bones and meat that was born by a mother". He wakes up from rapture after a few days, feeling "that he is weightless and very happy ... There was no bitterness in his body; no evil thought throbbled in his head and no weight was pressing his heart" (Подгорец, 1993: 53). The appearance of the miraculous creature (the woman-bird) testifies that he metamorphosed into a bird-crane. Once it receives instructions to the path that he needs to pass to find the desired girl, also transformed into a crane, as the hero of fairy tales, Chang Pe begins the adventure. "Transformation, so richly cultivated in fairy tales, is one of the most abundant mythological subjects, a testament to the close relationship of the tale with myth. In the fairy tale, as in the myth, each member in the human-life-plant-object chain can be transformed into another member. The enchantment of animals and nature stems from the ancient animist conception of the Cosmos, as an overall unity of the living and the dead world. Hence, the border between one form and another, even when it comes to life and death, is not insurmountable, but with the help of a certain magical procedure, it easily passed" (Прокопиев, 1989: 162-163). After the numerous vicissitudes, Chang Pe experiences physical death as a crane, but he comes to life as a human. His re-birth in human form, testifies to the symbolism of the crane, depicted in the words of the woman-bird: "Because your love for Praskin Cvet and her towards you is pure and unwavering as bird's love, I turned you into birds, cranes ... Fly and look for your beloved girlfriend ... and believe that one day you will find her and your love will continue and will last forever" (Подгорец, 1993: 54). In this story, we also encountered the bird - eagle, which is placed in the position of opponent of the subject and should prevent him from reaching the desired goal. But, thanks to the resourcefulness of the crane (Chang Pe), the eagle is deceived and the crane continues its odyssey. In the Dictionary of symbols, the eagle, the king of the birds, has many different, but also conflicting meanings, depending on the culture. In Christian tradition it is a symbol of pride and oppression, cruel predator, symbol of implacable will and insatiable. Precisely in such a context is his appearance in this story (Шевалие, Гербран, 2005: 730).

In the story "Dete na planinite" ("Child of the mountains", from the book "The Lost Empire") major symbol is eagle, but in a completely different context than the one it has in the short story "Chang Pe i Praskin Svet" where he is a symbol of pride and oppression, cruel a predator, a symbol of an inexorable and insatiable will (Шевалие, Гербран, 2005: 730). Here the author introduces us with the symbol of the eagle through a legend about the uncertain fate of the outlaw who, according to one story, left a great treasure on the highest, inaccessible rock on the mountain called Kartalov Kamen, while others said that: "... he wrecked his wings and flew away in a free and happy country" (Подгорец, 1993: 116). Here the protagonist, the boy Aris expresses his admiration for the eagles that for him are... "strong and brave birds. True masters of the heavenly heights" (Подгорец, 1993: 116). Immediately after he openly tells his desire: "Once I climb Kartalov Kamen, I will sit on the back on the king of the birds and fly! ... I want to find the tomb of my mother and father. They were killed on the other side of Belasica" (Подгорец, 1993:116). On the first signs of the arrival of spring: "The desire of Aris to climb the eagle's nest was no longer just an ordinary childish desire, but turned into an unbearable longing" (Подгорец, 1993: 117). From here on, the author leads us to the next topic that is present in the story - the topic of metamorphosis. However, this typically fairy tale theme with its elements is not introduced at once in the text. Although we do not attend to its realization, its very hint and the climate in which it is realized is sufficient to produce a fantastic effect of the reader.

Firstly, it is given the image of the climbing of Aris to Kartalov Kamen, then his disappearance and the search of the villagers after him, and finally the discovery on the bottom of the ravine which openly suggests the metamorphosis: "In the rocks they found only one broken eagle nest with several shells of chopped eggs ... Aris never returned to the village again" (Подгорец, 1993: 122). "Metamorphoses, who in the miraculous offered the salvation and shelter of the haunted hero and who always kept the possibility of the reverse process of returning to the original form, now in the fantasy become a path without exit, a trap which inexorably closes above the captured" (Урошевиќ, 1988: 46). "While in miraculous metamorphoses lead to the salvation and deliverance of the hero, in the fantasy, the change is final and irrevocable and leads to suffering and death" (Урошевиќ, 1988: 47). The change / metamorphosis of Aris, which is only indicated by the knowledge of his total disappearance and the image of the destroyed eagle's nest, although it is final and irrevocable, does not yet, conceal tragedy. It reflects his unwavering desire to find the grave of the dead parents and in accordance with his mysterious connection with nature, which looks like "some once owned, but then lost paradise" (Урошевиќ, 1988: 48). On another occasion, Suncica Deniќ will say that "that path in the heights, as well as the path in the distances or depths, offers some other possibilities, some other reality, happier, omnipotent. Therefore, the thought of the fantastic and the impossible transforms into the thought of desires and reality. What brings together these desires, unique by their importance, above all, is the flight, the longing for the vertical, the cognition, the truth that is believed to exist somewhere. And children, as well as the literature intended for them, are eternal seekers. A world that is not known, is a world of quiet joys, hidden desires, undercover urges. It is a world that irresistibly admires (Deniќ, 2000). We can not, but do not agree with Deniќ's position, especially because in the analyzed story, the eagle symbolizes exactly that child's longing to find and see the deeply desired eternal resting place of the parents, to come to a higher awareness of himself, who he is and where he comes from.

Podgorets used the symbol of the bird in another story from this collection. In the story "Prikazna za trite majki, trojcata sinovi, za carot i za poetot" ("A Story of the Three Mothers, three Sons, the Emperor and the Poet"), Podgorets used the "story in a story" process, and the authenticity of the story was witnessed by the account of the poet Hafiz, who lived in the imperial court during the reign of Persian King Sapor. The fate of the three talented boys for music who come to the imperial court with their mothers to seek schooling at the expense of the state is truly touching, because the only thing the emperor offers in his egoistic is to stay in the royal court and to play only for his pleasure. The three cousins play three instruments: a zithra, a lyre and a flute. Although they are aware that they will have whatever they want in the king's court: "...they knew that would have rich and varied food and comfortable beds and would not care for anything" (Подгорец, 1993: 76). However, even at the cost of the life of their mothers, and at the cost of their lives, the three cousins are also aware of the fact that: "... among these gray walls they will be only captured birds, with no room for their wings, no air for their breasts. Here the free songs from the field, the songs of the celestial lark, will be cut off" (Подгорец, 1993: 76). A symbol of birds represented in a text like a lark, a heavenly bird, was used by the author to express it as a symbol of freedom.

Conclusion

This was an attempt to make a parallel in the works of Podgorets using the thread that connects them - the significance of the symbolism of the birds through which the author himself conveys our thoughts, understandings of life and lessons that we want to learn. Vidoe Podgorets's writing revealed to the children the unusual wealth of his native region, conveyed his colors and sounds, introduced the beauties to children, history, past, people, mostly those who spent the whole life or childhood in nature. His works also describes the writer who understands the literary work with its social and artistic function, which in addition to the beauty, gives a meaning in the formation and development of the young man." (Идризовиќ, 1988: 258).

There is still much to talk and write about Vidoe Podgorets, because it is difficult to tackle everything he wrote in a few pages of any review and be unable to give a complete picture of him, about everything he wrote and created. "His creation is an impressive building that astonishes, a creation that has long overcome the "incredible number" of published titles. The creative records are surpassed here and they represent the incomprehensible boundary for the common mind. Therefore, the work of Vidoe Podgorets can freely be called - the creation of dreams. Spiritual wealth that surpasses even "Balzac's dream" to write hundreds of works. That number he managed to brake, becoming a creator with whom the future generations and experts will have to seriously deal with" (Петревски, 1999:141).

References

1. Денкова, Јованка.: Анимализмот како тема во книжевноста за деца, Зборник од конференција ФИЛКО, Филолошки факултет, Штип, 2016.
2. Денкова, Јованка.: Анималистичкиот роман „Дивиот пес“ од Видое Подгорец, Годишен зборник, Филолошки факултет, УГД, Штип, 2015-2016.
3. Друговац, Миодраг.: Македонската книжевност за деца и младина, Детска радост, Скопје, 1996.
4. Друговац, Миодраг.: Македонски писатели за деца, Македонска книга, Скопје, 1975.
5. Идризовиќ, Мурис.: Македонската литература за деца, Наша книга, Скопје, 1988.
6. Мицковиќ, Слободан.: Поговор кон Шарената птица, Наша книга, Скопје, 1987.
7. Петревски, Горјан.: Поговор на книгата „Птиците одлетаа“ од В. Подгорец, Детска радост, Скопје, 1999.
8. Подгорец, Видое.: Изгубеното царство, Наша книга, Скопје, 1993.
9. Ристановиќ, Цвијетин.: Анимални свијет као општа тема и књижевности за дјецу, Детињство, Нови Сад, 2010.
10. Урошевиќ, Влада.: Демони и галакси, Македонска книга, Скопје, 1988.
11. Цацков, Душко.: Литература за деца и младина, НИП Глобус, Скопје, 1997.
12. Шевалие, Жан, Гербран, Ален.: Речник на симболите, Табернакул, Скопје, 2005.
13. Denić, Sunčica.: Svet želja i stvarnosti, Detinjstvo, Novi Sad, br. 1-2, 2000.