

## Chapter 5

# Conclusion: Supplement

In the foregoing chapters, I have demonstrated, in close readings of James's travel accounts, some of his romances, and *The Ambassadors*, how the place as "background of fiction" was foregrounded and functionalized. The last in the series of analyses, *The Ambassadors*, as highly reflective of the issues involved in the relation of place and fiction, literature and tourism, can be considered as a prism to see more clearly the coloring of the previous texts. Before returning to the question of the supplement and possible outlooks for research, we will survey the picture we have painted in this study.

### 5.1 Summary: Henry James and the Other Place

As both in our prospective story ("The Birthplace") and our master reflective novel (*The Ambassadors*) – both texts are written at about the same time – the hero is a man somewhat at odds with his employers, the theme of mediation is prominent in the relation to the place. In "The Birthplace", however, the place itself requires mediation while in the novel the place itself negotiates between Strether and the social. In both, mediation is bound to the typical. In the story, the typical biography expected by the tourists is problematic because it contradicts the critical awareness and authenticity of the place at the same time and can only be resolved by providing the excess of fictional truth. In the novel, the typical of the place is a means to help Strether find a point of view from which he can recognize his own position in distinction to that of Woollett and Paris and mediate between them (all of them).

In both the story and the novel, the place provides the grounds of departure for a new phase in life. In the story, the place requires Gedge to rethink identity as performance when he turns from a scholar to a creative author and performer. In the novel, Strether starts to sum up his life, taking up loose threads and changing his life in reviewing it; the place provides the aesthetic experiences that attach to earlier, but – in the course of Woollett life – buried hopes and experiences, and thus enable a genuinely open autobiographical project for Strether.

The novel also casts the issues of scene and picture identified as central for the travel essays in a new color. While James, in his prefaces to that novel and *The Wings of the Dove*, was provoked to use the vocabulary of picture and

scene mainly in taking the former as the (important) frame for the latter, in *The Ambassadors* the picture is thematized within a frame, and the scene is thematized as “the background of fiction”. In the Lambinet chapter, the scene is identified with the picture: the same landscape serves as both; in the register of personal memory, both represent significant experiences in Strether’s past and thus constitute autobiographical hooks. The significance of the experiences is partly determined by their typicality.

In *The Ambassadors*, the picture is staged as a reflective key to the problem of representing aesthetic perception. In the travel writings, we used the term picture to refer to the representation of the immediate perception. In *The Ambassadors*, that picture is framed as the memory of a picture; the originality of the natural picturesque sight is turned into a secondary imitation of the work of art (the picture) – nature “matches” art. Memory, which in the section on travel writing we associated with the “scene” and experience, is shown as constitutive to the picture. In that sense, *The Ambassadors* stages the fusion of picture and scene in the autobiographical centering that makes the later James’s travel writings so unconventional.

The autobiographical “turn” in the later James features a mutual transposition of the levels of expression and experience. The plane of experience, which in conventional travel writing comprises the reference to the immediate sight (“picture”) as well as the reproduction of discourse instigated by the presence of the place (“scene”), is, on the one hand, transformed into literary effect as the reference to immediacy is replaced by the immediacy of the rhetorical impact of literary figures: it is shifted onto the level of expression; on the other hand, on the level of “content”, the collective discourses reproduced by the individual in authenticating the place are replaced by the references to personal history, that is, the individual’s autobiography. The autobiographical narrative, then, empties the place of its collective significance and replaces it with the individual’s history – the collective returns as object of the individual’s consciousness, as an individual construction; at the same time, the picture does not appear as a referenced aesthetic experience anymore but is transformed into immediate aesthetic effect. One may put forward that, in the later James’s style, the collective discourses have become a “picture,” in that they appear only with respect to the individual’s impressions, while the text, the literary expression, has become the “scene” of the individual’s self-construction and self-expression, both in the sense of autobiographical narrative and literary effect.

With respect to the autobiographical, as thematized in our initial story and the final novel, and performed in James’s travel writing, the love narratives or “romances” are out of bounds. In our two exemplary stories, the prominent feature is rather the narrative closure by which they are characterized, and the specific function of the place in that structure. In “Travelling Companions”, the romantic perception of place is close enough to love itself; it is different in that it exhibits an “aesthetic” and not a moral empathy. It is only the latter that qualifies as true love, but the aesthetic empathy is a necessary stage to reach the maturity of moral empathy. Like in *Confidence*, however, the place as other and its aesthetic perception in “Travelling Companions” serve as the grounds of distinction of the two lovers against “the others” (Charlotte’s father, the natives), which makes

probable the highly improbable, the falling in love with each other. In James's early novel *Confidence*, the place is made to signify the unconscious undercurrent of love; its immediate effect on the characters as a scene is made explicit only when they thematize it in the final avowing of their love. While in the story the place is discarded as only a phase in coming to the end, the place in *Confidence* is transcended in its function as the beginning and the end of the falling in love itself.

Discarded, transcended: what remains of the place with the reader after the closure of these stories, and how should she become a tourist? How can the background of fiction linger with the reader as a place to be visited in reality? In an attempt to answer these questions, we will consider two levels: one is the phenomenology of reading, and the other is the function of both literature and tourism in the constitution of individuality. In the light of our interpretation of *The Ambassadors*, we will consider the relationship between literature and tourism as one of supplementarity and proceed with the outline of a possible conceptualization of the phenomenological and social levels with that hypothesis in mind.

## 5.2 Literature and Tourism: Supplements

The reflection of reading in *The Ambassadors* points to the structure of supplementarity as the general model for the relation between literature/reading and tourism as authentication.

I will take recourse to Derrida's definition of the supplement as an addition that is at once necessitated by the supplemented, by an internal lack, but also as something other than the supplemented. The point is not so much the breaking up of the self-containedness of the (literary) text by looking at its follow-up but rather that the supplement is required even if one takes the text as a self-contained unit. Derrida's use of the term develops its effectiveness in the application on philosophical texts, that is, texts of a logical-discursive kind, where the contrast of the reference that a text establishes by its argument and its own conception of being derivative (as language) produces a conflict.<sup>1</sup> In the course of our argument, we have prepared the way to make this concept useful in the application on literary texts.

Before integrating the results of this study in a final conclusion, posing the questions that it rises in answering others, I'd like to address three different aspects of supplementarity that appear in the relation of the place in fiction/literature to the reader's urge to authenticate the place in tourism:

- *structurally*, supplementarity in the literary text concerns the *ontological* status of fiction and configurational issues;
- *phenomenologically*, in the supplementarity of reading that relates tourism to literary reception as a consequence of the integration of literary meaning into the reader's life;

1. JACQUES DERRIDA, *Grammatologie*, Frankfurt/Main: Suhrkamp, 1990, suhrkamp taschenbuch wissenschaft 417, p. passim; JACQUES DERRIDA, 'Freud et la scène de l'écriture', in: *L'écriture et la différence*, Paris: Éditions du Seuil, 1967, points 100, p. 314.

- *functionally*, with respect to the constitution of individuality in a functionally differentiated society both by literature and tourism.

### Ontological Supplementarity

The key question guiding the following considerations is: How does the occurrence of real places in fiction affect the reader? The real place in fiction is, at first, a problem of ontology. How is the relation between the reality of places and the fictionality of the world of the text? What is the status of the background of fiction in fiction? Is the background of fiction itself fiction?

As we have seen, the background of fiction can either be fiction (in the “The Birthplace” the place doesn’t exist on the map, although it can be easily decoded as standing for a real place) or it can refer to the actual world (the various places in Italy, France, England, and Germany, mentioned in “Travelling Companions”, *Confidence*, and *The Ambassadors*). Now, our hunch as to why readers would want to visit the background of fiction, as Strether does the pastoral landscape of the French capital’s environs, is that it might have to do with the status of the real places in fiction. Is there something in the relation of imported real places to the fictionality of the world of the text that requires authentication as the supplementary activity on the part of the reader?

In the story “The Birthplace”, the “Author” is not named, only characterized by his properties as the greatest author of the English language. It is this avoidance of naming that gives the author in the story the ambivalent status of being neither fictional nor actual. He is linked to both ontological domains, by his birthhouse being situated in a fictional town, and by his significance for the literature in the English language – neither literature nor language can be said to be fictional entities. By naming him it would have become nonambivalent whether he were part of the fictional world or of the actual world. By not being named he is made to signify the ambivalent status of the fictional itself: it is a story about a state of affairs that reflects upon the state of affairs in the real world.

By leaving the source for the meaning of the place in a state of ambivalence, James encourages us to read the name of the town of this fictive/non-fictive birth house as an allusion to the place in which the greatest author of the English language lived and where his birthhouse is actually located: Shakespeare’s Stratford-upon-Avon. That reading is supported, of course, by the similarity of the two names in their hyphenated concatenation, in which the fictional name invented by James, Blackport-on-Dwindle, playfully turns the name of the river into a signifier of its own (being ambivalent itself as to its status as a joke or as an omen). Would that game still work if James couldn’t rely upon the ubiquitous prominence of Shakespeare and his place of birth?

The use of names points to the dependence of the fictional world upon the actual world. If not explicitly specified to the contrary, the fictional world uses the actual world as a model; Thomas Pavel, in his *Fictional Worlds*, calls fictional worlds salient worlds, meaning that they are “erected” as a secondary ontological domain on the foundation of the primary ontology

of the actual world.<sup>2</sup> In some respects, the fictional world differs from the actual world (names denote non-existing characters); in other respects, the real world is referred to, or actual entities “imported” into the fictional world.

Historical and fictional characters have in common that they both have names and are non-existent. Existence in this manner is defined as denoting an object that can, if only in principle, be identified in the actual world. The actual world is the collection of existing objects. Names function for both fictional and actual worlds.

According to Ronen, names rigidly designate an object which can then be “definitized”, i. e., to a greater or lesser extent be described in detail.<sup>3</sup> There is an explicit definitization in description, and there is an implicit definitization by inferring properties known from the actual world into the named entity of a known type. In principle, the implicit definitization is completed by the reader – either by applying his knowledge about the entity in question, or by looking the entity up (in the actual universe), or, in the case of places, by visiting the place.

But why should it be important to describe the place in greater detail than is realized by the fictional text? One should assume, since the place has to just function as a background, that the degree of definitization is, in most cases, functionally sufficient for the context. If one argues with intuition, the fictionality of a literary text is hardly problematic. Reading a text, we know that it is fiction, and we do not expect the places to be real, or the characters. And actually, it is doubtful if “The Birthplace” is a good example for a text that incites the reader to travel to that place. That doesn’t preclude that the reader travel to Stratford-upon-Avon, but he would do it out of literary-historical interest in Shakespeare, not because of a certain Morris Gedge whom he certainly wouldn’t meet there.<sup>4</sup>

We may subsume, then, that the urge to visit a place that serves as background in a fictional text must have to do with the specific configuration of the literary structure in which that place appears and less with the basic ontological structure of fiction. The fictional structure, that is, must be made prominent, problematic in a way that requires the reader to supplement it with his presence at the place. The specific approach of philosophical semantics with its perspective on the truth or the existence of fictional entities constitutes a very specific view on the literary text. But is that view, as it implicitly requires a referential relationship between the textual signs and the actual existence of the signified entities, adequate to the reading of novels? A consideration of the relation between reader and text is in order: the supplementary relationship between literature and tourism is basically constituted by the reader; the pragmatics of the literary text cannot be conceived without the agency of the reader.

2. THOMAS G. PAVEL, *Fictional Worlds*, Cambridge/Mass: Harvard Univ. Press, 1986, pp. 43ff.
3. RUTH RONEN, *Possible Worlds in Literary Theory*, Cambridge: Cambridge Univ. Press, 1994, pp. 136ff.
4. We ignore here the possible motivation to visit the place for its picturesqueness. That will be considered below.

## Phenomenological Supplementarity

How do we, then, conceptualize the supplementarity on the level of the reader? For a theoretical approach, we will turn to the Constance school and what in English-speaking contexts is called reader-response theory, but we will not apply a Jaussian theory of reception for the reason that its hermeneutical bias precludes the kind of supplementarity that we have in mind. Tourism is itself a kind of reception, and a kind of reception that translates the text's supplementarity into a different register than that of the textual; the historical reconstruction of horizons of expectations that try to provide interpretation with the historical perspective is not "phenomenological" enough to account for the touristic supplementation of reading. With that in mind, Iser's theory of the aesthetics of reading seems more promising.

As to the concept of supplementarity, Iser uses the term when he, in his 1991 anthropological approach to fiction in *Das Fiktive und das Imaginäre*, turns from his poetics of the counterplay of the imaginary and the fictive to the reader's actualization of the game model of the literary text. He proposes four (provisional, exemplary) modes of the way a reader may "play" the text, three of which he characterizes as supplementary in the sense that they finish off the play of the text, in contrast to the "pleasure of the text" – which is notion of acribic and pleasurable, non-semanticizing reading that he derives from Roland Barthes.<sup>5</sup> Basically, the four ways of reading are differentiated by the extent to which the reader allows the aleatoric rule to actualize itself in the alternatives he chooses in reading on. The are two underlying assumptions: one is an ethical privileging of a serious reading that potentially risks the self, the other is an aesthetic predilection for postponing semantic closure. A distribution of the four ways of playing/being played along the axis of the risking of the self and the envisaged appropriation of the text as meaning in what Iser calls semanticization is given in table 5.1.

|                       | no risk of self  | risk of self           |
|-----------------------|------------------|------------------------|
| result anticipated    | <i>semantic</i>  | <i>experience</i>      |
| no result anticipated | <i>aesthetic</i> | <i>acribic/plaisir</i> |

Table 5.1: Iser's four ways of reading tabulated according to semanticization intention (result) and risk of self

Iser's notion of the "dominant" model of reading – which, at the end of his argument, is opposed by the example of *his* dominant model, the Barthian reading for pleasure – is the paradigmatically supplementary model. It is the result of a strictly instrumental playing of the matrix of the textual play, excluding the possible other alternatives of playing that

5. "»Lust am Text« und »Supplement« scheiden sich dann als Alternativen; die Unruhe des Möglichen läßt das Gewisse als Ersatz erscheinen." WOLFGANG ISER, *Das Fiktive und das Imaginäre: Perspektiven literarischer Anthropologie*, Frankfurt/Main: Suhrkamp, 1991, suhrkamp taschenbuch wissenschaft 1101, p. 479 (further references in parentheses in the text).

the textual transformations offer in their combination of elements from the life-world.

Spielt der Text die Veränderbarkeit dessen, was ins Spiel gebracht worden ist, so vermag der Leser diese Transformationen nur insoweit mitzuspielen, als sich dadurch ein Ergebnis erreichen läßt. Denn Veränderbarkeit scheint ein Ziel zu implizieren, das – wenn in der Lektüre realisiert – vom Text wiederum nicht eigens bestätigt wird. Folglich ist das Resultat nur ein Supplement, das sich von der möglichen Zielrichtung des Textspiels darin unterscheidet, daß es als Sinn des Textes verstanden wird, während das Textspiel nur die Matrix für das Erzeugen solcher Supplemente sein kann; denn Sinn kann nicht aus Sinn entstehen. Supplemente sind diese insofern, als sie dem Spiel etwas hinzufügen, das selbst nicht Spiel ist, wenngleich diese Zutat die Spieltendenz zu vollenden scheint. Ersatz aber sind die Supplemente auch deshalb, weil sie über die Schwelle zu jener unbetretbaren »Spiegelwelt« hinweghelfen sollen, um im Besetzen aller Spieldifferenzen des Textspiels als eines Geschehens Herr zu werden. Doch Ersatz ist nie völliges Entsprechen, weshalb eine solche Beteiligung am Spiel des Textes immer nur über Optionen laufen kann.<sup>6</sup>

The transformations in the text themselves imply a direction, an end (in the sense of aim) of that change, and if the reader actualizes a transformation in the text, he adds that aim in his identification of textual meaning to the game, which seems its end (in the sense of completion), but is not within the game “itself” anymore. The difference of the reader’s playing and the game as matrix (as an imaginary scene) is at stake in that direction of completion: to supplement the game with a defined direction is also a means of controlling the play as an event, to master it.

Semanticizing reading is characterized by the complete mastery over the textual game, that is, once the meaning of the text is grasped, the playing is brought to an end.

Den Text semantisch zu spielen ist eine dominante Spielart und heißt, im gefundenen Sinn das Spiel zu beenden. Unter der Maßgabe einer solchen Vorentscheidung werden alle Spielarten des Textes – vom Hin und Her der Spielbewegung über den gespaltenen Signifikanten, das Kipp-Spiel der Schemata sowie die Aleatorik der Spielformen – zu Referenzbedingungen einer Semantik. [...] In einer solchen Spielart bleibt die aleatorische Regel vom Code des Lesers gesteuert, der – weil kein solcher des Textes – das Spiel zwangsläufig zum Stillstand bringen muß. (474f)

The second of Iser’s examples of possible readings is a variation on the semantic reading: reading for a gain of experience risks the reader’s own code – norms and values – in the aleatorics of the text, but only to finally appropriate the result in the reader’s own psychic economy, “wodurch sich

6. ISER, *Das Fiktive und das Imaginäre*, p. 471 The term “Spiegelwelt” is taken from Eugen Fink’s *Spiel als Weltsymbol* (Stuttgart 1960) and, as Iser explains on the page previous to the above quote, designates the inaccessibility of the game as an imaginary scene.

die Transformationskapazität des Textspiels verbraucht, das als Erfahrungsgewinn nicht wiederholbar ist." (476) Both semantic and experiential reading, then, finish the text not just in reducing it to a meaning, but in another sense as well: it will not be read a second time. In Iser's concept, the second reading is the opportunity to read the text differently, to actualize different options of playing (especially in the application of the aleatoric rule), and thus, in the difference of the repetition, to overcome the linearity inherent in readerly participation which can only realize itself in taking options (see quote above near footnote 6 on page 167).

Iser's third example, the aesthetic reading, aims at an aesthetic enjoyment of the text, which is described in terms of Jauss' *Selbstgenuß im Fremdgenuß* as well as in the Kantian exercise of our (cap)abilities or powers ("Betätigung unserer Vermögen").<sup>7</sup> One is the cognitive power which may be exercised in the detection of the rules of the game that the text hides, but also "wo die gefundenen Regeln sensorische und emotive Vermögen herausfordern." (476) The exercise of powers implies the playing of the reader with himself, which may turn into self-enjoyment in the reader's appresentation of his own powers to himself. The reader doubles himself in the roles of player and observer of his playing; the latter role (observation) provides a basis for the risking of self in the former (playing) role.

Barthes' pleasure of the text, in Iser's language, "verkörpert die weitestgehende Anverwandlung des Lesers an das Textspiel." (477) The reader adapts himself to the text to the extent that he himself becomes text. This is certainly an ideal model and I will not consider it further as it is categorically different from those readings above that require a supplement we can play with in the relation of literature and tourism.

One could now ask, of course, how valid is this categorization? Do these categories pertain to psychological determinations, or do they express different degrees of familiarity with reading? (A certain educational bias is implied in privileging of the pleasure of the text.) Are those kinds of readings dependent on the texts they take in, or are they attitudes of the reader? (As Iser cites Barthes, he considers pleasurable reading not fruitful for all kinds of texts – Zola's texts, for instance, do not lend themselves to such an acribic reading.<sup>8</sup>) Moreover, doubts may be voiced on the distinctions between the categories: isn't aesthetic reading an experiential reading as well (it's an aesthetic *experience*, after all), and isn't even semanticizing reading the reading of a text, i. e. an aesthetic activity? Here, it has to be said, our main interest is in the explanatory or, rather, heuristic value of the categorization with respect to the supplementarity of reading and possible supplements to reading.

The semanticizing reading can be seen as taking up on the two-stage model of reading that Iser in his 1976 *Akt des Lesens* analyzed in the tradition of phenomenology. There, he develops a two-stage process in which the reading, guided by the textual structures, is followed by the integration of the literary sense into meaning/significance. Phenomenologically, Iser

7. HANS ROBERT JAUSS, *Ästhetische Erfahrung und literarische Hermeneutik*, Frankfurt/Main: Suhrkamp, 1982, p. 84

8. ISER, *Das Fiktive und das Imaginäre*, p. 477.



conceives of the act of reading as of a two-stage process. The first stage of reading is characterized by pre-conscious image-formations and passive synthesis (the latter concept being taken from Husserl); that stage is informed by the guidance of meaning implied in the structural organization of the work. The most important feature of text interaction is the dynamics between the operations of sense constitution and the constitutive gaps (of indeterminacy of fictional objects), a concept that Iser derives from Ingarden. Within this rather cognitive account of the reading process the dynamics of reading proper leads to the second stage of the whole process, that of integrating the sense of the fiction into the existential dimension of the life world by making it mean, by investing the literary work with a particular significance. Referring to Ricoeur, Iser differentiates between *Sinn* and *Bedeutung*, thus invoking a distinction that Frege already posed almost a century earlier: “Sinn ist die in der Aspekthaftigkeit des Textes implizierte Verweisungsganzheit, die im Lesen konstituiert werden muß. Bedeutung ist die Übernahme des Sinnes durch den Leser in seine Existenz.”<sup>9</sup>

In this conception, the second stage of reading secures the anchoring of the literary experience in the “real world” as significance. It accounts for the basically allegorical mode of, in Pavel’s words, “the decoding of relations or correspondences with fictional structures.”<sup>10</sup> The second stage, bestowing meaning, may thus be called a supplementary operation to the first stage of the experience of the dynamic structure of the literary work.<sup>11</sup>

There is, then, a basic supplementarity in reading: the text is integrated as meaning or significance into the reader’s life. That concept supposes a principally allegorical relation between the fictional world of the text and the actual world. The literary text conveys a meaning, and the fictional world is, retrospectively, accounted for as a means to that meaning. In that respect, the indifference to the existential status of the fictional entities in the literary text can be well explained.

That has its consequence for the relation of the place in fiction and the place in tourism. It is not plausible to assume that the tourist wants to see the place in order to re-imagine the actions of fictional characters, not just because they have never existed and thus, in the ontological account, that would be a futile undertaking, but because the significance of the literary work is indifferent to the actual existence of the characters in it. The meaning of fiction is based precisely not on mistaking the fictional world for the actual world, but on their distinction that enables the transference

9. WOLFGANG ISER, *Der Akt des Lesens: Theorie ästhetischer Wirkung*, 4th edition. München: Wilhelm Fink Verlag, 1994, p. 245. Frege develops his distinction in GOTTLÖB FREGE, ‘Über Sinn und Bedeutung’, in: *Funktion, Begriff, Bedeutung: Fünf logische Studien*, Göttingen: Vandenhoeck und Ruprecht, 1962, pp. 40–65. The translation in English of the two aspects of meaning into “sense and reference” is not unproblematic. Since “reference” doesn’t cover the contextual, or even existential, aspects of “Bedeutung”, I prefer “meaning” as translation for the latter term; “significance” being a close candidate.
10. PAVEL, p. 60. In Pavel’s conception of salient worlds the allegorical marks the relation between ontological first order (actuality) and second order (fictionality); that distinguishes literary fictions from, e.g., myth.
11. Apart from the paradigmatic account by Iser, there is also a related formulation in PAUL RICOEUR, *Le temps raconté*, Volume 3, *Temps et récit*, Paris: Éditions du Seuil, 1985, pp. 284–328, ch. 4, “Monde du texte et monde du lecteur”.

of meaning. That makes the difference to representations of the place in referential accounts, such as historical publications. There, the place can furnish or stand for the traces of the actual existence of historical protagonists. The historical tourist may be said to approach the activity of the archaeologist in reading the material for the signs of a culture, repeating the imaginary reconstruction of a culturally significant past (that is what memorials are for) – but what is the tourist looking for who visits the places where fictions have taken place? Or should one say: do take place?

In that second, supplementary question, the temporal ambiguity of fictions, their temporal independence, as it were, from the time of the world – in which every new reader appropriates the text again as a present (of reading) turned into his own personal past (as having read), constituting a time of the text which cannot be anchored in the real world<sup>12</sup> –, points to one possible level of the literary work which may help answer the first original question of the motives of the tourist: the level of structure. Apart from the structural conditions for literary reception that lie below and beyond the level of the text's sense and significance, that latter, semantic level may be configured in a way that makes the reader long for the direct impression of the place. And it may be possible that the structural and the semantic levels have to work together to make a convincing case of the transformation of the literary reader into the literary tourist – to constitute the text as requiring the specific supplementarity of tourism.

But what semantics, which structures are especially suited to the supplementarity of tourism? Not every kind of literature, after all, suggests traveling to the place, nor can the reader be plausibly assumed to have no choice whether he becomes tourist or not. In my analysis of *The Ambassadors*, Strether's encounters at/with the place suggested a relation between a type and an individual concretization (see 4.1 on page 126): that dovetails with the epistemological or cognitive outlook of Iser's theory of the reader. What becomes translated into the terms of the actual world – or *Lebenswelt*, or existential domain of the reader – from the text is its meaning: in the later Iser, this is declared as a supplementary (and hence, defective) move. But what is it supplementary to? In the context of the textual play, it is the ending of the game, *ergo*: the ending of the (aesthetic) experience of the literary text. The relation of type and individual concretization now points to the relation of what may be at stake in the otherness of the supplement to what it supplements: the text is not just a meaning, it is an experience, and what in the meaning gets lost is not just the temporal dimension (which we will return to in the theoretical placement of autobiography) but also the other other of the text, which is configured there as much as the meaning, and that is perception: experience as perception.

The concrete, empirical, individual instance (of the tourist sight/site) differs from the type not in its meaning but in its sensory perceptibility:

12. They constitute temporally the “deux perspectives sur la lecture [qui] résultent directement de sa fonction d'affrontement et de liaison entre le monde imaginaire du texte et le monde effectif du lecteur. En tant que le lecteur soumet ses attentes à celles que le texte développe, il s'irréalise lui-même à la mesure de l'irréalité du monde fictif vers lequel il émigre ; la lecture devient alors un lieu lui-même irréel où la réflexion fait une pause.” RICOEUR, pp. 327f.

that has become an epistemological base in Western culture at large and in empirical science particularly.<sup>13</sup> While the meaning of the text is added as a supplement to the text, it creates another lack especially for those texts that configure their meaning in close relationship to perception. Sensory perception is the other other of the text, in the sense of an other alternative, another supplement to the text than meaning (that which the simulation of reality lacks), but also as a possible supplement to meaning, that is the supplement to the supplement. From here, we might venture to say that the second stage of reading, the existential integration of meaning, can also comprise the act of traveling to the place and authenticating its existence. That is, seeking the presence of the place is a response to literature, and there must be something in the process of constituting the literary meaning that motivates this act of authentication.

In the texts that I have analyzed, perception as a semantic trait is linked to the structural in a very special way, and that primarily in the concept of aesthetic perception (of the place). Perception as a specially valued act on the semantic plane reflects back on one of the novel's structural features: focalization, which is the level of perceptual presentation of characters and actions in a narrative text.<sup>14</sup> Moreover, as tourism's core activity has been described by the somewhat pleonastic term "sightseeing", perception serves as a link between literature and tourism not only in the act of aesthetic (sensory) perception but also in the self-reflexivity we may suspect perception offers to the individual. That latter, culturally functional aspect will be treated further below, on page 174, *in extenso*.

Aesthetic perception is a special connector between the semantic and structural planes of the narrative where the hero's perceptions become valued and represented at the same time. The hero emerges as a privileged focalizing instance as focalization approaches the hero. The narrative positioning of the hero is thus reenforced by the visual positioning in terms of focalization. The texts analyzed in this study can furnish some examples.

On the semantic plane, we have the case of perception being staged as representing a value, signaling a distinction, guiding the action and sometimes constituting the action itself. In "Travelling Companions", for instance, aesthetic perception of Italian sights distinguishes the two protagonists from their contemporaries, from the uncultured Americans (exemplified by Charlotte's father) as well as from the natives (who do not appreciate the art as the narrator does). Within the parameters of the love story, the value of aesthetic sensibility is a capital of individuality rather than cultural capital in the sense of Bourdieu.<sup>15</sup> In *Confidence*, aesthetic sen-

13. For a treatment of the empirical paradigm in relation to tourism see JUDITH ADLER, 'Origins of Sightseeing', *Annals of Tourism Research*, 16 (1988):1, pp. 7–29. The relation of science and travel is covered in BARBARA MARIA STAFFORD, *Voyage into Substance: Art, Science, and the Illustrated Travel Account, 1760–1840*, Cambridge; New York: Cambridge University Press, 1984. The visual paradigm is comprehensively reassessed in JONATHAN CRARY, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Cambridge/Mass: MIT Press, 1990.

14. For a systematization of this concept, originally coined by Genette, see MIEKE BAL, 'Narration and Focalization', in: *On Story-Telling: Essays in Narratology*, Sonoma/CA: Polebridge Press, 1991. — chapter 4, pp. 75–108.

15. PIERRE BOURDIEU, *La distinction : critique sociale du jugement*, Paris: Editions du Minuit, 1979.

sibility works on a level “below” consciousness, paradigmatically belonging to the realm of the unconscious, that which has to be made conscious, and as such is metonymically linked to love, which works on the same level and gets drawn out into consciousness with the help of attention to sensory perception. In *The Ambassadors*, perception is the register of recognitions that connect the mimetic and epistemological levels in perception as a narrative act; individual perception of the place is highly economized in terms of narrative structure, as it is figured as the moment of recognition, in the flipping of private into social register, and as such loses its independence as an extra, tropological configuration.<sup>16</sup>

While our love stories functionalize aesthetic perception as attributes of the protagonists, and thus leave the act of perception unaccounted for in the cognitive level of semanticization, and so create the lack that can be supplemented by the reader become tourist, in *The Ambassadors* the individual act of perception is functionally bound to the epistemological register, thus integrating it into the meaning of the story (ambivalent as that may be), and providing no space for the lack. That, at least, would be an explanation for why Strether’s Paris doesn’t seem so “foregroundable”.

On another level, that difference can be located in the connection between perception and presence. Aesthetic perception in the love stories is configured as implying the presence of the place, which is metonymically linked, in feeling, to the main theme of love; thus sensory presence is invoked on the level of representation, without the chance of being actualized by the reader. The epistemological impact of perception in *The Ambassadors*, however, makes presence a performative effect on the epistemological/cognitive plane of the text, which is the register in which meaning is configured by the act of reading. The effect of perception thus is foregrounded on the level that the reader is occupied with in the construction of the narrative in reading.<sup>17</sup>

What is, then, configured in a different way in the love stories and in *The Ambassadors* is the relation of presence and absence as a consequence of the different role of perception. Whereas, in the love stories, the configuration of perception points to the presence of the place for the perception of the protagonists and the focalizing instance, it constitutes an absence of place (in terms of perception) for the reader; which is relevant in as much as perception is an integral part of the sense of the story – it is a source of the feeling of beauty, an index of cultural value, it is the distinguishing property of the protagonists that unite them in difference to the common sociality of their peers. The reference to the actualizations of the perception of the place are references to possibilities in the real world: the actual upon which the fictional rests as a “salient world”; the cultural values, the attractiveness of actualization, and the need to distinguish one’s individuality (or to find

16. Tropological configuration as a level of narrative fictions is conceptualized in ALEXANDER GELLEY, *Narrative Crossings: Theory and Pragmatics of Prose Fiction*, Baltimore: Johns Hopkins University Press, 1987, pp. 22ff.

17. Although the the notion of presence has been discredited as a philosophical concept in deconstruction, as a performative effect of aesthetic cultural productions it still merits analytical consideration. See JEAN-LUC NANCY, *The Birth to Presence*, Stanford/CAL: Stanford University Press, 1993.

one's identity) are supposed by the text to be concerns shared by the reader. The absence constituted by the text is, in that sense, the marking of the signifier as pointing to a presence that is to be supplemented: pointing to the origin of the text as configured in an experience of the place, pointing to the experience of the author who expresses in his work the *genius loci*.<sup>18</sup>

In *The Ambassadors*, however, the reflection of perception as reading redirects the pointer of presence/absence back to the signifier: to interpretations, to the epistemological effect of perception. Perception is configured as a self-reflection of reading, thus foregoing the grounding in a supposed original non-signifying presence. The text provides its own supplementation in the epistemological effects for which the configuration of perception is used as a support. Strether's surprises place presence on the plane of epistemology, as the reader is as surprised as Strether; rather than a reality effect, they constitute an effect of presence – or reality as that presence. The place as object of perception does not become the vehicle of the pointing to a presence out there to be perceived, to be really experienced, but is a vehicle of epistemological turns of narrative. Although it relies on the relevance of tourism, that late Jamesian novel may not be so effective in producing the reader as tourist. Rather, in a paradoxical turn, it reflects upon the essential supplementarity of tourism in its staging of perceptual presence as effective in narrative reversals.

How do the non-fictional texts that we have treated in this study relate to these considerations on fictional texts? From the point of view of the fictional configuration of perception we can recognize in the travel essays the extraction of the configuration of the love stories and the personification of this position in the travel essay narrator. In terms of tropology, the aesthetic travel essay can be viewed as a prosopopeia of the configurational patterns of the novel (prose fiction): focalization and thematization of perception are integrated into a position which authorizes the representation of reality. The journalistic "I" is, then, if not a descendant of the fictional configuration, at least intricately linked to its fictional other.<sup>19</sup>

In pointing to a difference in effect between the love stories and *The Ambassadors*, we have already stepped upon the thin ice of different, individual actualizations of textual interpretation: it is my interpretation that *The Ambassadors* do not invite in the same way the visiting of the places of its settings as the love stories do. There are structural features of the texts that support the differentiations made, but the actualization in terms of tourism is not like a law of nature. These are options taken by the reader, and, instead of extending the multifarious readings of the texts analyzed in this study (in applying Iser's paradigmatic ways of reading), I will turn around to the abstraction of "myself" – and ask the question of what

18. See GELLEY, pp. 49ff, who, in turn points to the romantic concept of the *genius loci* as analyzed by Hartman (see above page 137, note 22).
19. This puts the historical account in PERCY G. ADAMS, *Travel Literature and the Evolution of the Novel*, Lexington, KY: University Press of Kentucky, 1983, who has the novel emerge from the travel essay, in a critical, relativizing perspective. It may be that the aesthetic travel account rather derives, the other way round, from developments in the novel. The considerations upon the functional aspects given below will further expand this purely intertextual account.

functionality, social or cultural, is implied in the literary structures and the actualizations they make possible. To “sociologize” the individual is a means to hedge in that evanescent readerly activity from the side opposite to the textual structure, that of social structure. We will have to look at the functions that tourism and literature fulfill within the context of a modern differentiated society.<sup>20</sup>

#### Functional: Complement

The supplementary effects between literature and tourism are supported by the socio-historical context of individualization in functionally differentiated societies. In that context, literature and tourism are constitutive of individuality, and their relation in that constitutional respect is one of complementarity. The supplementary effects, in that view, are actualized to the degree of functionality they offer.<sup>21</sup> In the course of this study we have already noticed how individuality is a recurrent theme and is connected to the significance of the place. We also have hinted at the sociological prominence of individuality prominent in a systems theoretical account of socio-cultural evolution.

In the fictions we have analyzed, individuality is staged as the negative side of sociality. In “The Birthplace”, Gedge’s seriousness about the place brings him into conflict not only with his employer (as the customers are not interested in the place in the same way as Gedge) but also damages the relation to his wife; since his interest in the great author impacts on the meaning that he senses his life could make, the exigencies of role playing besiege Gedge almost until breaking. In his isolation, the talk with the New York couple who share his view of the Shakespeare “show” almost has the effect of a romantic love affair – when kindred spirits meet. And it is by means of their reflection that the role playing Gedge finally ends up with can be appreciated as an artistic act on its own and as a happy ending.

Happy endings are dominant in the love stories, as well. In these, the protagonists (the hero and his lover) are both set apart from their social environment; metonymically, of course, by being tourists, travellers or expatriates in a foreign but beautiful country; paradigmatically, however, by being different from their society and company. The difference, their mark of distinction, shows in their relation to the place. In “Travelling Companions”, the first-person narrator and Charlotte distinguish themselves from both their art-ignorant compatriots (here embodied in Charlotte’s father) and the business-minded Italians: they know how to appreciate Italian sights aesthetically. In *Confidence*, the protagonists distinguish themselves on two levels: on the social level, Bernard is set off by his not having a profession:

20. By “sociologize” I mean also to “historicize”: my emphasis is on macro-historical configurations rather than micro-historical changes. I conceive of tourism (and the corresponding literature) as produced and symptomatic of the “age of individuality” which comprises the period of effective functional differentiation of society since the mid-18th century. That doesn’t preclude, of course, a finer historical granularity, for which the current study may be seen as a basic preparation.

21. In that, my approach can be seen as a variation on the premises in Fluck’s functional model in WINFRIED FLUCK, *Das kulturelle Imaginäre: Eine Funktionsgeschichte des amerikanischen Romans, 1790–1900*, Frankfurt/Main: Suhrkamp, 1997, suhrkamp taschenbuch wissenschaft 1279.

he is socially un-located; Angela is an expatriate and thus socially dislocated. Their social exclusion is the other side of their positive distinction: their capacities for enjoying culture, the place, and inspired conversation, as well as superior analytical capacities in matters of the self (especially in Angela). The place in both narratives stands for the gain by the loss of social likeness. And it also serves as the metonymy of that great attractor, love; love that makes the most improbable probable – the re-socialization of the excluded individuality, the acceptance of each other's queer individuality.

“Queer” is from that other novel, *The Ambassadors*, where the word represents the distinction Strether builds up in the course of the narrative against the social premises of his home society. In a crucial interview with Sarah Pocock, the corrective missionary-representative of Mrs Newman, Strether uses the word queer strategically.

“Your coming out belonged closely to my having come before you, and my having come was a result of our general state of mind. Our general state of mind had proceeded, on its side, from our queer ignorance, our queer misconceptions and confusions – from which, since then, an inexorable tide of light seems to have floated us into our perhaps still queerer knowledge.”<sup>22</sup>

Strether uses ‘queer’ as a means of distancing the Woollet preconceptions at the same time that he characterizes the knowledge about Chad’s development with it. In that, he switches positions, first speaking from his own position as having changed, and gotten beyond the “queer ignorance, our queer misconceptions and confusions”, then speaking from Sarah’s position whose supposed recognition of Mme de Vionnet’s positive influence upon Chad must, for her, constitute “perhaps still queerer knowledge”. This shift is contained in the pronoun “our”, which is first emphasized for Strether, then for Sarah who doesn’t share, however, the underlying assumptions behind “queer” (i.e., that “we” have changed our preconceptions, that there is new knowledge about the influence of Mme de Vionnet), and thus the word fails to succeed in its rhetorical performance; it remains as the signpost of Strether’s hopeless isolation from Woollett.<sup>23</sup>

The other side of Strether’s distinction from Woollett is, of course, the experience of “the place”, Paris. It seems as if there is a whole society that shares Strether’s individual ideas, Ms Gostrey, Chad, Bilham, Mme de Vionnet: all resembled a perpetual love affair were it not explicit from the beginning that Strether’s most urgent affair is with himself, and at the ending even more so as Strether returns to supposedly hostile lands. That affair is one of autobiographical healing, taking up threads of earlier plans left hanging due to turns of fate. In that project, individuality and culture or aesthetics are linked in a common reflexive enterprise. The threads that are taken up are mostly aesthetic ones, and these, in turn, serve to reflect back

22. HENRY JAMES, JR, *The Ambassadors*, London: Penguin, 1986, p. 418 (X, iii).

23. In that sense, ‘queer’ gains an existential significance as signifier of irreducible individuality which is partly compatible to contemporary post-sexual interpretations, as in ERIC HARALSON, *Henry James and Queer Modernity*, Cambridge; New York: Cambridge University Press, 2003. It is precisely the incommensurability denoted by the term that indicates how much straightly gay interpretations reflect the premises of their identity politics.

on individuality. We have seen how Strether's experience in the presence of the place took recourse to literature read and pictures regarded. In a supplementary, reiterative fashion, aesthetic experiences in their immediacy point back to other aesthetic experiences, thus constituting a presence that is not pure presence but a resonant configuration of temporal correspondences. In *The Ambassadors*, the reflection of individuality in literature is thus thematized and reflected in terms of the relation of perceptual presence of place and the significance of place.

But we are jumping ahead. Contrary to the fictional texts, the travel essays, as instances of non-fictional genres, do not tell an individual's story of his struggle for individuality but rather express individuality; they presuppose individuality for their significance. The expression of individuality here has two dimensions: a structural dimension in that travel accounts always stage – or imply or are read as – a witnessing, a witnessing that in modern times increasingly fell under the jurisdiction of evidential proof, the evidence provided by, at best, sensory perception. Then there is a historical dimension of expressivity, as it were, since the travel essay's function in the course of the late 18<sup>th</sup> and during the 19<sup>th</sup> centuries became less and less a means of circulating scientific information (statistical, geological, agricultural etc.: the differentiation and development of scientific departments and methods professionalized scientific data gathering); and more and more a means of aesthetic expression. Aesthetic expression entails the logic of individuality since the travel essay is not just a testimony of the presence at the place – although it still uses the rhetoric of witnessing – but relies as much on the difference in the way of expressing the author's impression of the place. In that sense, the travel essay becomes tourism's self-reflection since it refers to the way of traveling rather than to the place itself; it is possible to report from the beaten track, but it is necessary to be original, hence individual. Every tourist is an individual.

With respect to tourism, then, is the function of literature to provide values and models of difference to the individual that are to be followed? One may read it that way, but one will encounter precisely the difficulties Buzard has in coming to terms with the relation of literature and tourism.<sup>24</sup> Buzard's James is reduced to a display and perpetuation of cultural values for the class of those that have cultural value by setting themselves off, as anti-tourists, against the less cultured.

Individuality here becomes equated with social status, and social status rests upon the cultural capital one has acquired and displayed. Buzard's analysis locates the social in the values purported, and by reducing the social to the ranking of values just inverts the hierarchy. As I have argued above, however, the capacity for aesthetic experience and deep feeling does not necessarily entail the social superiority of the exclusive, but functions primarily as an exclusion in the narratives: as a form of preselection of those destined to love each other in the love stories, and as the condition of the search for individual identity in *The Ambassadors*. However much James shared the attitude toward cultural values in his early writings, that should

24. JAMES MICHAEL BUZARD, *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800–1918*, New York, N.Y.; London: Oxford University Press, 1993.



not stop us from asking about the function these values play in the texts, and we have found out that they are part of a larger semantic configuration including perception and narrative meaning.

But where to locate the social instead? What becomes of the relation of literature and tourism once the concept of cultural values cannot work anymore as a social glue relating them to a common third? How to conceive of the social or cultural in which literature and tourism are “placed”? Let’s look more closely at the individual and his/her exclusion. The function of literature, the function of tourism and the function of their relationship will certainly have to do with the individual, as we have so often insisted in this study.

Luhmann points to the changed relation of individual and society in functionally differentiated societies: the individual is not socially included in one subsystem of society (the upper class or the lower class, for instance), but is potentially included in various functional subsystems at once (as a citizen in politics, as a worker or customer in the economy, as a churchgoer in the religious system, as a patient in the scientific/medical system). But none of these subsystems is responsible for the individual, which is why exclusion from one system (no job) often results in the exclusion from others as well (no more money means no more access to the medical system; social security systems keep the consequences of social exclusion inconspicuous; in the absence of these, individuals cease to exist as persons, as addressees of social communication, and become mere bodies in slums).<sup>25</sup> The way individuals are integrated into the social system is conceived of by Luhmann as an interpenetration of psychic and social systems: psychic systems operate in the medium of consciousness and provide the complexity of consciousness to build structures in the social system; the social system operates in the medium of communication (mostly in the form of language) and makes available the complexity of communicative structures for the building of consciousness.<sup>26</sup> In a modification of Parson’s concept of social integration, Luhmann redefines interpenetration of individual and society as not being an overlapping of elements of a system but rather as the availability of the complexity of one system for the other system, which he calls co-evolution. Of course, the evolution of a functionally differentiated social system entails the change of that relation of individual and society. Individuals are differently included into different functional social systems, with the consequence that they have “no place” in the social system: they are excluded.

25. There are examples for exclusion in NIKLAS LUHMANN, *Die Gesellschaft der Gesellschaft*, Frankfurt/Main: Suhrkamp, 1997, pp. 618ff, CLAUDIO BARALDI, GIANCARLO CORSI and ELENA ESPOSITO, *GLU: Glossar zu Niklas Luhmanns Theorie sozialer Systeme*, Frankfurt/Main: Suhrkamp, 1997, suhrkamp taschenbuch wissenschaft 1226, p. 81.
26. The first defines inclusion, the latter socialization. What is provided by social structures in socialization is more precisely exemplified as the provision “von Sprache und sinnvollen Handlungszwecken, die Möglichkeit, den Bewußtseinsablauf durch beendbare Episoden zu strukturieren – durch Sätze, Redesequenzen, sprachliches Durchdenken von Zusammenhängen, Handlungsabfolgen, deren Ende nicht das Ende des Bewußtseins bedeutet, sondern nur einen mehr oder weniger sprunghaften Übergang der Autopoiesis zu anderen Inhalten.” NIKLAS LUHMANN, ‘Individuum, Individualität, Individualismus’, in: *Gesellschaftsstruktur und Semantik: Studien zur Wissenssoziologie der modernen Gesellschaft Band 3*, Frankfurt/Main: Suhrkamp, 1993, p. 163.

As Luhmann shows, the semantics that accompanies that process is that of individuality.<sup>27</sup>

Applying that model to the historical phase we are dealing with in our analysis of James's texts and the relation to tourism, I'd like to point to the beginnings of tourism as a middle-class practice in the mid-18<sup>th</sup> century, contemporary with and concerning the same social class as the wide-spread reading of novels.<sup>28</sup> When James wrote his earlier stories and novels and travel essays in the last third of the 19<sup>th</sup> century, middle class touring was already in full swing, and Americans were rivaling the English in the numbers traveling over Europe.<sup>29</sup> Tourism, then, is particularly favored in those countries that lead the pace in the functional differentiation of society: Britain and the United States.

The relation of individuality and place in the Jamesian texts we have analyzed can be seen as symptomatic of the functional conditions of tourism; on the one hand, with respect to its position in the historico-cultural setup of functional differentiation, tourism is determined by its relation to textuality and its function in the constitution of a self-reflexive individuality under conditions of the exclusion of the individual. That must be held against anthropological accounts of tourism that do not consider the specific conditions of a functionally differentiated society. On the other hand, tourism can be viewed in its individualizing function as a complementary to the function of literature. That view depends, of course, on how one assesses the function of literature in a functionally differentiated society, and, incidentally, that is still an open question.<sup>30</sup> However, even Luhmann notes the role that literature plays for the individual's individuality, especially for assessing his identity. Identity, it is to be noted, is not the

27. Both in his article on individuality in LUHMANN, 'Individuum, ...', pp. 149–259 and in his treatment of the semantics of love NIKLAS LUHMANN, *Liebe als Passion: Zur Codierung von Intimität*, Frankfurt/Main: Suhrkamp, 1994, suhrkamp taschenbuch wissenschaft 1124.
28. The geographer JOHN TOWNER, *An Historical Geography of Recreation and Tourism in the Western World, 1540–1940*, Chichester: Wiley, 1996, p. 102 in his chapter on the Grand Tour notes the influence of the travel literature by many English writers on the English "literate middle classes" to follow the aristocratic precedent – methodically, fiction seemed to be outside his scope. On the novel in the same national and temporal setting see IAN WATT, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, Berkeley; Los Angeles: University of California Press, 1957.
29. See the surveys in PAUL R. BAKER, *The Fortunate Pilgrims: Americans in Italy, 1800–1860*, Cambridge/MASS: Harvard University Press, 1964; FOSTER RHEA DULLES, *Americans Abroad: Two Centuries of American Travel*, Ann Arbor: University of Michigan Press, 1964; HARVEY LEVENSTEIN, *Seductive Journey: American Tourists in France from Jefferson to the Jazz Age*, Chicago: University of Chicago Press, 1998.
30. There have been attempts at assessing literature's position from a systems-theoretical perspective which I consider preliminary steps in an ongoing project, as in OLIVER SILL, *Literatur in der funktional differenzierten Gesellschaft: systemtheoretische Perspektiven auf ein komplexes Phänomen*, Opladen: Westdeutscher Verlag, 2001; DIETRICH SCHWANITZ, *Systemtheorie und Literatur: ein neues Paradigma*, Opladen: Westdt. Verl., 1990, WV-Studium 157; HANS-GEORG POTT, *Literarische Bildung: zur Geschichte der Individualität*, München: Fink, 1995, most recently in OLIVER JAHRAUS, *Literatur als Medium: Sinnkonstitution und Subjekterfahrung zwischen Bewußtsein und Kommunikation*, Weilerswist: Velbrück Wissenschaft, 2003. BARALDI, CORSI and ESPOSITO have an entry for both art (as a symbolically generalized medium of communication) and the art system (as a functional subsystem of the social system) which indicates the complexity of the issue. Another take on the issue is FLUCK, *Das kulturelle Imaginäre: Eine Funktionsgeschichte des amerikanischen Romans, 1790–1900*, who uses Castoriadis' key concept of the imaginary to assess the functional relation of literature and individuality.

concept of a subject's essence; rather, it is the *form* that the individual's self-reflection distinguishes as self-reference from external reference; identity in systems theory applies to self-reflexive systems that observe their operations from a second-level observer position and thus can distinguish between their own operations and operations of external systems (that are represented within the observing system).

In looking at the semantics of individuality, Luhmann points to the way of distinguishing one's individuality by the copying of literary examples, most notably thematized in *Don Quixote*, who can be viewed as a semantic prefiguration of a problem gaining social relevance only in later stages of social evolution.<sup>31</sup> The term "homme copie", in Luhmann's use, is emblematic of the paradoxical situation of the individual, as it designates the reaction to the obligation to be individual in the copy of models of individuality. In the *homme copie* we can recognize the paradoxical situation of the romantic gaze in tourism that operates on the positional economy as described by Urry: the tourist here needs to view the place in its separateness, wholeness, "identity", and so other tourists than the one appreciating the sight do disturb the sight (and other tourists will be there for the same reasons that the "original" tourist is there).<sup>32</sup>

Let's assume that the copy model is one function of literature: what would that entail in terms of the functional relationship between literature and the place (tourism)? I claim that the reader in traveling to the place emulates the author in one specific respect: in perceiving the place itself in its full presence. The precondition is that the place in the literary text is configured accordingly: as object of perception, as unspoken referent of the literary sense (*genius loci*), as that which the author attempts to express through literary and fictional configuration rather than the discursive denotation. The aesthetic quality of the text, then, is considered as metonymical to the impression of the place; and what the tourist tries to find at the place is not the events of the story but what eludes the semanticization of the literary sense. In that, he copies something of the text without copying the text *sensu strictu*; that paradox resolves into the touristic performance. Which, in turn, rescues the artistic originality of the author for the reader in locating it outside the author, in the place.

That thesis may be supported by functional equivalents to the "manifest" literary sense: the emotions excited during the course of reading, or the internal cognitive turns that all get "transcended" in the final meaning of the literary work can be assumed to have a similar status: we have seen this thematized in the love stories, either in "Travelling Companions" as the initial mistaking the romantic feelings for the place as the feeling of love, or in *Confidence* as the contiguousness of the sense of place (expressions of the genius of place in the picture of Siena) with the unconscious and love. These semantics may be objects of copying with a status similar to that of the place, i.e., point to a source of individuality through copying/non-copying a signifier that doesn't say all. Basically, that model implements

31. LUHMANN, 'Individuum, ...', pp. 221ff.

32. JOHN URRY, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, London: Sage, 1990, chapter 3 (pp. 45ff).

the supplementary logic (presence as the supplement to the absence of presence in the signifier) on the level of the constitution of individuality.

There may be other functional relations, though, between literature and traveling, and individuality. We may consider the copy function as too limited and only partially adequate. Luhmann himself has that model in mind as a historical, although late phase in the evolution of the semantics of individuality.<sup>33</sup> I would first like to point to the reflection of exclusion already mentioned above in the context of cultural values. Farther above, I have vented the suspicion that *The Ambassadors*, in contrast to the love stories, may not be as effective in producing a tourist out of the reader; the following may support this argument.

The narrative movement of the love stories, which ends in the closure of the happy ending, can be characterized as the staging of an initial exclusion that is transformed into an inclusion on a higher level (in that what was the reason of exclusion is included as well: the protagonists' individualities in their mutual acceptance). In that narrative framework, the world is represented as a rounded out whole, containing the conditions of its beginning in its ending. These conditions are the conditions of the individual being at the other place in a state of exclusion, as a tourist away from "home" and with him/herself. The other place becomes integrated into the inclusion in love as an origin, both as the beginning of a life story common to both individuals, and, as remembered, as the symbol of the story itself. The symbol of the story, then, the place, is an example of a self-referential structure in a system: it represents the unity of the self-reference and external reference, it is both metonymical (the place as part of the story) and metaphorical (as symbol of the story). Our example was the picture of Angela at Siena in *Confidence*. By being configured as the object of perception, and that perception itself attributed with high value (both semantically and in the just explained structural way), the metonymical function of the place colludes with the representational function of fiction (the place as part of the real world) to turn the place into an object of touristic attraction, in transferring the closure of the story to a closure in the act of perception. In that, we recognize the price for mimetic realism: the moral of the story, or the meaning of the fiction is always tinged with the exclusion of the sensory and aesthetic attraction of its means; but it can't help being caught up by the latter's effectiveness.

The case of *The Ambassadors* could be stated, then, as avoiding the simulation of perception in favor of observing the effects of perception that are registered within the medium of consciousness, that is, observing perception in its epistemological or cognitive effects. In *The Ambassadors*, the place is not the trace of the presence of the author, a souvenir which contains the mystery of the place's influence, the genius of the place, but it is the object of a complete phenomenology of the effect of the genius of the place, dramatized as the epistemological impact of perception. From the perspective of the programmatic of realism, that is another level of representation. But it may just be that the mystery is localized differently: it has shifted from the place to the ambiguity the text creates

33. LUHMANN, 'Individuum, ...', pp. 222f.

on the epistemological plane, for which the end of the novel is the potent manifestation. In *The Ambassadors*, then, a different attention is required from the reader, an attention to the form of what happens – which is made easier by the central role of Strether's consciousness in the text in which focalization is made explicit and reflexive.

The relation of literature and tourism would then depend on an implicit focalization that distinguishes the world as external to the agent of perception; that allows for a reflexion of the place as that which is outside the copying mechanism of literature. If literature becomes self-reflexive, as in the explicit focalization in *The Ambassadors*, the outside becomes a representation in the inside, the text becomes an autonomous system, precisely in the conditions it sets for its reception, and the place is not the absent present at the heart of a system or structure, as Derrida explains it in the supplemental character of structuralism,<sup>34</sup> but it is the representation of the internal representation of the environment in a system that operates only self-referentially.

There is another aspect of functional relations between literature and tourism. This concerns the processing of sense. In Luhmann's account, both psychic and social systems are self-referential systems whose operations depend on sense in its capacity as the medium that allows for the selective creation of forms in communication.<sup>35</sup> The form of sense is the difference between potential/actual. It may be argued that fiction reflects this basic medium of society, as well as consciousness and their structural coupling, in its own selection of potentiality over actuality and a reconfiguration thereof. But in this context of the relation of literature and tourism, we may be more specific and look into how the different dimensions of the form of sense are configured comparatively in literature and tourism, that is, how the object, social and temporal dimensions of sense are structured.<sup>36</sup>

In the *object* dimension, both literature and tourism distinguish between this and the other in terms of world: fictions claim the world as a whole in making the distinction between the fictional world and the actual world; the aspect under which that world is differentiated is the sense it makes (and the meaning as which it is actualized by the reader); the *form* in which the sense of this world is distinguished is in the attention of the reader. In tourism, the world is distinguished by the sights it offers, representing "the world"; the aspect under which the tourist's world is differentiated is its experience, its presence to perception; the *form* in which the tourist's world is distinguished is through territorial distance.

In the *social* dimension, which is defined through the relation between the communication partners of *ego* and *alter*, both in literature and tourism *alter* is anonymous, abstract, generalized. They include the horizon of the world not as implicit, as in communicative interaction, but explicitly as its object. Literature is generalized communication, self-reflexive upon sense, and turns *ego* back on him/herself as *alter*; the author of a text is clearly not literally

34. JACQUES DERRIDA, 'La structure, le signe et le jeu dans le discours des sciences humaines', in: *L'écriture et la différence*, Paris: Éditions du Seuil, 1967, points 100, pp. 409–428.

35. LUHMANN, *Die Gesellschaft der Gesellschaft*, pp. 44ff

36. For a succinct explanation of the sense dimensions see the entry "Sinndimensionen" in BARALDI, CORSI and ESPOSITO, pp. 173ff

a partner of communication.<sup>37</sup> Tourism is generalized communication as well, self-reflexive upon perception and territorial distance, and, as there is no single author for the promotion of the place, *alter* is even farther removed from communicative interaction, being based on the array of texts in which the place is configured as touristic object.

The *temporal* dimension of sense is very similar in both media, as well. In both literature and tourism, past and future are configured in an interrelation of two levels: they provide a durable present that is delimited by a beginning and an end – of the text or narrative as well as of the journey. That present is internally structured in a series of events, that is, in a succession of presents becoming pasts and generating futures. In literature, these are provided through the actions in the texts but also the takes and turns in the text that we have seen described by Iser as transgressions of boundaries in the playing moves of the text. In tourism, the individual sights provide this structuring in constituting a series of pointed presents that have a past of previous sights seen and a future of more sights to see on the itinerary.

The temporal dimension is then demarcated by the form of the sense in the object dimension, that is, in literature it is the attention on the fictional world that provides the unity of the internally structured present also known as “reading”, and in tourism it is the territorial movement on the itinerary that constitutes the temporal duration, the identity of the journey. It is this temporal form that lies at the base of the constitution of a home described by Abbeele in his treatment of the economy of travel.<sup>38</sup> The return from the book or the journey is analogous to other “times out”, for instance to the rites of passage which has been one of the favored paradigms of the anthropological explanation of tourism.<sup>39</sup>

Whereas the anthropological explanation leaves it “there”, we will have to inquire into the functional relations between individuality and the temporalization in both literature and tourism. For the individual, temporalization is one of the means of asymmetrizing the self-referentiality of individuality: to have a career or a biography spreads out the recursive operations of the individual system in a succession. In that, the durative presents of reading and traveling are transformed as events into pointed presents demarcating a past from a future – that is what I have called in the analyses of “The Birthplace” and *The Ambassadors* the biographical significance. In this perspective, both literary and travel experiences become “equalized” as aesthetic events in an individual’s biography – we may say as experienced “world views”. But how do we have to model the relations between the two? We have already indicated that the relations are supplemental, and, from a functional point, complementary.

37. A point that is made by the construction of literature as a medium in JAHRAUS.

38. GEORGES VAN DEN ABEELE, ‘Introduction: The Economy of Travel’, in: *Travel as Metaphor: From Montaigne to Rousseau*, Minneapolis: University of Minnesota Press, 1992, pp. xiii–xxx.

39. For a classification of the approaches see ERIK COHEN, ‘Traditions in the Qualitative Sociology of Tourism’, *Annals of Tourism Research*, 15 (1988):1, pp. 29–46; among the relevant studies are NELSON H.H. GRABURN, ‘The Anthropology of Tourism’, *Annals of Tourism Research*, 10 (1983), pp. 9–33; VICTOR TURNER, ‘The Center Out There: Pilgrim’s Goal’, *History of Religions*, 12 (1973), pp. 191–230; VICTOR TURNER, ‘Variations on a Theme of Liminality’, in: *Secular Ritual*, Assen: Van Gorcum, 1977, pp. 36–52.

The relations are asymmetrical: the reader as tourist refers to more than one text, once he embarks on the itinerary of his journey. Literature, not just as one text but more texts, becomes a map of the world. Not just a cognitive mapping of the world through its symbolic mediations or as symbolically generalized media, but also as a map for the body. The tourist extracts from literature both a mapping of the significance of sensory experience and an itinerary, a map of spatial points in which that mapping (or the meaning of that map) becomes perceivable. The tourist converts the itinerary of the map into a temporal succession of instances of *hic-et-nunc* perceptions.

Since the referent of the touristic sense is the world, it resembles the sense of literature. It is that which it takes over from literature: a sense of world (both in the senses of “significance” and of “sensing of”). That would be, on the one hand, the paradigmatic or metaphoric transposition of the sense of literature to the sense of tourism, or the paradigmatic relation between tourism and literature. On the other hand, in the sense of “sensing the world” tourism takes the metonymical line as well in taking the perceptual configuration of literature as that which it lacks; that refers to the sense of literature as much as it refers to the non-sense or experience of the fictional world: as we have outlined above, perception is both part of the sense of literature (being valued on the semantic level) as it is the excluded of the sense of literature that transforms the experience of reading into meaning; and in that annulation of the experience – of the act, of the duration – of the presence in reading, finally changes into one event for the temporalized self of biography. In that biographical line, the urge for the touristic experience follows the promise of the provision of the lack that is constituted in the condensation of the literary to the “having read”: the temporality of experience as presence. This iteration from the text to the place constitutes a biographical moment that does not end there: it requires further iteration, in the souvenir, in the narrative about the place, which is an important part in the constitution of a life’s story. The supplementary iteration from literature to tourism appears to integrate into further iterations into texts, constituting individuality in the process.

Whichever functional relationship we may prefer between the touristic processing of sense and the literary, what is supplementary on the structural and the phenomenological levels becomes complementary on the functional. Especially with regard to the constitution of individuality the supplementary relation between literature and tourism points to the category of experience in perceptual terms. Literature, as it provides the sense of the absence, seems to retain the control of that relation, and the return to meaningful objects and narratives in the social/communicative reproduction of the experience seems to reenforce that dominance. But the “text” itself is only dominant as long as it points to the absence at its heart, or source, in the experience it cannot fully represent. The configuration of perception in literature, as its source and its central lack, requiring the supplement of experience, constitutes the partners in that relation as complementary in the constitution of individuality as experience. In this way, individuality can be seen as a systemic effect of cultural practices, such as

literature and tourism, that are themselves informed by their function in the constitution of individuality. These practices constitute individuality through the actualization of social semantics, and in that individual processing re-create culture as the memory of society. In that sense, this study is a preliminary to the larger question of how culture is to be conceived in a systemic model of a functionally differentiated society.