Chapter 1

Travel, Travel Writer and Travel Writing

'O where are you going?' said reader to rider.[1]

W. H. Auden

After encountering a number of [travel] books, it's time to inquire what they are. Perhaps it is when we cannot satisfactorily designate a kind of work with a single word (epic, novel, romance, story, novella, memoir, sonnet, sermon, essay) but must invoke two (war memoir, Black autobiography, first novel, picture book, travel book) that we sense we're entering complicated territory, where description, let alone definition, is hazardous, an act closer to exploration than to travel. Criticism has never quite known what to call books like these.[2]

Paul Fussell

1. 1. Travel: Definitions and Objectives

Travel in its literal meaning is a movement from one place to another in time. Etymologically the word refers to *travail* rooted in Latin *tripalium* which means "very hard work." Both time and place are important component parts in travel. In a descriptive and prescriptive definition of the term by Sir Francis Bacon in his essay "Of Travaile," travel is defined in this way:

> Travaile, in the younger Sort, is a Part of Education; In the Elder, a Part of Experience. [...] But in *Land*-Travaile, wherein so much is to be observed, for the most part, they omit it. [...] The Things to be seen and observed are: [...] the Monuments, [...] Antiquities, and Ruines. [...] And to conclude, whatsoever is memorable in the Places; where they goe. [...] And let his *Travaile* appears rather in his Discourse.[3]

Man's entire life is an adventure, a venturing forth from one place and situation to another, and experiencing the world incessantly. His life is imbued with experience, in Gadamer's words „Erfahrung ist hier etwas, was zum geschichtlichen Wesen des Menschen gehört."[4] Experience—which stems from the Latin *experiri* and means *to try*,

and *to test*—is the axis of travail, which is painful and unpleasant at first sight, but when it comes to its end, it enhances man's understanding of the world and self. That is what Gadamer terms learning "through suffering."[5] More precisely, it is "through suffering [that] one learns the boundaries of human existence itself. One learns to understand the finitude of man: 'Experience is experience of finitude.'"[6] Man's fall from Paradise is his first *unpleasant experience* and *travail* into an exile; hence, he operates as a displaced being. Mary B. Campbell argues that, "the movement of travel, whether it redeems or merely repeats that original displacement, belongs in the circle of elemental experience with 'birth, copulation and death.'"[7] The Persian and Greek myths and earliest genres of literature are full of the signs and traces of travel. In Persian myth for instance, in the story of *Rustam* and *Suhrab* the reader encounters two heroes who undertake journeys and suffer to win the title of a hero. In both cases, the heroes through *travail* encounter perilous impediments, enter into the game of experiencing and understanding the world to find their identities. Rustam through his heroic enterprises finds his identity, Suhrab achieves it through his tragic death at the end of his journey to find his father. It is similar to Odysseus's journey, Hercules's departure from home, and other heroes in the myths of other nations regarding the hero's expeditions and travels from one place to another. Peter Hulme and Tim Youngs go back to the beginning of travel when they point out "the biblical and classical traditions" such as "Exodus, the punishment of Cain, the Argonauts, the Aeneid," and Homer's Odysseus as "an epic journey."[8]

Throughout history, man has dreamed of journeys to other parts of the globe, which is one of man's primary objectives and activities on earth; i.e., the core of human nature is to go beyond the boundaries in which he lives. When his interests in an environment in which he lives disappear, man begins to explore other lands of interest. His primary desire is to refresh his thoughts, feelings and emotions when he goes outside the boundaries; hence, he experiences varieties of impressions. Moreover, in modern times, man searches the galaxy for new and unknown places of the universe to acquire such effects. More precisely, the first and foremost source of each kind of travel lies in man's curiosity to search the unknown. It is a dynamic process of breaking all the limits of home and encountering the immensity, oddities and unpredictabilities of the world. There are various phases and kinds of travel from the earliest time up to modern period:

pilgrimages, journeys of exploration, discovery, missionary, scientific, anthropological and ethnographical expeditions, colonial dominance in the remote lands and tourism. Helen Gilbert adumbrates some specific forms of travel, such as "*ethical travel, environmental travel, green tourism, low-impact tourism, alternative tourism, and soft-adventure tourism.*"[9]

According to Mary B. Campbell cites "after we learn 'to be' and 'to have' in a new language, we learn 'to go.'"[10] This indicates that the very beginning of man's life is a displacement from one place to another place in time. Metaphorically speaking, *life is travel* and vice versa, *travel is life*. The outstanding examples for such a symbolisation in English literature are John Bunyan's allegory, *The Pilgrim's Progress* (1678), and Geoffrey Chaucer's *Canterbury Tales*. As a "cultural practice," travel is an act of exploration, research, escape, transformation, and encountering the 'Others,' through which a traveller reaches a cultural perception and self-recognition.[11] Similarly, for Dennis Porter travel achieves its meaning in distinguishing the differences and affinities of different cultures when they encounter each other.[12] Claude Lévi-Strauss specifies it as a departure through "time and space."[13] For Roland Barthes travel has the mode of "displacement" for exploration through man's desires in encountering "otherness."[14] Jack Shamash compares travel with a "creative act."[15] Barbara Korte defines it as an "inter-cultural construction"[16] achieved through interaction between the subject or self and the object or world. According to these critics, travel is a cultural comparison, an intercultural perception, a dynamic act of cultural translation and cultural construction, which is entangled in time and place. Moreover, it is a mode of displacement for an interaction between self and world, and an act of distinguishing differences and affinities of cultures to reach a self-recognition.

Travel is based on a mutual interaction between home and abroad, which I call *self* and *world* respectively. For travellers, home will find meaning in close connection with abroad; i.e., *self* can find its identity and significance only when it is exposed to the *world*. Through such a reciprocal interaction, abroad is considered as a fundamental principle for the traveller to work on, to read it as a text and finally to reach an understanding of the world and his own Self. Andrew Hadfield states that to undertake the venture of travel "involves a series of reflections on one's own identity and culture,

which will inevitably transform the writer and will call into question received assumptions, inducing a sense of wonder at the magnificence of the other, or reaffirming deeply felt differences with a vengeance."[17] Concerning the impact of travel on the traveller's perception, Mark Cocker argues, "travel has also provided the enterprising individual with opportunities to attain the status of national symbol, akin to that of the war hero."[18] In relation to this view, Peter Hulme and Tim Youngs state that the real power of travel is to enrich our knowledge of human societies; that is "travel broadens our mind."[19] Similarly, Robert Byron, at the very beginning of *First Russia, then Tibet* (1985), confesses: "I have travelled, I must confess, in search of both instruction and improvement," since travel for him had a rigorous implication and objective (*RT*: 9). From another vantage point of discussion, one can argue that "to talk about travel is to enter into a terrain redolent with markers of imperialism" and cultural confrontation[20]; i.e., travel and power go hand in hand. In addition, Mary Louise Pratt claims that travel is a "charged space of transcultural encounter usually involving conditions of coercion, radical inequality, and intractable conflict."[21]

There are many motivations behind travel outside Europe by Europeans; for instance, Dennis Porter, in *Haunted Journeys*, reminds us that these motivations "range from exploration, conquest, colonization, diplomacy, emigration, forced exile, and trade to religious or political pilgrimage, aesthetic education, anthropological inquiry, and the pursuit of a bronzer body or a bigger wave."[22] Roy Bridges specifies the different remarkable motives for travel, concerning travel and British expansion, such as:

> Trade, diplomacy, missionary endeavour, and scientific exploration, which all contribute to the British expansion and each produced its own travel writing. Increasing European technological expertise provided advantages, which made it easier to influence or dominate non-Europeans. With technological superiority came presumed intellectual superiority: Europeans could claim to be able to understand and interpret not only the terrain they entered but the inhabitants as well.[23]

Likewise, Helen Gilbert and Anna Johnston argue that behind travels there are traces of "exploration, trade, ethnography, governance, natural history, evangelization, scientific quest, self-discovery, and leisure."[24] Porter shows that "the voyages of world travellers, who were professional sailors, natural philosophers, naturalists, and artists, were therefore integrally connected to the project of the Enlightenment in all kinds of ways."[25]

Travel by European travellers is an attempt to observe the otherness through the lenses of the West. The expansion of British imperial projects fashioned generations of explorers, scientists and travellers with aims both commercial and scientific. As far as Mark Cocker deals with Britain in a historical-geographical sense, it is a country which suffers from the lack of:

> Mountains, impenetrable swamps, deltas, desert , jungles, glaciers, permanent ice, volcanoes, earthquakes, epidemics, malaria, sudden incurable fevers, rabies, alligators, encircling homicidal sharks, deadly spiders, scorpions or jiggers. [...] The last potentially dangerous animal, the wolf, was extriminated more than 250 years ago and probably never caused a single human fatality; [...] *and further on* the national climate is equable, without extremes of hot or cold; the summers are cool, the winters mild. [...] There are no hurricanes, tornadoes, typhoons or sudden, violent rains. [...] A single night of strong winds would once have been a national disaster; now it is a national event, commemorated in books and films. A major surge tide almost half a century ago is a drama sufficient to animate lifetime of anecdote. [...] The sheer domesticity of the national landscape lies behind a decision, which all travellers have made. It is also perhaps the one issue on which such a litigious assembly has unanimously agreed: the need to depart. Whatever it is that lured them away, it was something they felt this country was unable to offer. Britain is virtually the antithesis of all that travel has meant to this wandering community. [...] Without the very predictability of home, there could be no sense of the thrill and adventure of abroad.[26]

Consequently, the need to go abroad and explore the unknown parts of the world was born. Metaphorically, Europe and mostly England considered the world as a laboratory and this was the time to expand such a laboratory and spread it out from Europe to other parts of the globe, to the East. At this time the people, cultures and customs of the East with its fascinations became an ever-new field and object for European studies.

1. 2. Travel Writing: Functions and Objectives

One of the first mythical wayfarers is Hermes. "He is of course far swifter and less earthbound than any human traveller, as is indicated in many images through his winged sandals or hat."[27] Hermes's role is "to act as a messenger for the gods, and for Zeus in particular. [...] He performs numerous [...] missions."[28] In Greek mythology, Hermes is "the god of the road and the protector of all who travel on it, whether openly on legitimate business or more covertly for nefarious purposes."[29] He is also a god who "was concerned with boundaries and their transgression, [and] was able to cross over and so help others to cross over the most formidable boundary of all, that which separates the

world of the living from the world of the dead."[30] As a whole, most of his functions "are related in one way or anther to the wayside and wayfaring and to boundaries and the transgression of boundaries."[31] He is a mediator between two worlds. Similarly, a traveller is a go-between, an individual who undergoes travail in order to familiarize his readers with the unfamiliar world.

Regarding his expedition, a travel writer plays different roles such as that of a scholar, a collector, an ethnographer, an anthropologist, a cultural translator, a biographer, and even a novelist. The relation between a traveller and travellees is through experiencing and encountering different objects and signs, acting and reacting towards varieties of situations, encountering dangers and suffering, what Francis Bacon in his essay termed as *travail*. Unlike the authors of fiction, a travel writer leaves safety, order—home and family provided for him in his own country—and exposes himself to the peril and physical suffering of travel. At his homecoming, he encourages the readers to identify themselves with his own fate. Mark Cocker claims that:

> [The] traveller thrives on the alien, the unexpected, even the uncomfortable and challenging. In fact, the more difficult the journey and the more circumstances are stacked against them, generally the fuller the travel experience. This element of opposition, of having to react to the places and people encountered, is at the heart of travel.[32]

Zweder von Martels argues that travellers like "merchants, sailors, soldiers, students, explorers, pilgrims, or those seeking alienation from the world—they and others, all used their five senses and their talents in different ways as they travelled."[33] Encountering the travellees, they begin to read the signs, codes and culture, which like a literary text, a system full of signs and the narration of a nation are open to them. To understand the cultural text of the travellees, the traveller must have a full knowledge of the ways such a system functions. This process invites him to participate in an ongoing relationship of perception and response. In-between, he is no longer a passive recipient of the system of signs interwoven into cultures. Through a dynamic interaction between the traveller and the travellees, his understanding and horizon of expectations will change. At this moment, his subjectivity acts as a factor by means of which he finds his identity theme.

Patricia Craige believes that "those in search of change, in one sense, are sometimes prone to resent it"[34] in experiencing, comparing and understanding the 'Other.' A

traveller compares and contrasts his preconceptions with what he encounters abroad, which function as a means through which his horizon of understanding is broadened. The more he journeys the fuller his experiences become and the better he understands the world. Thereafter, it is as if the previous clothes of the traveller's identity have to be replaced by new ones; hence, a metamorphosis will take place in his life. He returns after such a metamorphosis to his country and the reader is invited to participate in the traveller's experiences. In other words, in travel accounts there is an invitation by travel writers for the readers to show the experiences of travel. This is an emphasis on distinguishing and experiencing the possibility of different existing realities abroad by both travellers and readers. Travel abroad turns to a travel within, both in the mind of the traveller and the reader. As Manfred Pfister argues: "[t]he traveller's Italy is constructed through, and in, such sets of preconceptions, prejudices, stereotypes, anticipations and preferences, which articulate themselves in what we have come to call 'discourses'."[35] In this regard, Barbara Korte states: "the travelling subject is firmly at centre stage. To Norman Douglas (1926), for example, travel writing was an attractive genre precisely because of its capacity to the subject-orientated and to render the *personal* experience of travel."[36] To Douglas it seems that

> the reader of a good travel-books is entitled not only to an interior, a sentimental or temperamental voyage, which takes place side by side with that outer one; and that the ideal book of this kind offers us, indeed, a triple opportunity of exploration abroad, into the author's brain, and into our own.[37]

The traveller begins to read the culture of foreign lands, in a manner similar to the process of reading a text, and decodes conventions of such a culture/text; thereafter he begins to translate it from an unfamiliar language to a familiar language for his own people. During his act of translating, he compares and contrasts two cultures/texts with each other. Repeatedly, the traveller moves back and forth from his own consciousness and culture to the consciousness and culture of the 'Other.' Consequently, he judges between various dissimilar phenomena in two locations—as differentiation between two things is the core of judgment. This judgement will be authentic provided that the traveller represents the 'Other' without denigrating its normalness. It is noteworthy to refer to Pfister's argument:

> [The] other cultures do, of course, exist in their own right; only in their otherness are they constructions of external observations. For them, they function as projection screens for their own anxieties and desires. The Other [...] helps both the individual and a culture to establish and maintain identity by serving as a screen onto which the self projects it unfulfilled longings, its repressed desires and its darker sides which it wishes and sees itself constrained to exorcise....In a word: the Other is fascinating. One feels drawn towards and into it and at the same time shies away from it; it is alluring and repellent at the same time.[38]

The traveller stands "in-between" in the act of translating one culture to another, although in such an attempt the traveller may misunderstand some parts of the culture/text like a translator who cannot capture the full meaning of a text. He will be influenced by both cultures; hence, he enters into the game of *cultural decoding* and *textual recoding*. Like some translators who give commentaries at the beginning of their translation of a text, the travel writer is free to comment not only at the beginning but also throughout his texts. Such commentaries are not neutral, and might be "marked in light (or shadow) of power"[39] as well as personal prejudices. There exists both blindness and insight in such a *transcultural* decoding and recoding. Alphonse de Lamartine, in *Travels in the East* (1835), writes, "of all books the most difficult, in my opinion, is a translation (Lamartine 1850, 82)."[40] Accordingly, one can equally say that travel writing is also the "most difficult" genre. Robert Shannan Peckham confirms this view:

> The relations between travel and translation are further underlined by the etymology of 'translation', meaning 'carried from one place to another', which echoes the etymology of 'metaphor', a Greek word signifying 'that which is transported' (Hillis Miller 1995, 316; Butor 1974). If travel is a metaphoric practice, then it may be thought of as a form of writing, just as writing may reciprocally be conceived as a form of travel. As James Clifford has recently observed, if 'travel were untethered [and] seen as a complex and pervasive spectrum of human experience', then 'practices of displacement might emerge as *constitutive* of cultural meanings rather than as their simple transfer or extension' (1997, 3). [...] If exotic places were being translated in terms of the familiar, familiar places were being correspondingly mapped in terms of the exotic (see de Certeau 1986, 119—67).[41]

Regardless of the political, economic, missionary and colonial objectives, the traveller's foremost focus is on the architectures, museums, and works of art. He is involved in the history of the travellees, in whole or in part, through confrontation with the present situation and historical monuments. Both time and space are before him, which pave the way for the travelling subject to compare his own time and place with the present time and place of the travelled world. Through such moving back and forth, he finds out the

similarities and differences, whereupon a particular discourse appears, through which man comes to an epistemological, ontological knowledge about himself and the world. Wimal Dissanayake and Carmen Wirkramagamage argue that this production of knowledge, meaning and discourse is the result of a dynamic interaction between the traveller's

> attraction and fear, the attractiveness of the primitive, simple, idyllic life and the fear of being confronted by strange and barbaric ways of life. The tension between these two frames of mind fuel much travel writing. [...] The production of knowledge and textuality of travel writing is intimately linked to the domestication of the primitive other, and the strategies by which this is accomplished offer us useful insights into the discourse of travel writing. Here, the production of the other and the production of the text are indissociably linked.[42]

Concerning the objectives of travel, there are various kinds of travel writer. Dissanayake and Wirkramagamage point out that Pratt identifies two main categories of travel writers as "information-oriented and sentimental."[43] According to this classification, the primary objective of the first category is to "incorporate a particular reality into a series of interlocking information orders—aesthetic, geographic, mineralogical, botanical, agricultural, economic, ecological, ethnographic, and so on."[44] More precisely, such a travel writer, as Dissanayake and Wirkramagamage indicate, presents information and his "aim is to provide a putatively objective account of the landscape, the customs, and the behavioural patterns of the people for the vicarious pleasure and edification of a sedentary domestic audience."[45] This type of travel writer functions like a roving camera that moves from place to place to portray what is seen or heard without any commentary, in an objective way; i.e., he is more like a "neutral seeing 'eye.'"[46] The second category, the experiential traveller, puts emphasis on "dramatization" and the "heroic paradigms."[47] The travelling subject is the protagonist of travel. The narrative capability rests on the reciprocal interaction of travelling subject with travelled object. Narrativity is the most prominent feature of this category. Percy G. Adams considers these travellers as "curious travellers."[48] They observe everything not only in their own country but also in other countries. They follow their desires and curiosities and are involved in the experiences of travel. Moreover, the third category of travel writers that emerges in modern time is a kind of "intellectual social commentator."[49] In the narration of such writers the "narrator's authority is derived from

the acuity of observations and depth of analysis."[50]

There are other travellers, the mere tourists, who move from one place to the next, while they do not interact with the travellees; although, they move in space and time they return unchanged. Syed Manzurul Islam does not consider them "really [...] as travellers," but he uses an "oxymoronic" term, the "sedentary traveller."[51] Syed Manzurul Islam argues that "each object of quest defines a traveller: there are as many travellers as there are objects. They do not all travel the same route: there are as many routes as there are travellers. A commercial traveller might take the same track as a pilgrim but they would be travelling along different routes."[52] He categorises two kinds of travellers, first:

> A 'sedentary traveller', frigid with the morbid fear of encounter, moves in space either to seek confirmation of her/his egocentric self in the mirror of the other, or to capture the other in representation in the paranoiac gesture of othering, thus never becoming-other. Moreover, sedentary travel has been an important technology in the armoury of the West in its pursuit of mastery over the rest of the world.[53]

He identifies the second type of travellers as "nomadic traveller," different from the first category:

> Nomadic travellers, on the other hand, dwell in a smooth space (*Gegend*-region, or *Heterotopia*), letting their 'moving body' slide along the supple line, crossing boundaries with speed and experiencing the intensities of encounter, never returning the *same*, and becoming-other.[54]

To sum up, there are two kinds of traveller: first, those who suffer *travail*, undergo a transformation and metamorphosis during their journeys, and gain a new insight and reach a *self-understanding*. Their epistemology, identity and horizon of understanding will be transformed in the course of travel by means of experiencing and encountering the travellees. Metaphorically speaking, they leave behind the unfitting old clothes of their previous life when they return home. I call them *dynamic travellers*. Second, those travellers who travel not for the sake of self-recognition, and have nothing to do with transformation, I call them *static travellers*: or, the mere tourists.

1. 3. Travel Writing: Contributing Elements

The history of travel and that of travel writing are related to each other, that is to say, both travel and writing about travel are always closely *interwoven* with each other in such

a way that is impossible to deal with them separately. Travel and writing go hand in hand. Since the beginning of oral and written literature, accounts of travel have existed, and based on political, religious, economic, and other social factors there have appeared various forms in this genre. Because of the varieties of style and tone in travel writing, it is difficult to describe it as a single genre. It has a vast potentiality of effects on man's life; it has influenced commercial investments, the world's markets, trade routes, cultures, history, anthropology, ethnography, geography, and social studies crucially. Subsequently, travel writing has turned into one of the major subjects for the humanities and social sciences. The literature of travel, at its best, functions as an effective medium for the global circulation of (trans)cultural information. It creates a communication between 'Others' and 'Us.' It is a discourse designed to describe the culture and society of particular people for readers of all kinds. In addition, travel writing is an objective, subjective and descriptive end-product of technological, scientific explorations and discoveries.

Travel writing is defined, directly or otherwise, throughout the history of its emergence by anthropologists, archaeologists, scientists, explorers, and travel writers. Andrew Hadfield emphasizes the function of travel writing as an act of participation "in current pressing debates about the nature of society," as a "means of representing the popular at large."[55] Such considerations indicate that in travel writing there is an inter-active understanding of the "nature of society," or of culture. Academic treatises of travel rotate around the issues of diverse cultural encounters, that is cultural confrontation and representation (such as the West and the East), as well as the clarification of different motives behind travel and travel writings. Barbara Korte, in *English Travel Writing*, argues that:

> not until the journey is textualized does it become an experience; only as text does the journey gain significance for the traveller. Other contemporary writers have also emphasized this nexus of travel and writing. According to Michel Butor (1974), 'to travel, at least in a certain manner, is to write (first of all because to travel is to read), and to write is to travel' (p.2). Charles Grivel (1994) makes a similar claim: 'My travelling is an event of the pen. It is something other than the story I make of it. [...] Travelling means placing the body into a state of writing.'[56]

Accordingly, any attempt to deal with travel writing inevitably is related to the history and detailed consideration of the motives implied in travel. Not only are the accounts of

travel cultural documentation, they are also texts written according to meticulous strategies—including specific artistic principles and designs. Roy Bridges shows that through discoveries and explorations of *other* lands by Europeans there appeared a sense of pressure which tends

> to make travel writing not only more precise and scientific but also more obviously utilitarian, more explicitly concerned with issues of trade, diplomacy, and prestige. Three broad phases may be distinguished. In the middle and later eighteenth century, the end of the old mercantilist empire of plantations, slavery and Atlantic trade is apparent. A 'swing to the East' and to Africa may be detected. The era from about 1830 to 1880 is the period of Victorian non-annexationist global expansion characterised by considerable confidence about Britain and its place in the world. From 1880 to 1914 is a period of severe international competition and territorial annexations accompanied by considerable anxiety.[57]

There is no restriction, of course, in the form of expression in travel writing. Zweder von Martels, in *Travel Fact and Travel Fiction*, declares:

> It ranges from the indisputable examples such as guide-books, itineraries and routes and perhaps also maps to less restricted accounts of journeys over land or by water, or just descriptions of experiences abroad. [...] Sometimes we find no more than simple notes and observations, sometimes more elaborate diaries. The letter written during the journey itself, or composed long afterwards with literary skill is another much-favoured form.[58]

Travel literature is a "congenial genre for an age of explored, world-wide mobility, an age essentially characterized by nomadism, migration, displacement, deterritorialization and related phenomena considered typical of the postmodern condition."[59] It articulates a dynamic interaction between human subjects with the foreign world. A travel book is a work dealing with real facts—an impression often confirmed by index, footnotes and bibliography—rather than an imaginary world, which has led to a perception of it as a literature closely associated with geography or history or some other scientific discipline.

Primarily, in travel books one can trace describing, mapping, illuminating and familiarising the unfamiliar and unknown lands. Geoffrey Moorhouse argues that the "'travel book' is a designation that has come 'to be attached to any non-fiction with a foreign setting.'"[60] In fact, some travel books bring into play many devices and demonstrate all the artistic qualities typically related to fictional works. There is an innovative-recreative sense in such texts. Similar to fictional works, content and form are two significant aspects in the narrative of travel books. In representing such a real-life

drama, the travellers seem to be instructed to portray geographical places, cultural situations, social structures, religious customs, and so on. Moreover, the travel writers, in their travel books, try to be empirical in a semi-autobiographical matrix. Such authors have liberty in the act of commenting, reordering the sequence of their travel-experiences, as well as substituting a deeply subjective inquiry for a conventionally random stream of external facts. Percy G. Adams identifies three prolific forms in travel books. The first category is the formal or informal writing in the form of letters.[61] Diaries and journals are the second category, and the third category is in the form of narrative, written in first person which

> customarily gives dates and names of places, normally leaps and lingers while moving inexorably forward with the journey, and often includes an essay on the nature or advantages of travel. [...] Literature of travel occurs, [...] wholly or partly in the dialogue form. [...] It can be part of an autobiography or biography. [...] And travel literature was written in the form of poems, or in prose that contains some poems. Best known of the poetic accounts is surely the *Iter Brundusium* by Horace, which is modelled on a less famous and unfinished travel poem, the *Iter Siculum*, by Lucilius.[62]

It is obvious that intertextuality in reading and writing is significant for many travel writers. The materials taken from preceding travel writers or other sources play an important role in travel and travel writings. That is to say, the knowledge of the previous travellers is a part of the traveller's education about the 'Other.' It is a reciprocal interaction between the traveller's preconceptions about a particular place combined with the information obtained from previous texts. This in itself produces an interaction between the traveller's previous knowledge and the texts read during the journeys and finally the traveller's confrontation with the place, which may be or not different from what he expected to see. Barbara Korte confirms this view:

> To Butor, reading is as much a part of travel as is writing, and for Chatwin, too, the significance of a journey is constituted not only in its own textualization, but essentially also through other texts. Texts read during the journey contribute in large measure to the travelling experience as they mediate the travelled world for the traveller; the experience of travel is thus fundamentally intertextual. [...] Intertextuality in contemporary travel writing is most conspicuous in texts about journeys in which the traveller follows in the footsteps of earlier travellers and their accounts. [...] The literariness and intertextuality in postmodern travel writing is, however, much more than a concomitant of travel: it communicates the central concern of these travel books that the meaning of travel is ultimately only constituted through texts.[63]

Another prominent factor in travel writing is that it professes to be a documentation of fact. This documentation often records factual lives, which is the hallmark of the travel account that conveys to its addressee an atmosphere totally outside their experiences. It satisfies the reader's curiosity on the one hand, and convinces him by means of documentation of the verisimilitude of the account on the other hand. Travel writing implies decoding an unknown, unfamiliar culture and recoding it in terms of another known and familiar culture; metaphorically speaking, in an act of translating a culture, it provides a space in-between, or what Pratt terms as a space of "transculturation,"[64] within which the travel writer stands. His scholarly insight and diagnostic skills are essential to the creation of narrative authority. Travel writing, thus, discovering and depicting the unfamiliar and unknown places becomes a form of *cultural-textual-translation*, i.e., a process through which the traveller manipulates the rhetorical conventions associated with this particular genre. Dennis Porter argues that "in travel writing" the fundamental activity is to "represent the world," which is "a political as well as an aesthetic—cognitive activity."[65] In other words, "it is an effort" of bringing home by means of language the science, and culture of the 'Others.' He concludes, "one is at the same time *representator* and *representative*, reporter and legislator"; moreover, "in all that one writes one also inevitably (re)presents, however imperfectly, oneself."[66]

Narrativization and domesticating the 'Others' is the next feature which can be traced throughout the majority of travel books. For instance, Western countries narrativize foreign people as being primitive or underdeveloped societies, which have the propensity to repeat the experiences that Europeans had tested long ago. Such narrativization emphasises the superiority of Western culture against the 'semi-civilized' societies, and at the same time the primitiveness of the 'Others.' This idea is best understood in the Foucauldian argument concerning power/knowledge; i.e., it categorizes and evaluates the 'Others' and 'Us.' Moreover, travel writing is the prominent subject of interest for the people who have exercised commercial or political power over the 'Others.' In this sense, travel writing, in one way or another, is related to the history of colonialism. In the process of introducing 'Us' to the 'Others' there appears "dramatization of an engagement between self and world, it [is] a matter of focusing on the various ways the observing self and the foreign world reverberate within each work."[67] Through

representation of the 'Others' there is a combination of factual description, objective/subjective reporting, exposition as well as prescription in a form of multifarious verbal artistic forms, which is interwoven into narration. Thus, a travel account is a narrated story of a journey undertaken by a traveller. To confirm this point, let us have a look at Barbara Korte's argument:

> The element of storytelling in travel writing is closely related to another genre characteristic, namely its element of fictionality. [...] Certainly, the stamp of authenticity may well be what makes travel writing attractive to many readers (as it does in autobiography and historiography). To writers, too, the distinction between authentic and 'fantasized' accounts is essential. [...] Notwithstanding their authentic and factual element, reports of travel necessarily re-create the experience of the journey on which they are based. Thus travelogues produced long after the completion of a journey often include extensive passages of dialogue which [...] can only be reconstructions of the traveller's actual conversations. Similarly, patterns, lines of development, cross-references, emphases and other structural elements may arise in the accounts that, in all probability, were not part of the original experience of the journey itself. The experience of travel is translated, in the text, into a travel *plot*.[68]

Subjectivity is another feature of travel writing. Manfred Pfister argues that "travel writing [was] to become much more personal, subjective, individualist—in short much more self-consciously literary."[69] The subjectivity of travel writing shows that the travel writers represent their personal experiences and impressions in their travel accounts. Travel writing, in this sense, is considered as a form of mediation between subjective desires and objective records. More precisely, in understanding and representing the truth of the travellees the traveller cannot "completely rid [himself] of prejudice [which] certainly marks the finitude of historical being. [...] The fact that the [traveller's] own being comes into play in his knowledge certainly betrays the limitation of objectivity and method, but it does not prevent truth,"[70] in spite of the fact he tries to be objective and remain a bystander. Similarly, Rob Nixon, who deals with Naipaul's travel writing, identifies "travel literature as a polyvalent genre that alternates between 'a semi-ethnographic, distanced, analytic mode' and 'an autobiographical, emotionally tangled mode.'"[71] In addition to such views, the travellers might manifest their experiences in a significant typical self-centred genre, designating the travellers' desires.[72] Furthermore, Patrick Holland and Graham Huggan argue that:

> Travel writing is self-consciously autobiographical, intentionally anecdotal, and (in some

> cases) deliberately ethnocentric. [...] Travel narratives articulate a poetics of the wandering subject. In most cases, this roving subject remains the focus of inquiry; in a few, the autobiographical persona of the traveller (or travelling writer) is subsumed by what Michael Ignatieff calls a 'metaphysics of restlessness'—a philosophy of life based on the apparent need for movement.[73]

Mark Cocker indicates, "it is characteristic of the vehement individualism of the travel constituency that its vehicle for literary expression is a work invariably narrated in the first person singular." He also states, the "travel book, its most common generic title, is traditionally a non-fictional account of the author's journey."[74] The autobiographical aspect in travel writing is closely associated with the authenticity of travel account. The narrator of the account and the travelling subject enter into the plot of the account in a combination of first-person narration. Travel writing, thus, through combining the objective world with the subjective being appears to be a synthesis between science and autobiography. In this regard, travel account is a route to spiritual fulfilment and development, and testing the travelling subject's personality and mettle, a kind of self-exploration, and a "moral character-building."[75]

1. 4. Travel and Travel Writing: Historical Changes and Motives

Two significant events paved the way for publicizing travel and expanding knowledge. The first event is the tenth-century restraint "placed by the conquering Seljuk Turks[76] on the 12000 pilgrims a year who had been making their way more or less peacefully from Italy and Marseille to Jerusalem."[77] The result of such an intensive restriction was the intensifying "of warring Crusaders to Asia Minor" and more religious eagerness "to Christianize Europe" and finally an increased desire to visit the Holy Land.[78] The second event that influenced travel literature, is "the Tartar inundation of China, Tibet, Russia, and all northern Asia that led to great Khan empire (c. 1206—1360), to its peace with India, to eastern toleration of westerners, to the opening of more trade routes, and to the sending out of European missionaries by the hundreds to attempt the Christianizing of Asia."[79] In 1260 the Polo brothers, whose curiosity and desire for trade in jewels made them move towards eastern Asia, undertook a journey with Marco Polo, whose twenty years in Asia produced one of the half a dozen most influential travel books of all time. There were travellers like them who charted the trade routes and laid the foundation for a

regulated system of commercial exchange. By the thirteenth century, the travellers, who were "mostly missionaries and merchants, pushed the frontiers of geographical knowledge past the Holy Land to" embrace "the Far East."[80]

Marco Polo, as a diplomat, and Christopher Columbus, as a government-sponsored explorer, two intrepid Western travellers, were determined to travel to the East far further than their Italian homeports. Both produced narratives of their voyages, and extensively different accounts of the East. During the late thirteen and fourteenth centuries, travel books of all kinds were being written; while by the fifteenth century much of the faith of "pilgrims to holy places had been supplanted by" inquisitiveness or "other motives," there were still some pilgrim accounts.[81] Finally, towards the end of century the great age of sea voyages and voyage literature began. The fifteenth century travelogues, in any form, specified the journeys with different intentions undertaken by English and other European travellers moving from place to place, from the Caspian and Black Sea to Persia, to Arab countries, Africa, Egypt, and Abyssinia, everywhere moving to explore the world.

Apart from travels undertaken by pilgrims to the Holy Land and Rome, Englishmen did find new motives for going abroad, such as scientific research, trade, and diplomatic services. Throughout the century, trade and after 1600 merchant groups indicated the rigorous competition among European countries such as England, Germany, France and Holland as the obvious reasons for travel. Trade competition among European countries was to capture the Asian and American trade. The English East India Company, formed in 1600, or the Anglo-Persian Oil Company formed by 1909 are two examples as regarded the outcome of such an expansion from the seventeenth to twentieth century. Generally speaking, as Manfred Pfister states, "travel writing from the Renaissance to the nineteenth century [...] had been closely related to the expansionist energies of colonialism and imperialism."[82] During the seventeenth and eighteenth centuries, travel literature "was both a source of revolution in religion and a sourcebook to be drawn on by biased readers searching for evidence to support their preconceived notions about religion. The importance of travels, in fact, extends to every realm of thought."[83]

The period between 1867 and 1909 marked the expansion of the British Empire, to some extent, at its peak with India, Africa, the Bahamas, the Virgin Islands, Bermuda,

and South New Guinea as its colonies. The British Imperial eye/I was seeking more markets and foreign sources of labour. The Mediterranean region and the Middle East were the lands of various resources. From another vantage point of discussion, the scientific, technical, and economic innovations and various means of transportation and communication paved the way for adventurers and explorers to travel through such colonies easily and safely. Such innovations greatly influenced travel and travel writing. Travellers who travelled to the previously unknown lands and unfamiliar territories were celebrated and supported for their enterprise and their attempt in writing about these exotic lands by organizations such as the Royal Asiatic Society, the Royal Geographical Society, and the Royal Archaeological Institute. The nineteenth-century travellers were of various kinds. They found signs of the beginning of Westernization/Europeanization in nearly every part of the world. Moreover, women travellers participated in this social science and scientific research.

The prehistory of European travel writing goes back first to the classical antiquity and then to the late Middle Ages, which is characterized by the growth of ethnography within the related genres of geographical literature, ambassadorial reports, mission and pilgrimage as the dominant medieval framework. In Europe missionary travel, militant pilgrims and Crusaders were the predominant factors that gave a religious motive to travel. The missionary William Rubruck, the merchant Marco Polo, after him Lodovico di Varthema and Pietro della Valle, the imaginary pilgrim John Mandeville and many other travellers from the period between 1250 and 1450 were concerned with new educational ideals, as well as a number of more traditional concerns—such as the pursuit of practical knowledge, often the desire for entertainment, occasionally the ideological exploration of human cultural diversity within a traditional religious framework. Moreover, the chivalric quest goes hand in hand with the spiritual quest of the pilgrims. One can trace such an attempt in chivalric literature and epic poetry in works such as Edmund Spenser's *Faerie Queene*.

To begin with "the Father of Travel Literature"[84] and the Father of History, one can refer to Herodotus, (born in Asia Minor, 484?—425? B.C.), whom Edward Said considers as "an inexhaustibly curious chronicler."[85] Herodotus, in between involvements in political uprisings, travelled to Asia Minor, the Black Sea, Athens, Italy, Egypt,

Mesopotamia, and Babylon. There are travel accounts still more ancient than Herodotus's work. One is a comprehensible "narrative of a business trip in the Mediterranean countries made by an Egyptian priest of the twelfth century BC."[86] Herodotus's history is based upon the author's experiences and travels. Personally, he knew "all of the Mediterranean lands, especially Egypt," encountered "other travellers, checked sources, related anecdotes, included myths, and ended with a book that is more than fish and fowl—a travel-novel-history."[87]

His book, about 800 pages, is an ample account of the history of the ancient world, mainly about Persian Wars and Greek justification of attacks on the Persian Empire. There are also many digressions on geography and ethnography of the far countries. The book contains descriptions of monuments, cities, battlefields, roads and religious practices. Collecting legends and finding their affinities and differences are other features of his book. He collected local legends and compared one with another. The way through which Herodotus represented such information can be considered as the first model for travel literature of the time. Casey Blanton states that Herodotus's travel account, in fact, is a narration of what he encountered in the first-person narrative.[88] In Herodotus's book, there is no sense of subjectivity or sentimentalism, thus, his account is more or less objective representation of what he encountered throughout his journeys.

One of the most heroic travellers, of the earliest period and of all time, is Marco Polo, born in Venice (1254?—1324?) who journeyed to the Far East from the Mediterranean in the thirteenth century and spent twenty years in the court of Kublai Khan in China. Two years later after the return of his father and uncle, Niccolo and Maffeo, from a trading journey to the Orient—including a visit to Cambalus, Kublai Khan's capital near modern Peking—Marco accompanied them on their next venture to China. After a long journey of more than three years through Georgia and Persia and over rugged mountains and arid deserts, in 1275 they reached Peking. This journey is the one Marco later narrated. He learnt the Chinese language and customs, undertook "business" journeys for Kublai Khan, acted as his envoy to India, and travelled everywhere for seventeen years and even ruled a large city. After carrying out the assignment to escort Princess Cocachin to be married in Persia, Marco and his father and brother continued on to Venice in 1295. The next year Marco was captured in a war with Genoa and was imprisoned. In prison, he was

motivated and persuaded "to dictate the story of his travels to a fellow prisoner, a Tuscan named Rusticiano."[89] His account of China and other Eastern countries is one of the most significant of all travel books. The book is the account of Marco's personal, "day-to-day life in the Orient" and deals with "the people he knew—their customs, their 'eccentricities', their wars, their manufactures and food, their cities—and with the wealth and conspicuous consumption of the Khan and his many children."[90] Percy G. Adams affirms:

> there are short essays on individual cities, on Tartar cavalry tactics, on peculiar religious sects, on the 'Assassins'[...], on the Khan himself, on his last a description that inspired imaginations of centuries, that of Coleridge, for example, just as other passages recorded by Rusticiano inspired Mandeville and Columbus. [...] What we have from Marco Polo in the first centuries is the most significant, most thorough and most used account of China, and other parts of the Orient, by a European.[91]

Marco's book, *Travels* (ca. 1299), written after his travels, a product of medieval Europe, represents the spectacular and grotesque beings from the mysterious East. Much of the book is written in the "first-person, both plural and singular, the extent to which the personality of the narrator emerges is minimal."[92] His narrative, as a "pan-European phenomenon," is one of the best sources to clarify the "genealogy of the Western discourse of 'othering.'" Through the records of a full range of tropes of 'othering', as Syed Manzurul Islam indicates, it "also explores the matrices of cross-cultural" illustration, mainly in the features of "travelogue as a genre."[93] Moreover, the book introduces "the modern sedentary voyages through which Europe brought the world beyond it into its scope of semblance in representation."[94] What Marco Polo, willingly or otherwise, had done in gathering cultures was a first step the Europeans undertook to indicate their epistemological mastery over the rest of the world. In Marco Polo's narrative "the exotic difference of a strange world, apart from the presence of old fables," is conveyed through the classificatory "presentations of other cultures and places."[95] Many years before "Europe's experimental mapping of the world Marco Polo had already taken tentative steps towards it"[96]; further Syed Manzurul Islam illuminates the way the Western world gazes at the Orient and differentiates 'Us' from 'Them.'

> The presence of Islam weighs heavily on Marco Polo's text; his anti-Islamic paranoia reaches the fever-pitch of a Tafur on an apocalyptic crusade. [...] For Marco Polo Islam is,

> as it was for medieval Christendom, a mimetic rival, because it desires the same as 'us'—the truth, heathen souls, and a global empire. Despite his anti-Islamic paranoia, Marco Polo accords Islam civility as befits a rival. Since Islam is a rival, it belongs properly to Marco Polo's discourse of the political, and as such, it is not inscribed with the marks of transgression.[97]

Another forth step towards European expansion throughout the world is the attempts of pilgrims. The Holy Lands played the most significant role "in most pilgrim accounts." Narrative accounts of "the pilgrim's journey" are a mixture of "description of places and a relation of the holy stories."[98] The subjectivity in the pilgrim's accounts of travel is "marginal" as Barbara Korte argues, "the travelling experience remains, [...] strictly bound by the purposes of the pilgrimage, and any personal reaction rendered in the text is also purely religious in nature."[99] The pilgrims' experiences during their travel were mixed with their knowledge, taken from other texts, and produced a unique record of the holy places rather than of the 'Other.' Korte notes that the late medieval travellers have thought about the East as

> a marvellous East populated by fabulous creatures—an image also disseminated by the Alexander romance and the (forged) 'Letter' of Prester John, the legendary priest-cum-king. The 'monstrous races' [...] authorized by this tradition are mentioned even in the texts of the actual travellers to the East.[100]

As the pilgrims wrote many of the earlier travel accounts, in the late Middle Ages the main focus of narratives was pure religious. For instance, Mandeville's highly significant collection was a cosmographical pilgrimage, in which the consideration of marvels of the world with strange races of men, fabulous kings, and religious diversity served as a rhetorical counterpoint to the need for spiritual improvement within Latin Christianity. The policy of turning pilgrimage into cosmography reflected a deep tendency towards experiential curiosity within European travel writing. The pilgrim accounts from the earliest period, say from the fourth century, were the predominant mode of travel through the Middle East and the most accessible paradigm for travel writing, as well as being the most venerated construction in medieval period. This mode of writing left its traces in British discourse on the Orient even after the Reformation and secularisation. The pilgrimage survived as a central organising metaphor of travel, drawn on and utilised by the travellers, notably the travellers in Arabia. The first classical travel accounts were myths, pseudo-scientific writings, anecdotes, and life histories. In the Middle Ages the

actual exploratory voyages and fictive representations of the 'Others' were intermingled.

The Travels of Sir John Mandeville is the most popular travel writing of the Middle Ages. It owed much to medieval romances and stimulated Christopher Columbus (1451?—1506) to travel around the globe. It is fictional rather than factual in the first-person narration. In Mandeville's *Travels* several places are visited such as:

> Turkey, Armenia, Tartary, Persia, Syria, Arabia, Egypt, Libya, Chaldea, Ethiopia, Amazonia, India and its surrounding islands, as well as China, where the traveller is received at the court of the Great Khan. The journey starts out as a pilgrimage to the Holy Land, but it then leads the traveller beyond Palestine, to the Far East, which, in the thirteenth and fourteenth centuries, was visited by European missionaries and merchants.[101]

Korte shows that in Mandeville's *Travels* the important points are "distances between places and foreign alphabets which are incidentally, fabricated."[102] The *Travels* has a two-dimensional structure that was to be accepted in voyage literature until after the eighteenth-century; one part is objective pilgrimage route and history and the second dimension is subjective, in which Mandeville acts as the protagonist and author, a character whose persona evidently becomes prominent in the text. The character is eager to know about the people, places, plants, animals, and legends; the odder, the more he likes them. The book encouraged "Christians to remember that Muslims must be different from them in more ways than religious matters,"[103] which directly or otherwise, pointed up the process of differentiation between 'Them' and 'Us.' Naive but as an observant person

> he is [...] fascinated by language and reports that in their alphabet the Arabs have four letters 'more than other for dyversitee of hire language and speche, for also moche as thei speken in here Throtes. And wee in England have in oure langage a speech ii. Letters mo than their have in hire a b c ...the whiche ben clept *thorn* and *yogh*.'[104]

Mandeville relies on "a number of real travellers" for the verisimilitude of his story and while the journey "is probably fake," the "persona's personality is not false, and popularity of the book" attracted the readers' attention both through its subjective representation and its sacredness.[105]

Exploration of other parts of the globe by Europeans began with the actual movements out of Europe by land routes to the East, and by sea across the Mediterranean and into the Atlantic. The Europeans' travel beyond the traditional boundaries of the Mediterranean

appears to have undergone a massive increase in the early Renaissance. This was partly due to the decline of Muslims' control of the so-called Middle and Far East, which enabled the travellers to advance under the Pax Mongolica as far as China (Marco Polo), and partly due to the development of professional navigational aids and the advances in mapping. In addition, economic causes were the primary motivations for Europeans to travel to America, in the hope of acquiring wealthy lands abroad and the discovery of new routes for their traditional trade in Asia.

At some stage in the Renaissance period, there emerged a shift from the objective representation of the world to a somewhat subjective representation and to the person seeing the world, which was a movement of the narrator towards the experiential centre of his narrative. In the late Renaissance, travel writing introduced two types of narratives: the log-books and journals of sailors and explorers collected avidly by Richard Hakluyt and others. Both the scientific and the sentimental narratives ultimately became the two dominant models for travel writing as a genre. That is to say, throughout the history of travel writing one can find a shift in the mode of writing from objective-informative-representation to subjective representation of the travellees.

During the Elizabethan age, several collections of explorers' logbooks—Hakluyt's *The Principal Navigations, Traffics and Discoveries of the English Nation* (1589—1600)—presented the activity of travelling around the unknown or imperfectly known lands. By the end of the sixteenth century, the conspicuous form was the 'report' or 'relation', which was a combination of a sequential narrative of movements and events with geographic observations. The narrative voice in these texts—based on the author's interest whether he wanted to put emphasis on the subject or on the object—can be either strongly first-person or strongly third-person. The structures of these writings are shaped by a descriptive mode. Such accounts are committed to the description of customs, religion, forms of government, language and so on. More to the point, during the "Renaissance, the description of the world and of the peoples becomes the pragmatic basis for a general rewriting of 'natural and moral history' within a new cosmography."[106]

Both ethnography and ethnology exist in the humanistic disciplines of early modern Europe in the primary forms of travel writing, cosmography and history. In spite of the

diversity of forms of travel writing, it is possible to generalise that the desire for information and many practical purposes lie behind the growth of the European genre of non-fictional travel writing throughout the Renaissance. In general, during the sixteenth century, the features of travel accounts were documentation, political or commercial reports, maps, stories of remote places, investment, experiential observation, autobiographical reports of actual journeys, representation of the travellees with a heavy emphasis on the object, the marginality of the traveller's personal experience and the traveller's mentality as explorers and colonizers. After that, "the Elizabethan adventurer and explorer were replaced by the Restoration adventurer and scientist."[107]

The seventeenth century saw an ever more successful attempt to bring the adventurer into the fold of British imperial aspirations—and the textual strategies that supported them. The seventeenth and eighteenth centuries sent out traders, missionaries, explorers, colonizers, and warriors and a remarkable number of ambassadors, not just within Europe but also from European countries to Russia, Asia, Asia Minor, and Abyssinia. During the seventeenth century, travel was associated with the upper classes, and travel writing very strongly reflected the educational background of the travellers. Principally, a nobleman was accompanied by scholars who wrote the accounts. Their travel accounts were based on a mould which originated in geographical descriptions found in atlases and guidebooks. Description of various towns, their history, the sights and customs of the people were the most significant aspects in such writings. In the seventeenth century, during the age of the New Science, travel reflected a scientific background. During 1665—6, the Royal Society (for the Improvement of Natural Knowledge) published a "Catalogue of Directions" for travellers in its *Philosophical Transactions*. This catalogue closed with notes on "General Heads for the Natural History of a Country, Great or Small," drawn up by the chemist Robert Boyle, a founder member of the society.[108]

By 1800, a typical pattern of traveller's discourse emerged which was structured on the traveller's description of experiences and day-to-day observations. The emphasis was on science and accuracy, which was due to the scientific expansion of the time. The famous European explorer-scientists of the late eighteenth and early nineteen centuries, Louis Antoine de Bougainville, George Forster, Alexander von Humboldt or James Cook, stressed the scientific motivation of the venture. They were professional in their

observations about geography, astronomy, meteorology, botany, anthropology, to name just a few. The aim of such a factual travel account was to present graphically precise information about the globe. Travel books by Cook and Bougainville were considered as a source for the first anthropological studies as well as presenting new ideas about the social and cultural constitution of mankind. For Bougainville, the important point was the study of primitive man, and exotic societies. Bougainville turns himself into an ethnographer *avant la lettre* by offering a brief account of the Tahitians' physical appearance, dress, and forms of adornment, including tattooing, crafts such as canoe building, manners, politics, religion, and family structure. Bougainville refers to the natives as "disgusting and incommodious guests," and as Dennis Porter cites:

> These savages are small, ugly, thin, and have an unbearably bad smell. They are almost naked, having as their only clothes the poor skins of seals that are too small to cover them. [...] Their women are hideous and the men show little regard for them (*Voyage*, p.106). [...] These primitive men treated the masterpieces of human industry as they treated the laws of nature and nature's phenomena, [...] without any of the conveniences of civilized life, he also notes that they live in one of the world's most intolerable climates (*Voyage*,p.105).[109]

Based on Foucault's theory of power/knowledge, one can see that knowledge and power have been closely allied. Because of such a union between travel, politics, and natural history, there emerged in the seventeenth and eighteenth centuries what Mary Louise Pratt has called the "planetary consciousness,"[110] as a conceptual system that helped Europeans to realize their cognitive and political domination over the rest of the world.[111] In this regard, Bougainville's portrayal of the exotic land is a discourse through which the 'Others' are represented as inferior to 'Us.' Such a discourse is a part of a system of knowledge in relation to power. This shows that the travellers might encounter the 'Others' through their blindness and prejudices that make them miss some aspects, signs, and phenomena in the travellees. For instance, Chinua Achebe in his essay on "Heart of Darkness" declares:

> [Marco Polo] said nothing about the art of printing, unknown as yet in Europe but in full flower in China. He either did not notice it at all or, if he did, failed to see what use Europe could possibly have for it. Whatever the reason, Europe had to wait another hundred years for Gutenberg. But even more spectacular was Marco Polo's omission of any reference to the Great Wall of China, nearly four thousand miles long and already more than one thousand years old at the time of his visit. Again, he may not have seen it; but the Great

> Wall of China is the only structure built by man which is visible from the moon! Indeed travellers can be blind.[112]

Another well-known scientist and traveller is Alexander von Humboldt (1769—1859), who was a physicist and geographer. He wrote of meteors, water systems, magnetic lines, economic and political systems, of plants, animals, rocks, and rivers, of people, of poison making by the natives, and of his reactions to unusual customs. His enthusiasm for knowledge, love of travel, and humanitarianism consumed a large personal fortune. His works engaged with non-European realities and questions of cultural difference. From 1799 to 1804, he travelled vast regions of modern Venezuela, Cuba, Colombia, Ecuador, Peru, and Mexico and visited the United States. He published a thirty volume work on his journey in French, *Voyage aux régions équinoxiales du Nouveau Continent* (*Travels to the Equinoctial Regions of the New Continent*), with sections on geography, biology, zoology and other natural sciences. He fashioned a sort of international scientific community.

The history of travel in Europe in the period that runs, approximately, from the Restoration of the British monarchy in 1660 to the accession of Queen Victoria in 1837 is characterised by the emergence of a new paradigm for travel—that of the 'Grand Tour'—and concludes with the first step of another paradigm that incorporated and replaced it, mass tourism. This was a paradigm of travel with the didactic purpose of "self-cultivation and the reaffirmation of a common civilized heritage."[113] Porter argues that the Tour stands in a relationship of complementary to the eighteenth-century voyages of global circumnavigation that mapped and described the unknown lands and peoples, and in the process produced them as the object of an essentially European knowledge. Peter Hulme and Tim Youngs similarly remark that the Grand Tour was, from start to finish, an ideological exercise. Its leading purpose was to round out the education of young men of the ruling classes by exposing them to the treasured artefacts and ennobling society of the Continent. The Grand Tour was associated with the traveller's formal education and personal developments. It took the English travellers to France and Italy, Germany, the Low Countries and Switzerland. Writing based on this kind of journey paved the way for the emergence of a travelogue during the eighteenth century that displayed a discernible concern with the traveller's personal subjective experience. The seventeenth and

eighteenth centuries, however, are still thought of, and with reason, as the age of the Grand Tour. The tour served the encyclopaedic collection of all kinds of knowledge, included observations on climate, trade, agriculture or fortifications.

Bill Ashcraft, Gareth Griffiths and Helen Tiffin claim that through European enterprises the territories "once 'explored' and so 'known', [...] were possessed and [...] catalogued under the control and influence of one or another colonizing powers."[114] The engagement between self and world was one of the main concerns of travel writers during this period. Travel guaranteed a continuous panoply of new stimuli; hence, the inevitability of the Grand Tour as a kind of finishing school for university students and writers became crucial. A narrative that combined the inner and outer voyage was not only possible but also even expected at that time. This shift has two results for travel writing: first, the emotions, thoughts, and personal peculiarities of the narrator become more available and more dominant within the narrative; second, the world, its plants, animals, and people, also become a source of knowledge for their own sake. The eighteenth century scientific explorations tend to know and name the world as well as the foreign lands and peoples. Consequently, a large body of Euro-centric travel accounts appeared with this purpose to describe the travellees in an objective way. Casey Blanton states:

> [In] effect, the eighteenth century traveller begins to admit to and exploit the connection between world and self, yet the 'hegemonic reflex'(Pratt 1992,15) posits the European, and therefore modern, world as superior both in time and space. [...] Another result of these rather significant changes during the latter half of the eighteenth century [...] was the kind of writing that foregrounds the narrator in an attempt to sentimentalize and/or glorify the narrator's experiences in hostile environments. Here the inner world is stressed over the outer world. A traveller's thoughts, reactions, and adventures are of paramount importance; the 'scientific' descriptions of the foreign land become background for the narrator's own story.[115]

Captain Cook is an eminent traveller who is similar to Bougainville. Cook's journal is informative in this context because it shows both how a voyage of discovery is "politicized" and how scientific observation is "poeticized."[116] Cook recorded fully all those factors that contributed to the accomplishment of his voyage, from the design of the ship and its fitting-out to the diet and physical condition of the crew. Cook, in fact, is regarded as one of those travellers who had given an "eyewitness account" of a

practice[117] that remained controversial among the anthropologists.[118] Cook's journals were the subject of interest for historians and social scientists, since they belonged to historical documents. Even though his work is an objective reportage, there are passages that have the "episodic character of narrative in general,"[119] which follows the models of heroic adventure. Porter argues that, "[Cook] is what Gérard Genette has called an 'autodiegetic narrator.'"[120] In other words, he is a narrator "who participates in the action of the story he tells as its principal protagonist."[121]

The eighteenth century is the period in which new types of travellers began to emerge, the scientific travellers who were in search of new geographical and biological information, and the missionaries who began increasingly to travel to spread the Christian religion. Scientific and religious organizations quickly developed in accordance with these enterprises, such as The Royal Geographical Society or various Missionary Societies.[122] The fundamental purpose was to capture a commercial field, exploitation and conquest. Therefore, the accounts of European travels and explorations of such institutions were interested in maintaining the difference between Europe and the exotic lands. Indeed, by the eighteenth century many well-known writers either had produced travel books, or had used travel as an important structural pattern in their work.

In the 1760s, James Boswell (1740—95), undertook his grand tour. It was devoted to Italy, Corsica, and France. His main concerns during the period of his life were sex, religion, and politics. Porter remarks that there was in "Boswell's travel journals, a combination of worldliness and moral aspiration, of openness to his own desire and search for the solidification of an inherited faith, as well as for the kind of political institutions most consistent with human well-being."[123] Between November 1762 and February 1766, Boswell produced an extensive body of work collected in *Boswell's London Journal, 1762—1763*, *Boswell in Holland, 1763—1764* and *Boswell on the Grand Tour*, 1764—1766, parts 1 and 2.[124] His Grand Tour journals are perhaps the best example of the ways in which travel writing was beginning to assume that both narrative and description, both traveller and world, were its subject matter and its theme. The narratives of Boswell's journeys have the pace and taste of the eighteenth-century picaresque. They have an extensive variety of characters—from the house cleaners, servants, and innkeepers to duchesses, ministers, ambassadors, philosophers, and even a

king. There is a recurrent alteration of scene and location, even more sudden changes of tone. His journeys changed him into a mature man whose understanding was "enlarged and broadened by travel [...]. This was in accordance with the aim of the Tour. Much of the interest and pleasure of reading Boswell's travel journals is to be found in the continuing struggle between his early moral education and his desire, between an alternating indulgence and abstinence that generate a series of self-reproaches and self-recriminations."[125]

Travel writing after the eighteenth century was, stylistically and thematically, marked by the ways in which the writers were concerned with the adventures, the sights, and their own feelings. English travel writing developed rapidly with a text that is today viewed as a novel rather than a travel account. It is Laurence Sterne's *A Sentimental Journey Through France and Italy* (1768). Sterne assumed that travel "makes us to love each other, and the world, better than we do."[126] He wanted his book to show that the value of travelling was in the traveller's receptivity of feelings; i.e., the feelings of other people, exotic and foreign. This book, an autobiographical account, is evidence of Sterne's ironic abilities as a "Sentimental Traveller." He recognizes in *A Sentimental Journey*, there are all kinds of travellers:

> Idle Travellers,
> Inquisitive Travellers,
> Lying Travellers,
> Proud Travellers,
> Vain Travellers,
> Splenetic Travellers.
> Then follow
> The Travellers of Necessity,
> The delinquent and felonious Traveller,
> The unfortunate and innocent Traveller,
> The simple Traveller,
> And last of all (if you please) The Sentimental Traveller (meaning thereby myself), who have travell'd, and of which I am now sitting down to give an account, as much out of *Necessity*, and the *besoin de Voyager*, as any one in the class.[127]

The sense of curiosity for Sterne is precisely what makes a person educable in the first place. This curiosity was to be channelled in order to make travel a worthwhile and profitable experience. As Sterne stated, a person who travels subjects the structures of his personality, his mind and his emotions to a new course of experience, which may

undermine the traveller's preceding world-view. Sterne classifies two types of traveller in general, the sentimental traveller and the splenetic traveller, and affirms that he belongs to the first category. The Sentimental Traveller conducts his travelling under the guidance of what Sterne calls "his Heart."

> What a large volume of adventures may be grasped within this little span of life, by him who interests his heart in every thing, and who, having eyes to see what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can *fairly* lay his hands on.[128]

The splenetic traveller, on the other hand, "possesses none of this openness to what the countries he passes through so liberally put in his way. He is instead, Sterne informs us in a celebrated passage, driven by his own peculiar psychosomatic disorders."[129]

During the late eighteenth century, as a result of the "precarious Enlightenment balance between science and sentiment,"[130] travel accounts underwent a shift from descriptions of the people and places to accounts of the effects of people and places on the narrator. During the early nineteenth century, travel writing had clearly become a matter of self-discovery as well as a record of the discovery of the 'Others.' One of the great nineteenth-century English travellers and explorers is Sir Richard F. Burton (1821—90). He joined the East India Company at the age of twenty-one, scrupulously learned all the major eastern languages such as Arabic and Persian that he knew perfectly, as well as a number of dialects. One of the ways through which the travellers attempt to visit the sacred places in the East is to disguise themselves. Manfred Pfister and Indira Ghose argue that "travelling in disguise [is] a special test of endurance and affirmed notions of cultural and racial superiority: as the statesman and colonial writer John Buchan noted, the English were 'the only race on earth that can produce men capable of getting inside the skin of remote people.'"[131] As a disguised Afghan Moslem Burton undertook his journey, a pilgrimage that went by caravan to Medina and then on to Mecca, performed all the Moslem acts of reverence in the holy city, and made a visit to Mount Arafat to hear the traditional sermon, all before returning to Cairo. At Cairo, he learnt all the necessary rituals, joined a society of dervishes, established himself as a physician, and purchased supplies. "By pitting his wits against the natives of the region he travels in and challenging the risk inherent in his venture, Burton attains the exhilaration of 'gratified

pride' (Burton 1919: II, 161)."[132] Overall, his attempt to visit Mecca and Medina shows the travellers' curiosity to explore the unknown, to see, experience and understand as an insider rather than as an outsider. In other words, "his quest, too, is a quest for self-discovery through testing his limits."[133] His *Personal Narrative of a Pilgrimage to Al Madinah and Meccah* (1855—6) represents the traveller's unconcealed pride as he found access to the Kaaba, and he said mine was the ecstasy of "gratified pride."[134] The combination of adventure and serious observation emerges clearly throughout the account of Burton.

Critics consider travel during different periods as a means through which different purposes are achieved. For instance, Wimal Dissanayake and Carmen Wirkramagamage distinguish the nineteenth century travel books that tended to demonstrate the distinctive features of the political economy of the empire. Bernard Schweizer, in *Radicals on the Road: The Politics of English Travel Writing in the 1930s* (2001), argues that during the romantic period travel was adopted as a mould for registering personal transformation, a phenomenon most persistently manifested in the notion of the Grand Tour, or in the Victorian age. It is worth mentioning Manfred Pfister who adumbrates "three major traditions of Victorian travel writing—the instructive travelogue inherited from the Age of Enlightenment and claiming to provide an objective and comprehensive account of the Other, the Romantic and post-Romantic account of traveller's subjective impressions and moods, and the typically nineteenth-century imperialist tale of adventures in foreign lands."[135]

During the nineteenth century, travel was not only a source of enjoyment but was also noticeably legitimized by a desire for education. Korte argues that: "[o]f many varieties of travel writing which emerged during the mobile age of Victoria, two will be considered in greater detail: accounts of exploration and the texts relating to the new mass phenomenon of tourist travel."[136] The years between 1880 and 1940 are the beginning of the era of globalisation or Westernisation. It is possible to see three stages of travel writing during this period. From 1880 to 1900, the long, realist instructive tale of heroic adventure remained dominant. In the years from 1900 to the First World War, the realist texts have not disappeared, but much travel writing becomes less didactic, more subjective, and more literary. By the inter-war years, which saw a rise in the recognition

of travel and travel writing, the literary travel book had become the dominant form.

1. 5. Travel Writing During the 1930s and After

The years from 1910 to 1940 are probably the heyday, the golden period of travellers and travel writing. To some extent, this is because of the impact of air transportation, the advent of colour film and motion picture cameras, photographs that enter into travel accounts and political motivations, to name just a few. Knowledge of the history and art of ancient civilizations is of special interest for travellers of these decades. One can refer to Freya Stark or Robert Byron, the latter as an authority in Byzantine art, architecture and history, whose travel accounts revolutionize this genre. By means of his travel books, he illustrates different strata of social and cultural voices in the travellees. In the twentieth century, the important points for travel writers are social and psychological issues. For instance, in Naipaul's *An Area of Darkness* or Greene's *Journey Without Maps* there is a mediating consciousness that monitors the journeys, judges, confesses, and changes. Travel writing acquires new conventions as a genre. In other words, travel writing turned into a well-organised, fully-fledged genre of its own.

Post-war England seemed boring, against which going abroad appeared to be the remedy. Travel writing begins at this point to accentuate the theme of self-discovery. That modern parable concerning the quest for unity explored in the works of Eliot, Joyce, Georges Braque, and Pablo Picasso appears in varying degrees in travel writing of the early twentieth century in Waugh, along with Greene and Robert Byron. The latter writers effectively questioned the norms of the disjointed modern world through irony. The humour of between-the-wars travel writing is dependent on an ironic vision of the modern world as disconnected and fragmented. Fussell argues that, as the Second World War approached, this kind of travel writing became bitter and politically belligerent. Such travel books of the late 1930s and early 1940s seem little more than repositories, often incoherent, of exhaustion, resentment, and fanatical ideology.

The perception of the interconnectedness of things and the role of traveller/narrator in collecting data leads the modern travel writer, literally and metaphorically, to associate himself with the world. Self-reflexivity, both thematically and stylistically, offers the writer a way to show the effects of his own presence in the exotic lands and to expose the

uncertainty of truth and the absence of norms. The task of travellers from Herodotus to Darwin was to bring back facts and 'true' stories for their readers. The late twentieth century travel books, in contrast, are metaphors of a quest for ground zero—a place where values are discovered along the way, not imported; a place where other cultures can have opportunities to express their views; and a place where the self and the other can explore each other's fictions. For travellers of the twentieth century, travel experience is similar to going deeply into the core of life and ultimately to achieve a self-recognition by means of encountering otherness.

The traveller of the 1930s distances himself from the pseudo-scientific, documentary, journalistic and information-oriented ways of travel writing of the past. Instead, he resorts to an "imaginative, introspective, essayistic, and argumentative kind of travel book."[137] During this period the travellers returning from their journeys were often *haunted* by the feeling that home looked misleadingly like abroad. Although British travellers of the 1930s were presumably concerned with political issues abroad, their observations and judgments were genuinely anchored in the historical imperatives and dominant ideologies of their own society. Bernard Schweizer argues that, "[the] discourse of 1930s travellers was a combination of psychosocial anxieties, self-deconstructing dualisms, and political propaganda."[138] "Indeed, travel writing appropriately relates to the association between travelling as a physical activity and as a state of mind or fundamental political orientation."[139] "Many 1930s travellers systematically selected as their destinations the poorest, most crime-ridden, most underdeveloped, and unhealthiest places."[140] There is a contradiction between the traveller's expectations and the world. In a sense, the cultural, imperial, and ideological anxieties are all interrelated to one another, and it is precisely this amalgam of anxiety-producing elements that marks the 1930s and its popular literary genre, the travel book.

During this period, travel writing turns to be one of the most important genres next to fictional writings, providing a congenial mode for expression to the great number of writers who practically left Britain or European civilization, such as W. H. Auden, Louis MacNeice, Christopher Isherwood, Evelyn Waugh and Graham Greene. Other well known authors of this decade and afterwards remembered primarily for their travel writing are Peer Fleming, Patrick Leigh Fermor, Robert Byron and Bruce Chatwin. For

Samuel Hynes (1976), "journeys in the thirties were often *symbolic* journeys, self-conscious crossings of the frontier between the known and the unknown, in search of some reality not visible at home. [...] Travellers looked abroad for possibilities to be relieved of the death-in-life and constriction of their own country."[141] Robert Byron is a travel writer with such a purpose as he travels to the East; i.e. what he searches for and is unable to find at home he tries to find abroad. Throughout his travel books, mostly in *The Road to Oxiana*, such a quest shows itself explicitly. For him the East (here Persia) is beautiful and fabulous. Byron's curiosity, his way of describing the objects, his skill in comparing and contrasting the objects on the one hand and the travellees on the other hand, his enthusiasm for the East, the scope of his knowledge of history and aesthetic reflection on both architecture and painting, largely indicate how knowledgeable and precise he is.

Norman Douglas (1868—1952), is a noteworthy traveller of the twentieth century. His two travel books published in the 1920s, *Alone* (1921) and *Together* (1923), suggest a desire to record perceptions of abroad. Throughout Douglas's life, "nothing in his emotional viewpoint or literary attitude provoked him to any interest in Joyce, Yeats, Eliot, or Pound. Darwin and Herbert Spencer were his thinkers, Conrad his writer."[142] Like D. H. Lawrence, the pattern of his life was a series of journeys abroad. His objectivity and curiosity made him an ideal traveller. Once when he was preparing for a journey to Greece, Douglas wrote, "I read one book on Greece every day, and will soon know the country and the language so intimately that it will be sheer waste of time and money going there."[143] Douglas's interest is natural history. He has a sense of curiosity to observe and represent an object precisely. His scientific outlook and curiosity enabled him to move eye and mind rapidly over everything, as if he was reading a painting, to capture the full sense and the elements at once and unite them. In this respect, Douglas resembles Byron, but Byron's aptitude is proportionally greater than his. Douglas's prose is marked by a magnificent dynamic mode, full of exclamations, assertions, and interrogations as he moves back and forth from present data to past association. Moreover, in *Siren Land*, he develops his personal structure—that is narrative and description interrupted by essays—for the travel book. His *Fountains in the Sand* (1912) follows the same method in its treatment of Tunisia. Despite Douglas's technique of

associative impressionism, the book is topographically precise. His *South Wind* appears to be a novel, while it conveys the sense of a travel book; a travel book in its wonder about the magic of place, its curiosity about the association between place and character. Perhaps the richest of his books is *Old Calabria* (1915).

The affinity between Douglas and D. H. Lawrence (1885—1930) is their continual desire and longing for travel. Lawrence's most important travel books were written during the 1920s: *Sea and Sardinia* (1923), *Mornings in Mexico* (1927), and *Etruscan Places* (1927). Lawrence's different contributions to the literature of travel represent a moving and often tormented documentation of different moments in that search. *Etruscan Places* is characteristically an attempt to condemn Rome that points to the distance between his perception of Italy and the other writers in the European cultural conventions such as John Ruskin, Henry James, and Norman Douglas. In his travel writings there is a sort of search for a more integrated and natural mode of consciousness among primitive men. *Etruscan Places* is a penetration to the innermost and most forgotten layer of human life. Lawrence is part of the avant-garde of the "British Literary Diaspora," a great group of English writers during the 1920s and 1930s.[144]

Like Joyce, Robert Graves, Norman Douglas, Isherwood, Pound and Eliot, Lawrence was an exile, and his life was a chain of restless act of travel, to Germany, Italy, Sardinia, Switzerland, France, Ceylon, Australia, Tahiti, San Francisco and Old and New Mexico. "This place no good," he kept saying as he moved on. What interested him was to find virtue, cosmic order, and ideal harmony between man and his surroundings.[145] Paul Fussell compares him with Robert Byron and cites that "he has the true traveller's high-metabolic equipment to maintain his unlimited curiosity and the endless energy feeding it."[146] In short, "Lawrence seeks out a sense of loss of a significance this world does not supply and has never supplied."[147] *Twilight in Italy* (1916) is a book in which his first journey abroad during 1912—13 is represented. Like all great literary travellers,[148] he imposes a screen of imagination upon experiential phenomena, producing subtle emotional states and shaping distinctive psychological forms and structures to contain them. In Lawrence's travel texts, each moment effaces past moments as each place fills his whole awareness, displacing others. In his travel writings, as Clive James states, Lawrence "clearly shows his untroubled ability to uproot all the attributes he has just so

triumphantly detected in a place, move them on to the next place, and then condemn the first place for not having them in sufficient strength or never having had them."[149] Paul Fussell argues that Lawrence's travel books:

> seem to sketch the stage of his own life, and to designate and explore the four stages of everyone's life—youth, whose happiness is inseparable from satisfied sensual love; young adulthood, where happiness derives from social awareness and social self-hood; older adulthood, when vacancy and disillusion trouble the spirit; and old age, the moment for elegy and the wish for peace. *Twilight in Italy*, with its fervours about "reconciliation," is about youth; *Sea and Sardinia*, devoted to social comedy, is about young adulthood; *Mornings in Mexico* is about loneliness and disappointment; *Etruscan Places*, about dying happily.[150]

Another noteworthy travel writer is T. E. Lawrence (1888—1935) who undergoes the experiences of travail during his life, as described by Stanley and Rodelle Weintraub:

> he had been wounded numerous times; been captured, tortured, and homosexually abused; endured endless privations of hunger and weather and disease; been driven by military necessity to commit atrocities upon the enemy and murder his own wounded to prevent the Turks from doing worse; and witnessed in Damascus the defeat of his aspirations for the Arabs in the very moment of their triumph.[151]

Throughout Lawrence's travel books, it is

> possible to trace the signs of that hegemonic discourse which Edward Said has called 'Orientalism'; [moreover, Porter argues that] they are characterised by 'heterogeneity and fragmentation.' [...] His travel books have the structure of a journey that has a [beginning and an end, in other words, a departure and a return. His works] have the traces of historical, political, socioeconomic, and psychic references and determinations that occasionally make the concept of Orientalism itself appear like a counter-mystification.[152]

In *Seven Pillars of Wisdom*, one can trace the discourse of Western power/knowledge; it is a

> text written from a position of power and privilege—the power and privilege of race, nation, class, and gender—within the Western imperial system. [In this book], the 'other, counter-hegemonic' forces resist being recognised for a multifaceted set of psychological and social reasons. Its characteristics are its heterogeneity, an account of a geographic region and its peoples, the combination of elements of a diary, an autobiographical memoir, a history, a romance, and a modern myth in prose of men in a struggle with all its horror and heroism."[153]

Porter continues, "passages that reproduce a generalized Orientalist discourse alternate with those that evoke the power and tediousness of war, the unusual companionship of

battle, the confusions of desire, spiritual ambition, and self-disgust, and a sense of wonder at the natural beauty of the desert."[154]

A combination of both the act and rhetorical figure of travelling with the idea of social and political change and transformation is of special importance for an author like George Orwell (1903—50). Travel for him involved a social and ideological activity, and it had a sense of responsibility, of promoting a silenced perspective, and of making socio-political confessions. Travel has a meaning through which he can find the underlying cause of things, even if that bottom turned out to be nasty. For him, travel is a means to go beyond the restrictions of his "native" bourgeois ideology, and by this means to approve a revolutionary consciousness in the members of his own class.[155] Travel writing is Orwell's means of choice to put forward his views of revolutionary change. He travels in order to promote the cause of social justice and to dismantle destructive stereotypes about 'inferior' classes and non-white races. He is convinced that a journey can have value only if the traveller emerges from his journey with a fuller perception of social justice and racial equality. Thus, travel is considered as a means through which a travel writer acts as a social commentator. Orwell's travel writing moves from socialist considerations to documentary analysis of social conditions, and thence to direct political contribution. The travel writer through his journey returns with a fuller understanding and knowledge. This aspect resembles Byron's declaration in "The Traveller's Confession" at the very beginning of *First Russia, then Tibet*. "I have travelled, I must confess, in search of both instruction and improvement. As a member of a community, and heir to a culture, whose joint worth is now in dispute, I would discover what ideas, if those of the West be inadequate, with greater advantage be found to guide the world" (*RT*: 9). Understanding for Byron is self-recognition and understanding of the 'Others'; it is gaining knowledge.

One can trace in the works of Evelyn Waugh, (1903—66), a similar theme as in Orwell's works, that is social decay and cultural decline which are the imaginative resources for writers during the late 1920s and early 1930s. Waugh, however, intends to strengthen his readers' reactionary sensibilities in his presentation of African and South American dystopias, arguing for authoritarian, imperialist interventions. Waugh's cultural perspective on foreign places was inherently dystopian. In his African books, Waugh singled out Ethiopia as the quintessential locus of a bad place (Greek: *dys-topos*) by

virtue of its supposed lack of such civilizational facilities as law, order, technology, and good taste. Waugh considered *Ethiopia* and *Dystopia* as almost synonymous. According to his view, dystopia is constituted by a lack of authority, standardization, and technology.[156] In contrast to Waugh, for Byron comparison and contrast between different places is a means through which he gets the full sense of one part of the world in contrast to the other part, as indicated by Sykes in *Four Studies in Loyalty*: "[he] had studied Europe from Greece, England from India, Byzantium from Russia, Persia from China, and Europe again from the United States."[157]

A travel writer of the twentieth century worth mentioning is Patrick Leigh Fermor who by chance forged a link with Byron when his friend Mark Ogilvie-Grant bequeathed to him the rucksack he had carried while accompanying Byron around Mount Athos. He took extensive notes at the time, and has since retraced parts of his route. Fermor, during his travels on foot from Holland to the Black Sea was determined to keep away from modern forms of transport and in particular the motor car. After the Second World War, in the age of modern ways of travel, many travelogues—for example by Bruce Chatwin, Paul Theroux, Philip Glazebrook or Eric Newby—testify to a nostalgic preference of the travellers for the railway. On foot, Fermor would follow a mostly riverside course, along the Rhine and then the Danube; and as for his final destination, it could only be Constantinople, as he persists in calling Istanbul.

His *A Time to Keep Silence* (1957) is a short volume about monasteries. *The Traveller's Tree* (1959) recounts his journey in the Caribbean. Though often outstanding, it falls short of his best European work; his manner somehow suited the New World less than it did the Old. *Mani* (1958) and *Roumeli* (1966) are filled with Hellenic mysteries. *Roumeli* presents some characteristically Leigh Fermorian adventures, including visits to the Sarakatsáns, a mysterious nomadic people, and the Kravarites, an isolated community of extremely poor people who speak a private language, as well as a mission to Missolonghi to recover a pair of Lord Byron's shoes. Fermor's restless early life is recounted in the introduction to *A Time of Gifts* (1977). One of Fermor's key obsessions remains Byzantium, which he can hardly mention without a sigh of Yeatsian nostalgia. Another interest is costume. Fermor's style evokes a sense of despair; for liveliness, energy, and happiness of expression, there are few in the language to equal him. No model for

schoolboys, it is, to borrow Fermor's epithet for Robert Byron, "uncircumspect"—a wordy, extended, extravagant style, full of exclamation marks. He captured uniquely the excitement, meaning, and value of travel; one learns how to travel better by reading him. His great subject, to the extent he can be said to have one, is Europe. He is a very acute observer and carefully documents the unique geographical, cultural, and linguistic features of the travellees. His *The Traveller's Tree* is a book full of excitement and rich sensory experience. He is generally respectful of the cultures he encounters. In his acuteness, he resembles Byron.[158]

Bruce Chatwin (1940—1989) was an admirer of Robert Byron, and the loosely assembled structural units of *The Road to Oxiana* reappear in Chatwin's texts. Susannah Clapp, in *With Chatwin: Portrait of a Writer* (1997), portrays Chatwin as a "traveller, a teller of tales and a connoisseur of the extraordinary," and "an art expert, an archaeologist and a journalist, an enthusiast for objects and an abandoner of them."[159] Chatwin's book *In Patagonia* is a descriptive "cubist picture of that country."[160] His books are preoccupied with the theme of Nomadism, "it was an obsessional interest which was also a belief, a way of making sense of—and of enhancing—his archaeological inquiries, his geographical investigations, his own history and neurosis."[161]

Nicholas Murray notes that the "theme of exile, of people living at the margins, denied the consolation of an abiding city, is treated in a literal and metaphorical sense throughout Chatwin's writing."[162] Further, he argues the other themes in Chatwin's works are "travel, escape, fictionalising of experience, influence of family, scientific curiosity, art, contemporary history, determining the role of imagination and Chatwin's precocious confidence in his own judgement."[163] Patrick Meanor, in *Bruce Chatwin* (1997), portrays him as a travel writer whose "sense of moral outrage—though always muted and kept distinctly objective—demonstrates his unapologetic romantic sensibility and philosophical belief in the innate goodness of human nature."[164] The recurring theme within Chatwin's works is "the Fall of man." He distinguishes this "catastrophe and its consequences" within the story of "Cain and Abel."[165] He goes further and states, "in that narrative one detects the devastating conflict between settlement and nomadism that continues to the present day."[166] Meanor argues that Chatwin's major works:

> demonstrate some aspect of his unique conception of the Fall as the basis of his highly

> articulated mythopoeic world. *In Patagonia* illustrates that European immigrants fled their 'fallen' world and moved to Patagonia to regenerate their Edenic agenda but tragically caused the fall—the spiritual and physical ruination—of the native Indians of that region. *The Viceroy of Ouidah* even more ironically shows a European culture righteously enslaving the innocent African natives and utterly destroying their Edenic civilisation, all in the name of an ostensibly Christian belief in the redeeming power of what is said to be love.(or vicious pattern of building one's Eden on the ruins of another culture). [...]*The Songlines* depicts the destruction of another ancient nomadic culture, by colonials who move the natives onto so-called reservations and sacrilegiously violate the very basis of their cosmological relationship to the land. [...] *On the Black Hill* [...] shows the hopelessness of trying to evade the life-denying encroachments of mechanization and technology.[167]

Chatwin journeys to the most isolated and exotic parts of the world to test his special theory, and in doing so brought a more exact and comprehensive brand of scholarship to the genre of travel literature. His work documents the brutal consequences that modern industrialized and technological forces impose on so-called primitive people and simultaneously celebrates the idiosyncratic diversity of the remarkable worlds he explored.[168] *In Patagonia* illustrates:

> the fall of Edenic innocence into the ruins of European technology, and the tragic dependence of one culture's growth on a native culture's diminishment. [...] It is also in this book that Chatwin discovers that great quests for such mythic treasures as the Grail; the Golden Fleece, and the New Jerusalem are actually metaphors for mankind's need for transcendence and are not actual geographical journeys.[169]

In Patagonia is a book that includes biography, autobiography, history, anthropology, myth, geography, religion, character portrait, strange encounters, family history, and philosophical meditation. Manfred Pfister argues:

> In the language of post-structuralist theory, *In Patagonia* is highly intertextual. The texts quoted or referred to range from Homer, Dante's "Inferno" and travelogues in the Haklyut collection, to Romantic poetry and fiction (Coleridge's "Rime of the Ancient Mariner" or Poe's *Narrative of Arthur Gordon Pym*), to nineteenth-century Patagonica (Darwin's *Voyage of the Beagle*, Hudson's *Idle Days in Patagonia* or Lucas Bridge's *The Uttermost Part of the World*) and twentieth-century sources; from the sublimest of poetry and literature to paleontological studies and historiography, to folklore, popular fiction and all sorts of trivia.[170]

In *The Songlines*, he shows that the treasure that the narrator uncovers, however, is the infinite distance between a European linear cosmos and the aboriginal cyclic one.[171] Nicholas Murray argues that Chatwin's five books focus on one "major theme: human restlessness."[172] Chatwin's quest is to discover his "own spiritual resources" and,

therefore, to indicate "who he is and what he is capable of."[173] He is always in search of the "patterns of *any* kind, and one of his habitual techniques is to describe both the exteriors and interiors of the homes he visits."[174] The prominent point for Chatwin is the journey itself, that is to say the real quest of travel is the experience and self-knowledge that a "quester" obtains throughout the journey.