

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
Ministry of Higher Education and Scientific Research
University of Tlemcen
Faculty of Letters and Languages
Department of English



**Outward Voyages, Inner Journeys in the Travel Novels
of Joseph Conrad, Henry James and Graham Greene**

**Dissertation submitted in candidacy for the degree of “Doctorat” in English
Literature and Civilization**

Presented by

Mrs Soaad BAGHLI BERBAR

Supervised by

Prof. Smail BENMOUSSAT

Board of Examiners

Prof. Ilhem SERIR	President	University of Tlemcen
Prof. Smail BENMOUSSAT	Supervisor	University of Tlemcen
Prof. Fewzia BEDJAOUI	Examiner	University of Sidi Belabbes
Prof. Abbes BAHOUS	Examiner	University of Mostaganem
Prof. Leila MOULFI	Examiner	University of Oran
Dr Wassila MOURO	Examiner	University of Tlemcen

Academic Year 2015/2016

Abstract

This thesis explores the inner, spiritual journey inherent in any outward, physical voyage and seeks to examine the reflection of the introspected on the observed, usually found in travel writing, in the fictional genre of the novel. It also proposes the label "travel novel" to categorize novels that rely on trips and whose characters travel largely in the course of the narrative. Resting on the premises that travel writing which is autobiographical and often takes the form of diaries and memoirs is generally a pretext for self-exploration in parallel with the discovery of other vistas in trips, it subsumes that travel which permits knowledge of the outside world and of the other equally fosters self-knowledge. This assumption is extended to fictional novels about travels wherein the traveller-character epitomizes the same process of self-discovery in parallel with outer voyages and understanding of the other. It is further generalized to third-person narratives by demonstrating that the surrounding scenery and the geographical spaces of travel novels reverberate the psychological states of the characters and that their spiritual questioning is echoed and projected onto the moving setting without being voiced in the first person. To encompass as broad a range of travel novels and narrative patterns as possible, the selection of the corpus under study includes the sea travel novels of Joseph Conrad, the transatlantic ones of Henry James and the global, worldwide works of Graham Greene. *Lord Jim*, *The Ambassadors* and *The Power and the Glory* are respectively chosen for their heterodiegetic narratives and various and wide topoi as well as their epitome of the different forms of trips such as navigation, tourism and escape. The three travel novelists are hence showed to avail themselves of psychogeography, heterotopias and even heteroglossia to substantiate metaphysical journeys and enhance both outer and inner knowledge.

Key words: Travel Novel – Knowledge – Psychogeography – Heterodiegesis - Heterotopia – Heteroglossia.

Dedication

To the memory of my mother and Mr Benzian

Acknowledgements

I would like to express my gratitude to my supervisor Prof. Smail Benmoussat for his support and guidance towards the accomplishment of this work. He has given me the freedom to explore on my own while always being there for me in case of faltering.

For devoting their time and effort to evaluate this work, my sincere thanks go to the board of examiners composed of Prof. Ilhem Serir from the University of Tlemcen as president, Prof. Smail Benmoussat from the University of Tlemcen as supervisor, Prof. Abbas Bahous from the University of Mostaganem, Prof. Leila Moulfi from the University of Oran, Prof. Fewzia Bedjaoui from the University of Sidi Belabbes and Dr Wassila Mouro from the University of Tlemcen as examiners.

I am also sincerely thankful to my dear friends and estimated colleagues at the department of English whose help and encouragement are dearly valued, especially my sisters Dr Wassila Mouro, Dr Radia Benyelles, Prof. Hafida Hamzaoui, Prof. Serir Ilhem and Dr Faiza Senouci.

I have to acknowledge with gratitude the assistance of the following scholars for documenting this work: first, Prof. Giorgio Mariani from La Sapienza University of Rome who opened every door before me and was extremely supportive, Dr Fiona Tomkinson from Yeditepe University in Istanbul who was so kind as to put even her personal computer at my disposal, Dr Celia Wallhead and Dr José Ruis Mas from the University of Granada in Spain who welcomed me to their library and readily discussed travel aspects with me, Prof. Richard Ambrosini from the University of Roma Tre who showed interest in my pursuit and accepted to read my draft, Dr Ricardo Capoferro who encouraged me despite his differing interests, Prof. A. Robert Lee from Tokyo University whose conversations were deeply enlightening, Prof. Timothy Marr from the University of North Carolina who partook in heated discussions and wished me blessed endeavours when dedicating his book, Prof. Christine Reynier from Paul-Valéry University of Montpellier 3 for her advice

and encouragement and Dr Vanessa Guignery from ENS Lyon for her prompt answer to my queries.

I have likewise to acknowledge EU METALIC II mobility scholarship for providing the opportunity to travel to Rome and carry research in the best conditions and the members of the SELVA (Société d'étude de la littérature de voyage anglophone) for welcoming me in their midst and keeping me up-to-date with the developments in the field.

My heartfelt thanks and praise go to my family: Papa, my brothers and their wives whose merits cannot be fully expressed here and to my family in law, especially Khiti without whom I would not have accomplished this work. I am also thankful for being blessed with two adorable children who should forgive my neglecting them to attend to this work.

Last but certainly not least, my profoundest gratitude and unbound feelings are reserved for my travel companion in this life.

Contents

Abstract	ii
Dedication	iii
Acknowledgements	iv
Contents.....	vi
General Introduction	1
Chapter One: Exploring the Travel Novel	8
1.1. Introduction	9
1. 2. The Novel.....	9
1. 2. 1. The Rise of the Novel.....	11
1. 2. 2. The Characteristics of the Novel.....	16
1.3. Travel Literature	23
1. 3. 1. Travel Writing.....	23
1. 3. 2. The Travel Novel.....	28
1. 3. 3. Knowledge in the Travel Novel.....	35
1.4. Literary Theories	40
1.4.1. Comparative Literature and New Criticism	41
1. 4. 2. Bakhtinian and Psychoanalytical Criticism	45
1. 4. 3. Psychogeography and Geocriticism.....	51
1. 5. Conclusion.....	59
Chapter Two: Joseph Conrad's <i>Lord Jim</i>	61
2.1. Introduction	62
2.2. Sea Travel Novels	62
2. 2. 1. British Sea Novels	64
2. 2. 2. American Sea Novels.....	66
2.3. Joseph Conrad: Sailor and Novelist.....	68
2. 4. Psychogeography in <i>Lord Jim</i>	73
2. 4. 1. Outer Discovery	76
2. 4. 2. Inner Knowledge.....	94
2. 4. 3. Heteroglossia	106
2. 5. Conclusion.....	110

Chapter Three: Henry James' <i>The Ambassadors</i>	112
3.1. Introduction	113
3.2. American Travel Novels.....	113
3. 2. 1. Beginnings	115
3. 2. 2. Major American Travel Novels.....	118
3.3. Henry James: Transatlantic Traveller and Novelist.....	123
3.4. Self-consciousness in <i>The Ambassadors</i>	130
3.4.1. Outer Awareness	134
3.4.2. Inner Perception	145
3.4.3. Polyphony	158
3. 5. Conclusion.....	162
Chapter Four: Graham Greene's <i>The Power and the Glory</i> ..	163
4.1. Introduction	164
4.2. Global Travel Novels.....	164
4.2.1. Antebellum Travel Novels.....	166
4. 2. 2. Post-War Travel Novels.....	172
4.3. Graham Greene: Travel Writer and Novelist.....	176
4.4. Spiritual Voyage in <i>The Power and the Glory</i>	182
4.4.1. Knowledge of the Other	184
4.4.2. Spiritual Enlightenment	196
4.4.3. Heteroglossia	208
4.5. Conclusion	212
General Conclusion	213
Works Cited	221
Appendices: The Novels Synopses	243
Appendix A: Joseph Conrad's <i>Lord Jim</i>	243
Appendix B: Henry James' <i>The Ambassadors</i>	247
Appendix C: Graham Greene's <i>The Power and the Glory</i> ..	251
Glossary.....	255

General Introduction

The correlation of travel and knowledge is evident in the *Holy Quran*, surat Al Ankabout: "Say, Travel through the earth and see how He began creation" (29: 20). To see in this divine injunction is to observe in order to know. Similarly, the best way of knowing a person, according to the old Arabic saying, is either to have been his neighbour or his in-law, or to have travelled with him. This wise axiom found its way into the notes of twentieth-century travel writer Bruce Chatwin's *Songlines*, as "He who does not travel, does not know the value of men – Moorish proverb" (164). Its equivalent is a 1670 English proverb "He that travels far knows much" (quoted by Browning 381). In all ages and under any latitude, travel, then, is a key to knowledge. It allows knowing the 'other' but may also induce self-knowledge.

Travel, which involves mobility in the form of movement to another place, is an inherently human activity and one not without merits. Journeying to an unknown place and opening a new world by enlarging the mind are most likely to improve human nature just as refraining from trips brings no betterment but rather makes matters worse. This is clearly illustrated in Mark Twain's *Speeches* after his return from his trip to Europe and the Holy Land when he writes that he has never seen "a bigoted, opinionated, stubborn, narrow-minded, self-conceited, *almighty mean* man" as one that has never left his place of birth (quoted in Paine 30). Ignorance as well as an ignoble nature can thus be linked to lack of travel.

To travel is however no easy enterprise and involves certain suffering, whether in days of old or even nowadays, as evidently expressed by its definition in the *Concise Oxford English Dictionary*. Travel, which means "a journey", has the same sense and Middle English origin via Old French as "travail", deriving from Medieval Latin "*trepalium*" which is an instrument of torture. Travel then refers to

“painful or laborious effort” (*COED* 1336), notably in connection with ‘travail’ when it evokes the pains of childbirth. However difficult though, travel is an intrinsically human activity as aptly subsumed by traveller Susan Orlean when she professes in the Introduction to *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere* that “Journeys are the essential text of the human experience” (xi). She links journeys to texts and points to the written expression of journeys in a telling metaphor – metaphor itself in its Greek etymology being “a change of place” (*COED* 898). Literature and travel are thus intricately linked.

Travellers have always been keen on describing what they saw; that is why narrating a trip is one of the oldest forms of storytelling – whether fiction or non-fiction. From the *Book of Exodus* to *Robinson Crusoe*, from *The Odyssey* to *Don Quixote*, from *Gilgamesh* to *Moby Dick*, travel is at the heart of the most famous works of literature. Yet, interest in this form of writing is relatively recent. It was given impetus in the 1980’s with Paul Fussell’s *Norton Book of Travel* and Percy Adams’ *Travel Literature and the Evolution of the Novel* which aimed at rehabilitating travel writing as part of scholarly preoccupation.

Travel writing can take many different shapes: essays and novels, diaries and guides, reports and autobiographies. The focus of this thesis will be on that of the ‘Travel Novel’, the novel that involves a trip and relies on the trope of travel. Its concern is to disclose the inner journey conflated in the outward voyage and to unveil the spiritual dimension that underlies any physical transportation from one place to another, pinpointing the self-discovery that is entailed by exploration of other locations.

Travel writing which is mostly non-fictional and even autobiographical is a depiction of the writer’s own impressions and personal responses to the unknown regions he/she visits. It is often an introspective voyage as much as an exploratory expedition. I

contend that this is equally true for such fictional form as the novel, where the character who travels is subject to the same process of inner questioning and self-discovery paralleling not only outer encounter and acquaintance with the 'Other' but also arising from subconscious exposition to different surroundings.

The novel is a flourishing and polymorphous genre and new categories are regularly defined and added to widely-known ones like the *bildungsroman* or the Gothic novel. The latest is the Maximalist novel with its ten characteristics as proposed by Stefano Ercolino in *The Maximalist Novel: From Thomas Pynchon's Gravity's Rainbow to Roberto Bolano's 2666* (2014). The 'Travel Novel' proposed in this thesis is another one.

The notion of the 'travel novel' is an original contribution as will be fully demonstrated in the first chapter. Despite increasing references to travel literature following the rehabilitation of the genre as worthy of scholarly pursuit, novels structured around journeys continue to be referred to as travel literature, travel fiction or sea novels. Even Stephen Levin, whose title *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in an Era of Globalization* shows travel and novel in juxtaposition, does not do so self-consciously. Apart from the title, the conjunction of the two terms occurs only once again in the whole book, namely in the introduction (32). Levin repeatedly uses "travel books", "travel writing", "travel literature" and "adventure travel narrative", which is evidence that the "travel novel" of the title is merely incidental rather than fully intended.

In the course of analyzing English travel writing in "La main du potier: le récit de voyage dans la littérature anglaise", Jean Viviès also mentions "le roman de voyage" (31), then italicizes it as *roman de voyage* (34) but only to distinguish it from travel writing as fictional, never systematically or attempting a taxonomy.

The label 'travel novel' proposed in this thesis lies at the intersection of travel and literature. While proponents of travel writing have sought to introduce it into the literary canon, my proposed initiative takes the reverse direction, bringing novels of the canon into the realm of travel literature by labelling them 'travel novels'. The term 'travel novel' is used to refer to the category of novels that are imbued with journeys – external and internal ones. Besides its nicely-rhyming name, it reflects precisely this telling combination of the trip content of such novels with the journey form of novelistic narrative as movement from beginning to end, from ignorance to knowledge.

Hence, the research questions to be explored in this thesis can be articulated in the following manner:

- * What characteristics should be found in a novel to be labelled 'travel novel'?

- * If travel writing as autobiography is largely introspective, can the same principle apply to travel novels even as third-person narratives?

- * To what extent can physical trips reflect inner spiritual journeys in travel novels?

To provide answers to these research questions, it is necessary to explore a number of travel novels that will enable generalization of the findings about them. However, the focus of this thesis will mainly be on three travel novels by such different authors as Joseph Conrad, Henry James and Graham Greene. The selection of the corpus of study as their three travel novels *Lord Jim*, *The Ambassadors*, and *The Power and the Glory* is not haphazard. First, they are third-person narratives, except perhaps for certain parts of *Lord Jim* when Marlow steps in as narrator but without interfering with the process of self-knowledge by Jim who is the hero-traveller and therefore primarily concerned with such journey of self-discovery. More importantly, the novels under study represent the

three aspects that any travel can take; namely travel as occupation, which is embodied by the sailor in *Lord Jim*, travel as discovery, as leisure, as a form of cultural tourism, which is what Strether is up to in *The Ambassadors*, and finally travel as escape, even as running away, as in the man-hunt that *The Power and the Glory* draws out.

The selection purposefully encompasses different epochs and various places to permit generalization of the findings to any instance of travel novel in English. By choosing from the mainstream of the literary canon, it also serves the goal of attracting a wider audience of literature students. The corpus is purposefully representative of as broad a range as possible of travel novelists, including a British traveller (Graham Greene) as well as a foreigner writing in English (Joseph Conrad) and an American expatriate (Henry James). Not only have the three authors under study embraced the journey as an inherent subject-matter for their writings, they are also connected in intermeshed ways and their reciprocal influence can be strongly felt.

The approach selected for this study, which is an instance of Comparative criticism, is a combination of New Criticism – which consists in close reading and detailed textual analysis of the novel – and Psychoanalytic Literary Criticism or Freudian Criticism – which explores the role of the subconscious in literature. It also draws upon Mikhail Bakhtin's heteroglossia as well as Michel Foucault's heterotopias. Due to the focus on the issue of place inherent to travel, the recent theories of Geocriticism and Psychogeography are also of certain relevance.

This work is not about the English travel novel as imperialistic literary form as it has largely been the object of postcolonial criticism from Edward Said's *Orientalism* (1978) to Homi Bhabha's *The Location of Culture* (1994) and even more recently in Julia Kuehn and Paul Smethurst's *Travel Writing, Form, and Empire: The Poetics and Politics of Mobility* (2009).

The study falls into four chapters. The first one, at the onset of this journey into the world of the travel novel, is a review of the literature pertaining to the novel and to travel writing to cover the contextual and critical background necessary for analyzing and interpreting such travel literature. It details the different trends of this field with special focus on what is called 'the Travel Novel' in contrast with other forms of travel writing. It then details the literary theories and critical tools instrumented for such analysis.

Chapter Two explores the sea travel novel which constitutes the first form of travel fiction that harks back to such classics as Homer's *Odyssey*, with its leading figures Daniel Defoe, Herman Melville and Joseph Conrad. It examines the projection of the inner life of the eponymous hero of *Lord Jim* onto his shifting surroundings to the extent that the changing geography merges into the character's mental state and substantiates his psychological voyage of knowledge.

The third chapter, which considers American travel novelists like Washington Irving, Mark Twain and Henry James, focuses on the latter's use of "central consciousness" as examined through Strether's trip to France in *The Ambassadors*.

The fourth chapter deals with modern-day global travel writers who happen to write travel books as well as novels out of their experience such as D. H. Lawrence, V. S. Naipaul and Graham Greene. It expounds the metaphysical dimension underlying the physical journey in Mexico as depicted in *The Power and the Glory*.

The three selected travel novels have received considerable critical attention. They are unanimously agreed to be their authors' best achievements and, as such, figure so prominently in the tradition of English literature that the readers of this thesis may be quite familiar with the corpus of study. The synopses of these travel novels provided as appendices rather than their summaries are intended to indicate the events and characters in their order of appearance in

those novels which is more suitable to my purpose of demonstrating the role of journeys in character development and plot progression.

The selection then permits an attempt at reading widely-discussed canonical literary works in a new light and considering them from the angle of travel to demonstrate that novel meanings can be unearthed from hitherto over-analyzed novels. Therefore, the analytical lenses applied to *Lord Jim*, *The Ambassadors* and *The Power and the Glory* will focus first on the outer aspect of knowledge gained through travel by the characters, especially in special sorts of spaces or heterotopias as well as on the lack of such understanding that results from immobility to show that physical movement is the basic road to spiritual enlightenment. Then the focus will shift to the inner aspect of knowledge and self-discovery as attained in situations of journeys by probing into the kind of psychogeography generated by trips whereby the deeper self and even the subconscious is projected onto the actual surrounding space, giving vent to multiple colliding and echoing voices in a sort of heteroglossia.

Interest in the field of travel as related to literature has stemmed from a life-long passion for both, considering them as complementary sources of learning. The three chosen novelists have always been great favourites of mine which might account for overlooking their imperfections and bringing to the fore their idiosyncratic contribution to the field of the novel and that of travel alike. The journey into their travel novels has then to begin by exploring these two aspects.

Chapter One: Exploring the Travel Novel

“What is *not* a journey?”

(Todorov *The Morals of History* 60)

Chapter One: Exploring the Travel Novel.....	8
1.1. Introduction.....	9
1. 2. The Novel.....	9
1. 2. 1. The Rise of the Novel.....	11
1. 2. 2. The Characteristics of the Novel.....	16
1.3. Travel Literature.....	23
1. 3. 1. Travel Writing.....	23
1. 3. 2. The Travel Novel.....	28
1. 3. 3. Knowledge in the Travel Novel.....	35
1.4. Literary Theories.....	40
1.4.1. Comparative Literature and New Criticism.....	41
1. 4. 2. Bakhtinian and Psychoanalytical Criticism.....	45
1. 4. 3. Psychogeography and Geocriticism.....	51
1. 5. Conclusion.....	59

1.1. Introduction

Before engaging with the works of the three selected travel novelists, it is essential to provide the background within which to do so and clarify the tools used for such grappling. The present chapter therefore puts forward a working definition of this particular literary genre that the novel is by relating it both to storytelling and romance and by highlighting its specific features that pertain to its study in relation to travel. Travel literature with its subdivisions is also to be clearly unfolded towards defining the 'travel novel' that is the object of scrutiny in the forthcoming chapters.

As the travel novels under study belong to three different authors with contrasting backgrounds, examining them must draw on Comparative theory. Exploring the issues of inner knowledge that parallels outward trips cannot be effected without instrumenting not only such long-established schools of literary criticism as New Criticism, Freudian criticism and Deconstruction but even rather recent and innovative approaches like Geocriticism and Psychogeography.

1. 2. The Novel

The novel is the last prose genre to have emerged as inferred from its name 'novel' meaning new. It is characterized by length in comparison with the other prose genre based on fiction which is the 'short story'. The novel then lengthily tells or narrates a story structured around fictional events and characters albeit with a plausible closeness to reality.

J. A. Cuddon's *Dictionary of Literary Terms and Literary Theory* defines it as "a prose narrative about characters and their actions in what was recognizably everyday life and usually in the present, with the emphasis on things being 'new' or a 'novelty'" (599). Indeed, early British novelists like Samuel Richardson and Henry Fielding

considered that they wrote unprecedented stories about invented characters rather than recomposing previous epic or romance narratives. *Pamela*, Richardson's first novel written in 1740, is prefaced with a letter to its editor considering it as "the hitherto much-wanted Standard or Pattern for this Kind of Writing" (iii) while Fielding's *Joseph Andrews* (1742) starts with affirming the novelty of "this Species of Writing ... hitherto unattempted in our Language" (xxii). In the same vein, the novelist and critic Antony Burgess defines the novel for the *Encyclopedia Britannica Online* entry as "a truncation of the Italian word *novella* (from the plural of Latin *novellus*, a late variant of *novus*, meaning 'new')", sharing the meaning with the novella or short story –French *nouvelle* – to refer to "little new things, novelties, freshly minted diversions ... not reworkings of known fables or myths" (Burgess no page).

The novel is also related to the medieval chivalric 'romance' which accounts for its name in French, 'roman', and in Italian, 'romanzo', but which in English carries "a pejorative connotation" (Burgess no page). At the beginning of his 'romance' entry in *The Encyclopedia of the Novel*, Ian Duncan precises that "the distinction between *novel* and *romance* is peculiar to English" (1113) and is not found in other European languages. Romance, which is etymologically derived from Latin-origin vernacular languages of European countries that were part of the Roman Empire, has come to mean "any extended fiction in the vernacular, in prose or verse, that might occupy a book" (Duncan 1113). Eighteenth-century novelist Clara Reeve offers further clarification in *The Progress of Romance* when she claims that "the Novel is a picture of real life and manners, and of the times in which it is written. The Romance in lofty and elevated language describes what never happened nor is likely to happen" (quoted by Allot 23).

If in Spain, the early-seventeenth-century ground-breaking work of Miguel de Cervantes *Don Quixote* is considered as the first

Spanish 'novela', in the England of the same century the distinction between romance and history in terms of fictional content gave place a century later to a distinction between romance and novel based on the latter's "new mimetic technology of 'formal realism' committed to the ideology of Protestant individualism" (Duncan 1114). The new English genre¹ is considered as an innovation in the sense that it breaks away from the "obsolete conventions of romance" (idem).

Lionel Stevenson premises that the novel cannot be considered a distinctive literary genre until the eighteenth century "when these specifications of structural unity, individualized characters, and the pre-eminent illusion of reality are added to the basic traits of long, fictitious, prose narrative" (Stevenson 8). He aptly sums up the essential characteristics of the novel which are still valid to the present.

Kai Mikkonen further highlights the strong relationship between travel and the inception of the novel when he states that "in the history of the novel, travel writing has helped to shape the genre" (286). Any attempt to trace the rise and development of this literary genre is therefore bound to allow for its debt to travel, reporting and even journalism in addition to socio-economic circumstances.

1. 2. 1. The Rise of the Novel

There is no agreement as to the origin or the time and circumstances that gave birth to the novel as a literary form. Histories have been written to give legitimacy and confer literariness to the newly-hatched genre. One of the earliest is Pierre-Daniel Huet's *Traité de l'origine des romans* (*Treatise on the Origins of Novel/The History of Romance*) written in 1670–71. Ever since, historians of fiction have attempted at unravelling the conundrum of the creation of the English novel.

¹ *Romance: A Novel*, written in 1903 as a collaboration between Joseph Conrad and Ford Madox Ford, is therefore rather confusing.

Some like Margaret Doody revert to antiquity when she reveals in *The True Story of the Novel* a well-kept secret "that the Novel as a form of literature in the West has a continuous history of about two thousand years" (Doody 1). It was produced in Greek and Latin by authors who did not come from Greek or Roman areas but from the Near East and Africa (Doody 18) and she cites among the most prominent of these antiquity novels *The Metamorphoses* of Apuleius "also known as *Asinus Aureus* or *The Golden Ass* (C. A. D. 160)" (Doody 31). Apuleius who was born in Madaure, present-day M'daourouch near Souk Ahras, hence involves Algeria in the birth of the novel. Others like Lionel Stevenson hark back as far as the fourteenth century and insist that "Chaucer displayed all the talents and techniques of the novelist and that his *Troilus and Criseyde* should be termed the first English novel" (Stevenson 7).

Michael McKeon, who endeavours to trace the origins of the English novel and even speaks of its "prehistory" (xix), distinguishes between the labelling of the new prose writings as novels and the writing of novels when he states that "the English novel emerges in the 1740's as a discernible genre, but the emergence of 'the novel' as its definitive name does not occur until the early decades of the following century" (xx). McKeon wisely came to the conclusion that it is vain to attempt to determine "the identity of 'the first novelist'" (267).

Daniel Defoe whose *Robinson Crusoe* (1719) confers on him the title of 'father of the English novel' is very likely to be disqualified in favour of Aphra Behn whose *Oroonoko* (1688) predates Defoe's novel and therefore makes of her 'the mother' of that literary genre which is said to have a fairy godmother as well. Indeed, in her study of *The Oriental Tale in England in the Eighteenth Century*, Martha Pike Conant writes that "The *Arabian Nights* was the fairy godmother of the English novel" (139).

The novel must have benefited from a magical spell to live happily ever after and have a lot of children considering the numerous offspring that it still continues to have. The categories of novels keep expanding, ranging from familiar ones such as the 'picaresque novel', the 'Gothic novel', the detective and spy novel, down to the more recent 'verse novel' drawing on poetry, the 'graphic novel' which contains visual elements and the innovative 'interactive novel' or 'wovel' (web novel) of the twenty-first century which is continuously rewritten online. The present thesis which explores the 'travel novel' also contributes another label to this polymorphous literary genre.

Several theories have been put forward to account for the rise of the novel. Mckeon associates the advent of this novel way of writing to epistemological specialization and sees the difference between tradition and modernity as the difference between "a system of knowledge" that only draws distinctions between categories of knowledge without separating them and one which is based on "fully separated and compartmentalized bodies of knowledge" (xxi). The novel is thus "the literary counterpart of the scientific rationalism" (Stevenson 9) that has prevailed since the beginning of the eighteenth century.

'The Rise of the Novel' which has been used as a title for two consequential works theorizing the novel – Ian Watt's (1957) and Nicholas Seager's (2012) – is still a matter of debate. According to Watt, Defoe's work offers a "unique demonstration of the connection between individualism in its many forms and the rise of the novel" (Watt 62). Indeed, it is the individual, not only as character, but also as reader, that the novel addresses. When Walter Reed opposes the novel to other traditional literary forms, this opposition "finds expression clearly in the novel's audience... not a community of listeners attending to an epic song" but rather "a solitary anonymous

figure, scanning a bulk of printed pages, out of a sense of nothing better to do" (quoted by Logan 511).

Along with individualism, Watt links the rise of the novel to "the rise of modern industrial capitalism" (60). Similarly, Franco Moretti building upon the work of Georg Lukacs and expanding Marxist critical theory, examines in *Modern Epic* and *Atlas of the European Novel 1800–1900* how the novel "in its thematic, formal, and institutional dimensions, reflects and furthers global transformations wrought by capitalist modernity" (quoted by Logan 507). The emerging individualist capitalism provided not only a market and readership for the rising novel but more importantly supplied the new heroes for the genre.

As a consequence of industrial capitalism, imperialist expansion equally affected the nascent novel. In the introduction to *Culture and Empire*, Edward Said, describing the novel as a "cultural form" (xii), closely links its rise to European imperialism when he claims that

The prototypical modern realistic novel is *Robinson Crusoe*, and certainly not accidentally it is about a European who creates a fiefdom for himself on a distant, non-European island (xii).

In "Age of Peregrination: Travel Writing and the Eighteenth-Century Novel", Elizabeth Bohls traces the origin of the English novel to its connection with the written recording of British exploration and colonization. For her, the novel embodies "the meaning of Englishness in an age of overseas imperial expansion" (98) and reflects the period's fascination with travel, sharing textual strategies and thematic preoccupations with the travel writing of the time. Indeed, as will be more fully developed in the forthcoming pages, novelists were themselves travel writers from the onset as illustrated by Daniel Defoe's celebrated travel book *Tour Thro' the Whole Island of Great Britain* (1724-27).

Nicholas Seager in his *Rise of the Novel* mentions Thomas Nashe's *Unfortunate traveller* (1594) as "the first of the anti-romances" (26), meaning the first novel. Thus, this early English picaresque novel (said to be largely influenced by the Spanish anonymous picaresque *La vida de Lazarillo de Tormes* (1554)) is strongly connected to travelling as its title indicates and confirms the link between travel and the novel ever since its inception.

In the preface to *Travel Literature and the Evolution of the Novel*, Percy Adams laments the overemphasis on the relation of the novel to the epic, drama or the autobiography while its "connection to travel literature" (Adams x) has been neglected. His ground-breaking work in the field of travel writing, besides filling a considerable gap in this discipline and even ushering it into the scope of scholarly pursuit, brings into focus the debt of the novel to travel literature. According to Adams, the novel which he describes as "amorphous, prodigious and evolving" (Adams 1) shares many of the same concerns as the travel account. They both depend on a similar quest motif, the hero and his journey which can be either physical or symbolic, and both rely on the interplay between truth and artifice, realistic description and fantasy.

The factual element in the travel narratives, memoirs, and even reports of crimes and trials which mostly appealed to eighteenth-century readers according to James Gill in his Introduction to *The First English Novelists* (xxii) is what helped give birth to the novel with its focus on closeness to reality and reflection of life.

The novel is then an all-encompassing genre about life as D. H. Lawrence claims in "Why the Novel Matters":

For this reason I am a novelist. And being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog. The novel is the one bright book of life (125).

The novel is about human nature and as such it is concerned with several aspects of human life, not only about people themselves as characters but also about their surroundings, their stories and even their subconscious life which are reflected in terms of setting, plot and narrative.

1. 2. 2. The Characteristics of the Novel

Although the French novelist Raymond Queneau decries the heterogeneous and indeterminate nature of the novel when he states that:

Anyone can drive in front of him like a flock of geese an undetermined number of apparently real characters through a wasteland of an undetermined number of pages or chapters. The result, whatever it may be, will always be a novel ("Technique of the Novel" translated by Campbell-Sposito 27),

this very versatility is what appeals to the novelists who consider with Henry James that "the Novel remains still,... the most independent, most elastic, most prodigious of literary forms" (Preface to *The Ambassadors* 13).

The choice of reading novels as the corpus of this dissertation owes largely to sharing G.K. Chesterton's view in *Heretics* when he states:

People wonder why the novel is the most popular form of literature; people wonder why it is read more than books of science or books of metaphysics. The reason is very simple; it is merely that the novel is more true than they are (67).

Truth in this sense is more profound than mere realism or verisimilitude. It is to be found at the various levels of the novel's composition and characterizes the different elements of this genre. It is what Joseph Conrad meant in his definition of art as the effort to

"render the highest justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect" (quoted by Shapiro ix).

As inferred in the definition of the novel provided earlier, this prose narrative is composed of characters acting in a place and time that are plausible in their closeness to reality. These characteristics or "aspects" to use E. M. Forster's term are not to be separated but for the convenience of their treatment and analysis. In Henry James' words, there is no "internecine distinctness" between the components of the novel, they all "melt into each other at every breath" ("Art of Fiction" 6/12). For James, the novel is "a living thing, all one and continuous... and in proportion as it lives will it be found, [he] think[s], that in each of the parts there is something of each of the other parts" (idem).

Many novelists like Henry James and E. M. Forster were themselves novel theorists and critics through critical essays and prefaces to their novels. Their familiarity with the genre as practitioners entitles them to propound definitions and draw the contours of the characteristics of the novel as much as literary critics. Drawing upon Henry James' seminal essay "The Art of Fiction", novelist and critic David Lodge offers in his eponymous book illustrated instances of several characteristics, especially concerning plot since he examines the novel from "Beginning" to "Ending".

Forster's plot is distinct from 'story' which is "a narrative of events arranged in their time-sequence" (44). It relies on the relation of causality (Forster 87) and has been expandingly supplanted by the notion of 'narrative'. Indeed, "just as television sets, given their broadened functions, have been increasingly referred to as monitors, so the term fiction has increasingly been replaced by narrative" (Phelan and Rabinowitz 3). The novels' plot or events in the narrative are closely associated with movement and therefore with travel. "Every story ever told", Dan Vogel even ventures to say, "has

movement by some character from one place to another” (185). Vogel therefore suggests “a lexicon of six terms” to refer to each type of movement in a narrative: “journey, wandering, quest, pilgrimage, odyssey, and going-forth” (185).

The progression of the plot is rarely linear especially in recent novels. Frequent jumps in the events, either backward or forward, enhance the meaning or call on more active reading. Anachrony then is a disruption of the chronology of events which includes ‘analepsis’ and ‘prolepsis’. The former, as Gerard Genette construes it, is a flashback; “an account of previous events in the reporting of subsequent ones” (quoted by Fludernik 150) while prolepsis is a flash-forward to discuss what will happen later. Both techniques are largely at play in Conrad’s *Lord Jim*.

Novels are about characters or “actors” (Forster 54). Their development or growth in knowledge is the essential feature of the novel. Forster distinguishes between “round” and “flat” characters (73 and *passim*) on account of their multi-dimensional nature. Characters can be fictional reproductions of human beings, allegorical abstractions, animals, natural phenomena or anything that can spring up from the novelist’s creative pen. However, the focus of this dissertation is on human characters who can travel and on the protagonist in particular who is the main character or the one playing the most outstanding role in the progress of the narrative even if the idea of attracting the reader’s sympathy has been somewhat superseded in recent novels. As a human, the protagonist character of any novel, and the travel novel more particularly, can be endowed with a psychological dimension and display spiritual and even subconscious features which can be probed in relation to his trips.

The consciousness of the characters may be rendered in several ways, combinatively known as ‘stream of consciousness’ which includes ‘interior monologue,’ ‘free indirect thought’ and ‘psycho-narration’. Interior monologue is the direct representation of

the character's thoughts in speech form (Fludernik 155) whereas free indirect thought/speech/discourse is a representation of the character's speech and thought that is marked by freedom of syntax and "the presence of deictic and expressive elements reflecting the perspective of the original speaker or of the consciousness being portrayed" (Fludernik 154). Psycho-narration is the term Dorrit Cohn has coined for the most indirect technique of the third-person narration of consciousness which she considers as more accurate than 'omniscient' narrator. This technique involves the narration of a character's consciousness in the language of the narrator rather than the mental language of the character (Cohn 11-12). It is at work in the three selected novels with the exception of some parts of *Lord Jim* narrated by Marlow.

Distinguishing narrative strategies is of significant help in any study of the novel to shed light on what is told and how it is told. Indeed, 'narratology' which is the study of narrative as coined by Todorov in 1959 and developed by Genette, is in Miller and Shen's terms, "only valuable if it can serve interpretation" (quoted in Phelan and Rabinowitz 4). Narratologists introduced key-concepts regarding who is speaking in the novel to allow a deeper probing of the characters' consciousness.

Thus, the narrator is the one who tells the events or "the person who utters the words of the story" as Monika Fludernik defines him in her *Introduction to Narratology* (158). But the voice that is speaking in a novel can have different forms. First-person narrative, equivalent to Genette's 'homodiegesis' is a form of narrative in which the hero or heroine or one of the protagonists is the narrator. The first case, when the narrator is the hero or heroine, is termed 'autodiegesis' by Genette while a peripheral first-person narrator is not the main character like Ishmael who is the only survivor of the epic confrontation of Captain Ahab and the white whale in Herman Melville's *Moby Dick*. In contrast, third-person narrative or

'heterodiegetic' voice is not present in the story and therefore presents a trustworthy, seemingly objective depiction of the story world (Fludernik 153). Of significance to third-person narrative technique is Henry James' coinage of the 'reflector' and his wide use of this technique in his novels. The reflector is the centre of consciousness through whose perspective events are filtered in heterodiegetic narrative. James provides in the Preface to *The Princess Casamassima* a clear definition of the reflector as "the person most capable of feeling in the given case more than another of what is to be felt for it, and so serving in the highest degree to record it dramatically and objectively" (32). Meir Sternberg further clarifies this "Jamesian paradigm" as "a self-conscious omniscient narrator self-restricted to a humanly *unself-conscious* 'reflector' or 'vessel of consciousness' " (quoted in Phelan and Rabinowitz 238). James' reflectors are endowed with the faculty of observation and keen perception, implying even the notions of self-reflexivity or 'second-order observation'.

Indeed, observing can occur on two levels; first-order observing related to what is observed and second-order observing which is concerned with how it is observed. The latter, as expounded by Niklas Luhmann, observes how others observe what they observe (60). Therefore, an observation conveys as much information about the observer as about the object of observation. This process of recursion, of 'observing observation', is to be found not only in Henry James' novel but also in the other travel novels under study.

Characters perform actions in a given place and time which are referred to critically as setting (Cuddon 861). Gaston Bachelard stresses in *The Poetics of Space* that "setting is more than scene in works of art" (x) and elevates it to a prominent position alongside characters and plot. Space and time are according to Barbara Korte "the fundamentals – in Kantian terms 'apriorical' – categories through which we always perceive, make sense of, and act, in reality" (quoted

in Zilcosky 25). They are then essential elements of any human activity and the novel, especially the one concerned with travel, relies on those spatio-temporal elements referred to as setting. They are further developed as Bakhtin's chronotope² within literary theories.

However, the notion of place has recently witnessed renewed interest. In his re-edition of *Place: An Introduction* (2015), Tim Cresswell considers it as a concept that "travels quite freely between disciplines and the study of place benefits from an interdisciplinary approach" (1). This is why this dissertation will rather centre more on the space dimension than the time axis of the chronotope in its attempt to underscore the paradigm of outer and inner travel.

Even though time and space in a novel are not those of real life (Wellek and Warren 4) all those characteristics of the novel as plot, characters and setting are supposed to have a certain closeness to reality. For Marjorie Boulton in her *Anatomy of the Novel*, no effort should be spared to giving novels "verisimilitude, likeness to truth" (15). Henry James similarly views the novel as a genre with "an immense and exquisite correspondence with life" ("Art of Fiction" 10/12).

Closeness to life is accordingly a feature that draws the novel closer to travel literature as photography of the places and people travelled to. The novel's emphasis on setting and verisimilitude even made Wilson Follet reproach to the realists at the beginning of the twentieth century that "most of the local colourists of a decade ago ought to have written travelogues, not novels" (38).

Whatever the novel presents, it does so through language. This is strongly emphasized by David Lodge when he insists in his *Language of Fiction* that "the novelist's medium is language" (xii) and by Wellek and Warren when they claim in their *Theory of Literature* that "language is quite literally the material of the literary artist" (177). Just as marble is the material of the sculptor, language is that

² see page 45.

of the novelist who can create new meanings out of everyday words. For, as Emily Dickinson puts it in "This Was a Poet", the author is the one who "Distills amazing sense/From Ordinary Meanings" (lines 2-3).

Novels, like other forms of literature, rely on the figurative use of language and novelists employ all sorts of imagery to paint their ideas. "Image, Metaphor, Symbol and Myth" as cited by Wellek and Warren are the main ingredients of the novel's figurative language. An image may both be denotative and connotative. The denotative is the direct, explicit meaning of an image while the connotative one is the idea associated with the image and superimposed on its direct meaning. Literary symbols combine "a word with a concept" (Cuddon 939) and are open to interpretation while myths are part of a collective stock of imagery and classical or folk symbols.

A metaphor is an implicit comparison which describes one thing in terms of another (Cuddon 542). As Zilcosky traces the etymological root of 'metaphor' as "change of place" (3), he establishes the close link between this figurative device and travel. He further claims that "all narration is a form of travel" (Zilcosky 3). In *The Morals of History*, Tzvetan Todorov asks "what is *not* a journey?" (60), implying that everything can be described as a trip. He draws a strong parallel between life and a journey as "the passage from birth to death" to reveal that journey and narrative "imply one another" (60). Travel and literature are then closely intertwined.

1.3. Travel Literature

Travel literature is said to be as old as travel itself. Neil Rennie claims that well before Homer, one of the “earliest of extant stories” (3), composed a thousand years before the *Odyssey*, in the Twelfth Dynasty of Egypt, is “‘The Shipwrecked Sailor’, a tale of a lone survivor on a marvellous island” (Rennie 3). However, interest in this sort of literature is rather recent. Bernard Schweizer dates “the inception of travel writing as a scholarly sub-field” to the 1990s (197). Travel literature and travel writing are loosely defined terms that are often used interchangeably and require to be given more precise contours before focusing on the object of this thesis which is the travel novel.

1. 3. 1. Travel Writing

Travel literature must have begun in the form of ‘orature’, oral descriptions of the trips and hunting adventures of primeval travellers. With the development of writing, travel and writing came to be closely interwoven. Travellers have always kept notes of their peregrinations, they “had long been instructed to keep careful records of their movements, to direct the travellers who would follow in their footsteps and fill in the gaps of geographical knowledge” (Sherman 17).

Mark Twain humorously depicts in *Innocents Abroad* the routine writing habits of the passengers of the *Quaker City* which every night:

shortly took the semblance of a writing school... Behind the long dining tables on either side of the saloon, and scattered from one end to the other of the latter, some twenty or thirty gentlemen and ladies sat them down under the swaying lamps and for two or three hours wrote diligently in their journals (Twain 69).

It has even been suggested that writing can take the place of travel. Gilles Deleuze and Félix Guattari assumed that "writing was an immobile voyage that stays in one place" (quoted by Zilcosky 5). Conversely, writing is a necessary part of the voyage, giving it shape as it is transcribed on the page. Travellers' accounts have always been popular, feeding their reader's imagination with tales from faraway lands but it is in the late eighteenth century that the travel book industry "boomed" (Zilcosky 5).

Over the years, travel writing has fluctuated from growth to death and even to resurrection. Jonathan Raban laments that Paul Fussell's *Abroad* (1980) has pronounced the travel book dead and buried, "killed off by politics and the travel industry" (254) whereas Carl Thompson finds it rather flourishing in his 2011 *Travel Writing: the New Critical Idiom*, especially in this age of globalization increasingly built on "mobility, travel and cross-cultural contact" (Thompson 2).

For some writers like Bruce Chatwin who travels all the way to Australia only in order to write (12), travel is a pretext for writing while for others, writing is travelling, as for Michel Butor who claims that "to travel (at least in a certain manner) is to write" and "to write is to travel" (Butor 2).

Some of the most famous travel writings are the works of authors better known for their novels or poems. For some of them, travel and writing about it is only a way of retaining their readership as unabashedly confessed in *Labels: A Mediterranean Journal* by Evelyn Waugh who was keen on "preventing the reading public from forgetting one's name" (10). Given such strong connection of travel with writing, how is 'travel writing' to be defined?

The largely heterogeneous forms and contents of travel writing complicate its definition as a genre and may account for its relegation to a minor genre if it is considered as a genre at all. Travel writing comes in the forms of prose, poetry and even dialogue and can be

shaped as “diaries, letters, tour guides, scientific writing, commercial reports, and ‘literary’ accounts” (Zilcosky 7), travel literature being considered by Zilcosky as part of travel writing. Yet, this very “hybridity of modes and styles” (Korte 15) is considered as a genre marker by Barbara Korte while Mary Louise Pratt prefers “not to circumscribe travel writing but to suggest its heterogeneity and its interaction with other kinds of expression” (Pratt 11). Travel writer Jonathan Raban even provides a crude metaphor for it when he writes:

As a literary form, travel writing is a notoriously raffish open house where very different genres are likely to end up in the same bed. It accommodates the private diary, the essay, the short story, the prose poem, the rough note and polished table talk with indiscriminate hospitality (253).

Another travel writer, Bill Buford, further underscores the inferiority of the genre when he considers that

Travel writing is the beggar of literary forms: it borrows from the memoir, reportage, and, most important, the novel. It is however, pre-eminently a narrative told in the first person, authenticated by lived experience (quoted by Leask 1-2).

Tim Youngs, editor of the journal *Studies in Travel Writing* since 1997, avoids clear-cut distinctions when he writes that “Travel writing feeds from and back into other forms of literature. To try to identify boundaries between various forms would be impossible and I would be deeply suspicious of any attempt at the task” (Youngs 8).

Several terms are used to denote journey narratives: travels, travel stories, travellers’ tales, travel books, travel writing, travel narratives and also travelogues, travel literature or the literature of travel. *Travel: A Literary History* by Peter Whitfield encompasses a wide array of writing which he considers as “travel literature”, ranging from the Bible stories of Cain and Exodus, to the ancient

peregrinations of Herodotus and Alexander the Great, to the pilgrimage narratives of Mandeville and Bunyan, the adventurous explorations of Captain Cook and Sir Francis Drake, the sea journeys of Defoe, Melville and Conrad, down to the contemporary wanderings of Bruce Chatwin and Patrick Leigh Fermor.

While Helen Carr asserts that "All travel writing is a form of autobiography" (Carr 79) and therefore based on actuality or factuality, there is no such clear-cut frontier according to Zweder Von Martels in *Travel Fact and Travel Fiction* since "what is fiction for the public at home is reality for the author who had been far away" (Von Martels xvii). This view is shared by Jonathan Raban when he considers that the travel book's "wildest fictions have the status of possible facts" (Raban 254).

Besides, Jan Borm attempts a distinction between the "travel book" or "travelogue" which is "predominantly non-fictional" and "travel literature" or "travel writing" which are "overreaching thematic labels" (quoted by Forsdick 54). Borm has recourse to the "dominant" aspect of travel writing which is a mixture of different features to provide the following definition of the travel book:

Any narrative characterized by a non-fiction dominant that relates (almost always) in the first person a journey or journeys that the reader supposes to have taken place in reality while assuming or presupposing that author, narrator, and principal character are but one and identical (Borm 17).

The aspect of fiction is quintessential in defining the novel. In contrast, travel writing or travelogue is characterized by truth and has as subject matter a real trip undertaken by the author and narrated in the first person with frequent flights of self analysis and inner speculation.

However, many of these 'autobiographical' travel narratives have been discovered to be fake, and as fictional as novels for that

matter. The most famous mystification is that of Mandeville's *The Travels of Sir John Mandeville* which had long been considered as a founding text of travellers' accounts of trips to the Orient. It turns out that Mandeville had never been to the Levant. In his *Travel Writing: the Poetics and Politics of the Modern Journey*, Zilcosky discloses that "Mandeville was finally unveiled, in the nineteenth century, as a thoroughgoing 'liar'" (8-9). Moreover, many of the Anglo-American captivity narratives of travellers captured by Algerine or Barbary corsairs and held in captivity in those North African states in the eighteenth century have been exposed as frauds. Their authors have either never left America or England or have never existed at all. Their sole purpose was to provide horrid accounts of the conditions of detainment and the suffering of Christian slaves at the hands of infidel Muslims, running the impending risk of forced conversion to Islam. Instead of describing the reality of the places, their unavowed purpose was to attract the sympathy of readers and potential ransom payers and help levy sufficient money to redeem the captives rapidly. The most notorious of these fake travel and captivity narratives is *History of the Captivity and Sufferings of Mrs. Maria Martin: Who was Six Years a Slave in Algiers*, written by herself. Maria Martin has never existed (Marr 47) and her lengthy and detailed tale of enslavement and torture at the hands of the Algerines is a long imaginary fabric of fabulation as vented by Timothy Marr in *The Cultural Roots of American Islamicism*.

The blurred border between factual and fictional narrative is all the more blatant in travel writings by novelists ever since the rise of the novel in the eighteenth century. Indeed, Henry Fielding's *Journal of a Voyage to Lisbon* contains fictitious elements which contribute to add humour and suspense to an otherwise factual account of the Fielding couple's trip to Portugal. Charles Batten points for instance to the episode of "the meal in the barn" as a "fiction... which has never existed except in Fielding's imagination" (52). Another travelogue,

which according to contemporary *Critical Review* “has too much the air of a novel” (quoted by Batten 55), is John Moore’s *View of Society and Manners in France* which starts as a journal of a trip but which soon takes the semblance of the famed epistolary novels of the eighteenth century. In the same vein, Tobias Smollett’s *Humphrey Clinker*, which is an epistolary picaresque novel, opens as “letters upon travel” describing the narrator’s trip to the North.

Such blurred border between the fictional and non-fictional in terms of travel literature is an invitation to associate travel with the fictional genre *par excellence* that the novel is, and to postulate the label ‘travel novel’.

1. 3. 2. The Travel Novel

Literary genres have given rise to many polemical and revisionist attitudes ever since their three-fold definition by Aristotle’s *Poetics* as epic, lyric and drama. From a refusal of the limiting effect of genres and emphasis on the text at the turn of the twentieth century, there has been a regain of interest in the notion of genre especially by Genette and Todorov when developing a ‘Genre Theory’. Moreover, Bakhtin’s polyphonic theories concerning the novel contributed to make the latter the most open of genres, capable of harbouring the most heterogeneous components and of holding the most diverse blends or ‘sub-genres’.

‘Genre’ then is a French word for “a kind, a literary type or class” (Cuddon 366). In “The Problem of Speech Genres”, Mikhail Bakhtin distinguishes primary (simple) from secondary (complex) speech genres resulting from the extreme diversity of human activities, and including all literary genres (61). Though he admits that genres are subject to “free creative reformulation” (Bakhtin 80), he objects that “to use a genre freely and creatively is not the same as to create a genre from the beginning” (idem). Indeed, genres hardly ever spring up out of the blue, and the birth of a new genre is

extremely rare a phenomenon. As Tzvetan Todorov observes, "a new genre is always the transformation of an earlier one, or of several: by inversion, by displacement, by combination" (quoted by Cuff 197). For Northrop Frye also, the novel is a "loose-jointed narrative form" (309) that encompasses such a wide range of sub-types that it can embrace pure fantasy at one extreme and pure morality at another, with largely enough space in-between to include all sorts of sub-genres. Hence, the forms of prose fiction are "mixed, like racial strains in human beings, not separable like the sexes" (Frye 305). They are very likely to cross and overlap.

Literature cannot exist outside genres which are in constant transformation. The novel, though a recent genre, has seen several mutations which have given birth to various labels. One such novel genre is the *bildungsroman*, a German word for 'formation novel' which is "an account of the youthful development of the hero" (Cuddon 88). Another genre is the 'picaresque novel', derived from Spanish *pícaro* meaning a rogue or low-born adventurer. An early form of novel, it is usually a first-person narrative of the hero's adventures as he moves from place to place and from a social milieu to another in order to survive.

The concern of this thesis is to put forward another label for the novel genre, that of the 'travel novel', which lies at the intersection of travel literature and the novel. Its focus is to present the inherent characteristics of such travel novels and determine which novels can fall into this category.

It is significant that novelists have tried their hand at travel writing. As Paul Fussell concludes in *The Norton Book of Travel*, "almost every author of consequence produced one overt travel book, from Defoe and Addison to Fielding and Smollett, Johnson, Boswell and Sterne" (129). It is even more notable that these novelists have included the trope of travel in their very novels. As the author of the most famous of travel novels, Defoe best epitomizes the importance

of travel for novelistic creation. Moreover, Defoe's non-fiction travel works are themselves "fictional" and "partake of the mainstream techniques and themes of the novel" (Gill xxiv).

Literature is closely associated with travel. Even when not directly written about trips, literary composition is pervaded by the trope of travel, were it only to reflect the book's movement from beginning to end. Journeys even provide inspiration for authors who, though no globe-trotters, must have made a trip in their lives. Most novelists and poets were "*travelling* writers, whether or not they were actually *travel* writers as indeed a number were" (Carr 73, italics in the original). Travel is thus an essential ingredient in literature as American travel writer and novelist Michael Mewshaw is intimately convinced of when he states that: "All writing is travel writing – even if the journey is entirely inward through the obscure bends and elbows of the mind" (Mewshaw 9).

A large number of novels can therefore be considered as 'travel novels'; novels about a trip, whether physical or symbolic. The choice of the label suggests itself naturally and is even encouraged by the rhyming of 'travel' with 'novel'.

The taxonomy of the travel novel is an original attempt in the present thesis at classifying novels according to their inclusion of the staple travel motif. It has not been formally attempted before in English. The only reference to 'travel' and 'novel' in conjunction in a book title is found in Stephen Levin's *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in an Era of Globalization* (2008). However, the term 'travel novel' occurs only twice in the whole book: in the title and on page 32 of the introduction. Novels about travel are referred to all along as "sea novels" and "adventure travel narrative".

In her celebrated study *The Novel and the Sea* (2010), Margaret Cohen refers to those narratives that crossed national boundaries to form a unified genre "which had a number of names it

its day: sea tale, sea romance, sea novel, nautical novel, naval novel, le roman maritime" (134). Her term to "unify these works will be 'sea fiction', since the genre includes both full-length novels and shorter tales" (Cohen 134). She distinguishes Robert Louis Stevenson, Jack London, Rudyard Kipling, Herman Melville and even James Fennimore Cooper as prominent authors of sea fiction while *Robinson Crusoe* is described as "maritime picaresque" (142). Yet, she never uses the term 'travel' in relation to sea fiction nor reports of its being used to qualify these works despite the fact that they are all about travelling albeit by sea.

In his article on travel in contemporary American literature "Looking Backward: A Thematics of Contemporary American Travel Fiction", Steven Luebke also incidentally mentions "*travel novels* published in the late fifties and mid-eighties" (103, italics mine). But he does so only this once, referring all along his article to travel fiction rather than using 'travel novels' which is more accurate to describe novelistic narratives about travel.

In French, "roman voyageur" has been mentioned by Jean Viviès in "La main du potier: le récit de voyage dans la littérature anglaise" and by Vanessa Guignery in her "Introduction" to *Récits de voyage et romans voyageurs. Aspects de la littérature contemporaine de langue anglaise* edited by François Gallix, Jean Viviès and herself. As she explores the generic porosity of travel literature and interrogates the eventual interactions between travel writings or "récits de voyage" and "romans qui intègrent des voyages"³ (Guignery 7), she uses "romans voyageurs" for the sake of convenience to qualify fictional texts by opposition to "récits de voyage" which are non-fictional texts.

However, "roman voyageur" would be a 'travelling novel' *stricto sensu* whereas the 'travel novel' as it is construed in this thesis would be 'roman de voyage' in contrast to 'récit de voyage'.

³ Novels that integrate journeys.

Guignery focuses on contemporary English novelists who include the discourse of travel, roaming, loss or exile in their novels and play with generic borders and conventions. She presents novels that display a sharp sense of space and deal in fictional form with such themes associated with travel writings as displacement, migration, roaming, discovery of new lands or rediscovery of familiar places (Guignery 6). These are indeed part and parcel of the characteristics of the travel novel presented in this thesis which is not restricted to any given period but is so general as to go back to the origin of the novel and to include all sorts of novels that pertain to travel.

Hence, the 'English travel novel' as it is explored in this thesis is any novel originally composed in English language that involves one or several trips and the plot of which relies essentially on travelling.

Once the category has been defined, the sheer number of novels that fit into it is stunning, even when restricting them to novels written in English. There are travels novels that are clearly self-descriptive as indicated in their titles which refer to travel directly like Sterne's *Sentimental Journey*, Swift's *Gulliver's Travels*, Frances Burney's *The Wanderer*, Virginia Woolf's *The Voyage Out*, E. M. Forster's *A Passage to India* or Matthew Kneale's *English Passengers*. Others are more implicitly alluding to travel as in Ernest Hemingway's *The Old Man and the Sea*, Colin Thubron's *To the Last City*, Jack Kerouac's *On the Road* or Michael Mewshaw's *Man in Motion*.

If from the nineteenth century onward, when the novel has established itself as a distinct literary genre, the travel novel can easily be identifiable as a novel about a journey, before that time, travel writing and novels are more likely to overlap. Indeed, as Adams notices in *Travel Literature and the Evolution of the Novel*, many travel accounts could have been advertised as having "the endless fascination of a wonderfully observed novel" (283). The

difficulty resurges for some contemporary novels following post-modernist experimentation with literary forms. For instance, despite Bruce Chatwin's claim that "*The Songlines* is a novel, not a travelogue" (quoted by Lisle 65), it is obviously too autobiographical to be a work of fiction, which is the essential feature of a novel. Even when told as first-person narratives, travel novels have to rely on fictional characters narrating fictional trips to be considered as such.

Thomas Nashe's *The Unfortunate Traveller* (1594) can then be considered as the earliest travel novel in English. Narrating the fictional life of Jack Wilton and his picaresque journeys across Europe, it can be considered as a novel, and therefore falls under the genre of the travel novel. However, Thomas More's *Utopia* (1516), though written in Latin and translated into English later on, might be held as the original fountain from which sprang all subsequent English travel novels. It is therefore no accident that Sir Thomas More is referred to in revered terms by Nashe's roguish hero. More's *Utopia* is held as highly influential in "fictionalising travel" (Adams 166) and thus adding impulse to the development of the novel. *Utopia* which means "noplacel" describes the journey of the narrator to a fantastic island and shows travellers as endowed with wisdom and learning.

It has certainly influenced not only Aphra Behn's *Oroonoko, or the Royal Slave* (1688), the earliest woman travel novel which involves a journey to Surinam by the narrator, but also the most famous English travel novel, Daniel Defoe's *Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner* (1719) whose voyage pauses in shipwreck on an island.

Eighteenth-century English novels which heralded the new genre are indeed travel novels for the largest part; from Jonathan Swift's *Gulliver's Travels* (1726) which is obviously a tale of the hero's fantastic voyages, Samuel Johnson's *Rasselas, Prince of Abissinia* (1759) which recounts a journey in search of happiness, to Tobias Smollett's *Roderick Random* (1748) and *Peregrine Prickle* (1751)

whose picaresque heroes bear the names associated with their trips or random peregrinations, and *The Expedition of Humphry Clinker* (1771), an epistolary novel that narrates the adventurous travelling of a family through Britain. In addition to Henry Fielding's *Joseph Andrews* (1742) and *Tom Jones* (1749) whose humour resides on the trope of travel, to Laurence Sterne's *Tristram Shandy* (1759) where the sole connecting element amid all the digressions and incoherences is travelling to France and *A Sentimental Journey* (1768) in which Yorick, the roving narrator, provides the main categories of travellers, namely:

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 (Sterne 8-9).

These were the originals from which their followers drew inspiration, starting with Sir Walter Scott's *Waverly* novels with their knights errant like *Ivanhoe* and far-eastern travels and Crusades as in *The Talisman* (1825). The novels of the great names of British literature are full of traveller-protagonists as in the case of Victorians like Charles Dickens with his viatic first novel *The Pickwick Papers* as well as *A Tale of Two Cities* for instance, and even Benjamin Disraeli who composed *Tancred or the Last Crusade* (1847) as the hero's voyage to the Middle East. They were not outdone by their American counterparts, the likes of Herman Melville and Mark Twain whose respective masterpieces *Moby Dick* and *The Adventures of Huckleberry Finn* are exemplary specimens of travel novels as propounded in the forthcoming chapters.

On the other hand, James Joyce's *Ulysses* can hardly be considered as a travel novel despite its title which refers to the archetype of the traveller. Its protagonist Leopold Bloom who roams

the streets of Dublin during a single June day indeed symbolically re-enacts Ulysses' journeys and reaches outward knowledge in parallel with inner speculations. But Bloom never leaves Dublin whereas travel implies a change of place. On the same grounds, a novel like Dickens' *Hard Times* is not considered as a travel novel even though it contains journeys such as Tom Gradgrind's flight and Stephen Blackpool's exile. In fact, the element of travel is not an essential part of its plot and does not confer any gain in knowledge to enhance character development. Hence, exploring this genre which can be capacious enough to include any novel relying on a journey is bound to deal with knowledge as generated by travel.

1. 3. 3. Knowledge in the Travel Novel

Travel is a protean theme that has long pervaded literature. Fictional heroes since Gilgamesh have set out on their journeys in search for "adventure, love and knowledge" (Seigneuret 1294). The pursuit of knowledge is indissociable from travel. According to St Augustine, "the world is a book, and those who do not travel read only a page" (quoted by Laing and Frost 1). Indeed, those who refrain from journeying are missing huge knowledge, as if they are trying to know a book by reading only one of its pages. Travel has always been a key to knowledge from times immemorial. "If a young man is ambitious to raise a reputation in the world, or to improve in knowledge and wisdom' explains Philostratus in *The Life of Apollonius of Tyana* (c. 200 A.D.), 'he should travel into foreign countries'" (quoted by Batten 6). If knowledge comes primarily from sense experience and the perceptions of the world through the body's senses as held by Empiricism, it is no surprise that John Lock, the father of British empiricism, was attracted to travel literature and owned a huge body of travel writings (Talbot 1-2).

Prevalence of the mind over the body which began with René Descartes' mind/body dichotomy brought a "correlative emphasis

upon distance, visuality, objectivity, and scientificity over involvement, physicality, subjectivity, and aestheticism" (Mitchell 4). It is in this tradition, as Peta Mitchell further postulates, that the verb 'to see' becomes a metaphor for "to know" and "to understand" (Mitchell 4).

Travel as a means of knowledge and understanding is such an essential feature that it allows one to substitute Descartes' maxim, "I think, therefore I am", with 'I travel, therefore I am'. Travel thus broadens the mind, as French philosopher Denis Diderot claimed in the *Encyclopédie* (1765) and as Francis Bacon postulated in his *Essays*: "travel, in the younger sort, is a part of education; in the elder, a part of experience" (Bacon 53).

In his allegorical journey *The Divine Comedy* (1320), Dante Alighieri looks up the world's most famous traveller, Ulysses, in hell and has him define the essential feature of men when saying to his crew: "'Ye were not form'd to live the life of brutes,/ 'But virtue to pursue and knowledge high'" (*Inferno*, Canto XXVI). Indeed, acquiring knowledge is an ontological dimension of travel, or as simply put by Paul Hunter: "movement through space means learning" (353). The "parable" of travel takes the form of a "metaphor of understanding, and understanding by a process of intellectual kinesis, of the mind in motion" (Fussell *The Norton Book of Travel* 17)

Premised on this assumption, the focus of this exploration of the travel novel will be mostly on the ways in which travel novelists either openly or more implicitly vehicle the pursuit of knowledge and its gain through the trope of travel. In addition, emphasis will be laid on the spiritual exploration that is always on a par with physical travel.

Indeed, travel writing in general which is narrated in the first person singular, suggests "the degree to which physical travel often tends, in its writing, to become symbolic of interior journeys of the

mind or soul: the first person in question" (Hulme 5). What holds true for travel writing may thus be extended to the travel novel whereby outward voyages correspond to inner journeys. Perhaps travel writer and novelist Norman Douglas says it best:

[T]he reader of a good travel book is entitled not only to an exterior voyage, to descriptions of scenery and so forth, but to an interior, a sentimental or temperamental voyage, which takes place side by side with that outer one,... the ideal book of this kind offers us, indeed, a triple opportunity of exploration—abroad, into the author's brain, and into our own (Quoted in Fussell *The Norton Book of Travel* 15).

Every travel text does more than report the world and represent the other, it mainly reveals the self as expounded by S. T. Coleridge who warns the reader of his travel writings that: "From whatever place I write, you will expect that part of my 'Travels' will consist of excursions in my own mind" (494).

Carol Leon investigates what she calls "self-reflexive" travel writings in which "the outer journey enmeshes with an inner excursion" (26) and points that they "genuinely look to the Other for self-clarification and self-knowledge" (Leon 26). Roaming the outside world becomes a pretext for self-examination and increase of understanding and knowledge. Speaking about Graham Greene's first travel book, *Journey without Maps* (1936), Casey Blanton finds that this trip "provides an opportunity for another, more personal journey in which the journey itself is transformed into a metaphor for psychological introspection" (60). Such pattern which is obvious in travel writing can also find its way into fictional works.

Indeed, in her study of the journey narrative in American literature, Janis Stout focuses on the bifurcation of the travelling self into "considering subject and considered object" (Stout 14) where the experiences in the outer world can be "transferred" to the self that is

being scrutinized, thus converting the journey into a mode of introspection.

This is equally true of the travel novel which shares this feature with travel writing. Zilkosky even considers it to be true of every modern novel when he states that "From the picaresque to the bidungsroman to the Beat novels, modernity grasps at travel's mirages, repeatedly setting out for suspended utopias, where the self attempts to find itself through displacement" (Zilkosky 7).

The collusion of inner and outer dimensions for the sake of ultimate knowledge can be discernible at varying degrees. Some travel novelists are quite explicit as to their purpose and strategy. African American novelist Zora Neale Hurston has chosen to title her life story *Dust Tracks on a Road: an Autobiography* where she not only focuses on her many trips and how they shaped her character, but also makes use of the journey metaphor to translate her growth to knowledge and wisdom. A similar pattern is used in her famous novel *Their Eyes Were Watching God* where the protagonist Janie tells her friend Phoeby about her eventful life in the form of a long journey: "Ah done been tuh de horizon and back" (191). Janie concludes that every one must experience life as a trip for oneself if one is to reach any ultimate knowledge: "You got tuh go there tuh know there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh" (Hurston 192).

Others are more subtly ambiguous like Amitav Ghosh whose second novel *The Shadow Lines* (1988) is also a travel novel even if mental and imaginary travel in it is more conspicuous than actual trips. The narrator has "seen" London in his mind's eye well before he really visits it. Yet travel occupies an important place in the novel's indictment of borders and differences, the hard lines that have become shadows but still linger in the background of the novel's Indian characters. The two parts, respectively titled "Going Away" and "Coming Home", reflect the novel's movement and its pivotal

journey structure while the title – which recalls one of Conrad's novels – suggests blurred distinctions.

Dealing with English-language novels about travel accordingly brings into mind names famously associated with high-sea voyages like Joseph Conrad, intercontinental travel like Henry James or more recent widely-travelled writers like Graham Greene. Although these three authors are closely linked to travel, their novels' titles do not directly refer to trips⁴. Yet, every one of their works contains the trope of travel in one form or another.

Joseph Conrad's notoriously reputed *Heart of Darkness* which recounts Marlow's African journey up the Congo River is a first-person narrative and as such is bound to reveal the traveller-narrator's inner response to his outward surroundings. This is why it was necessary to select a third-person narrative such as *Lord Jim* to better demonstrate the interplay of physical and spiritual travelling.

Henry James is well known for his 'international theme' of North Americans confronting the complexities of European society and the selection of *The Ambassadors* as a case study of its inward and outward journeys stems from James' own preference for this novel as he claims in its Preface. It is therefore more likely to contain a fully-fledged version of his artistic creation.

Concerning Graham Greene whose travel novels span the whole globe, the choice of *The Power and the Glory* which is a third-person impersonal narrative is meant to step into Latin America through its Mexican setting after traversing the other continents with the two aforementioned novelists.

A thorough examination of the three selected novels is not an isolated effort. It falls in conversation with ongoing research in the fields of literary criticism and travel writing since the travel novel is half-way through both disciplines. Therefore, a selection of

⁴ Except for Greene's *Travels with My Aunt* which he considers as an "entertainment" rather than a novel.

methodological tools and literary theories pertinent to such interdisciplinary endeavour imposes itself.

1.4. Literary Theories

The Greek term *theorein*, as James Clifford considers it, is "a practice of travel and observation, a man sent by the polis to another city to witness a religious ceremony" (Clifford 1/7). Theory then seems to be strongly linked to travel when it is "a product of displacement, comparison, a certain distance. To theorize, one leaves home" (Idem). It is therefore all the more appropriate to rely on theories in dealing with travels. Exploring the travel novel and reading it critically in search for interpretive meanings is best fulfilled within a framework of schools of literary criticism that constitute literary theory. It is however worth pointing that, given the particular focus of such reading on the 'outward/inner' dichotomies of the travel novels under discussion, a selection of literary theories that pertain to these aspects is necessary.

Comparative theory will serve to inform the relations that travel novelists Joseph Conrad, Henry James and Graham Greene sustain to each other and the ways in which their novels, though widely apart, are nevertheless in close discussion and reverberation. The postulate that travel which procures knowledge of external surroundings invites self-discovery in metaphoric and symbolic ways is best demonstrated through close scrutiny of the novels under study following not only New Criticism but also deconstructive methods and Bakhtinian theories. The self perception that is to be reached from a projection onto the physical world during travel is readily unveiled in a process akin to psychoanalysis which justifies recourse to the theories of psychoanalytical or Freudian criticism and even to the recent notions of Psychogeography and Geocriticism which bring several layers of place into focus.

1.4.1. Comparative Literature and New Criticism

When tracing the beginning of Comparative Literature as a discipline, César Dominguez interestingly mentions Jean-Jacques Ampère's 1848 book *La Grèce, Rome et Dante: Etudes littéraires d'après nature* which refers to a new kind of literary criticism within comparative literature – “the *critique en voyage* (travelling criticism)” (Dominguez 46). Ampère uses his journey to the Orient to discuss the Eastern influences on Homer and Dante and focuses on “the role played by landscape and how it contributes to understanding literary works” (Dominguez 46).

Indeed, if comparative literature emerged at all, it was in the context of West/East divide and postcolonial studies which gave birth to the concept of the ‘other’, none of which would have been possible without travel. This is why Ampère's ‘travelling criticism’ and its focus on the importance of landscape will inform this exploration of the travel novels of Conrad, James and Greene.

Comparison and interconnection are inescapable in literary study for as T. S. Eliot affirms in “Tradition and the Individual Talent” (1919), “no poet, no artist of any art has his complete meaning alone... You cannot value him alone; you must set him, for contrast and comparison, among the dead” (38). In the same vein, Roland Barthes considers every text as “a new tissue of past citations” (quoted by Bennet and Royle 6).

Thus, writing is often a rewriting as authors tend “to borrow from, allude to, disguise or adapt ancient myths or former works, their own as well as other writers” (Boulanger 21). Such matters of influence or confluence are best described by Stanley Sultan's theory of homology and filiation. There are according to him three main relations of filiation and three other ones of homology. Influence through filiation can occur by “pastiche, burlesque and so forth, by ‘direct’, i.e. acknowledged, appropriation, and by borrowing, i.e.

unacknowledged or suppressed appropriation" (quoted by Boulanger 23). Confluence, or homology as labelled by Sultan, can take place either through a common antecedent, or under shared circumstances such as general cultural conditions, or lastly as "simultaneous independent innovations, a confluence often symptomatic of new things happening in arts" (Sultan 6).

The three authors under study display instances of several of these relations of influence and confluence and often openly acknowledge not only composition interplay but even confessed inferiority. Henry James paid tribute to Joseph Conrad in a letter he wrote to him upon receiving "an affectionately inscribed copy of *The Mirror of the Sea*" (quoted by Said *Joseph Conrad and the Fiction of Autobiography* 3). James acknowledges that "No one has *known* – for intellectual use – the things you know, and you have as artist of the whole matter, an authority that no one has approached" (quoted by Said 3, italics in the original). As a fellow expatriate who has spent years in travel, James can sense that Conrad who has travelled more widely and seen more of the world is able to 'know' more and therefore possesses more authority to reveal such knowledge in his travel novels, which is the reason why this thesis will open with an analysis of Conrad's travel novel.

In *A Sort of Life*, Greene admits Conrad's influence on his early works for he writes in this autobiography that "All that was left in the heavy pages of my second novel was the distorted ghost of Conrad." (201). His numerous essays on Conrad and James reveal his interest in their works and technical achievements as illustrated in his *Collected Essays*:

Conrad's prefaces are not like James's, an elaborate reconstruction of technical aims...they are about life as much as about art, about the words or the actions which for one reason or another were excluded from the novels (Greene 138).

John Spurling considers that no European writer since Conrad has put “the hot, poor and foully governed places of the earth on paper as vividly as Greene ... like Conrad’s, they are moral landscapes, characterizations of what is there and of whom it is experienced by” (74). The influence of Joseph Conrad's works on Greene's novels is not only felt in terms of "moral landscapes". It is found in the two authors' peculiar arrangement of atmosphere and setting, their common tendency to suffuse their fiction with autobiographical material as well as in their probing of moral tensions and their handling of travel plots.

In addition to mutual influence and confluence, these authors are inclined towards self-influence as they are keen on reshuffling material from their own lives and experiences – and frequent travels – into their novels. Having authored travel books, they often reuse their writings into their travel novels in an implicit and underlying manner that requires close analysis to be unearthed. Such scrutiny can best be carried out by means of New Criticism.

New Criticism focuses on the literary text itself rather than its context, whether the life of the author or the times in which he/she writes. The text is considered as self-sufficient and is subject to “close reading”. Largely Anglo-American, New Criticism is associated with the American Cleanth Brooks, W. K. Wimsatt and Monroe Beardsley and owes much to the ‘Practical Criticism’ of British I. A. Richards and F. R. Leavis. It bestows paramount importance on “the words on the page” (quoted by Bennet and Royle 11) and considers the literary text as ‘autonomous’.

New Criticism relies on close attention to text and favours intrinsic form over extrinsic one or context. It focuses on artistic features which is why New Critics generally preferred poetry to the novel. “But those who analysed fiction focused on formal features like

characterization, plot structure and theme, as well as techniques like paradox, irony and ambiguity" (Seager 28).

Considering the text as "an extended metaphor", this dissertation will draw mainly on William Empson and the American New Critics' concern with "'ambiguity', 'irony' 'paradox', 'tension', 'complexity', 'richness of texture'" (Lodge 3-6) in order to reveal the selected authors' craftsmanship through their particular handling of the aspects of novel writing. It will then rely on "comparison and analysis" to derive "interpretation" (Eliot 82) and assess their artistic achievement in "promoting human awareness" and widening the scope of human understanding by providing deep insights into man's predicament, for "the business of art is to reveal the relation between man and his circumambient universe, at the living moment" (Lawrence 127).

New Criticism is rather dated presently, but it is not to be dismissed in favour of recent theories without running the "danger of jettisoning the principles of the New Criticism before [having] fully exploited their possibilities" (Lodge 6), especially in the case of the novel.

Close reading as propounded by New Criticism depends on copious quotations from the selected novels. It also depends more importantly on the primary text under study than on secondary criticism about it.

Without going as far as to affirm with Algerian-born French critic Jacques Derrida that "there is no outside the text" (quoted by Cuddon 224), deconstructive methods may be of help in the sense that meaning is dispersed and therefore open to interpretation. By adapting Derrida's concept of "différance" or endless differing and deferral and limitless free play of signification, Semiotics can be drawn upon to explore the free reverberation of outward signs in travel novels within the minds of their protagonists. In addition to the Symbolist view as articulated by French poet Charles Baudelaire

about "correspondence" whereby "everything in the mind corresponds to something in nature and everything in nature corresponds to something in the world of spirit" (quoted by Quinn 409). However, of greater significance to the present study is the work of Russian reconstructive critic M. M. Bakhtin.

1. 4. 2. Bakhtinian and Psychoanalytical Criticism

Even though Mikhail Bakhtin had been propounding his critical views in the former Soviet Union in the 1920's, his fame and influence did not reach the Western world before the 1960's through translation. Two of his revolutionary concepts which brought a fresh breath to literary criticism can be selected as bearing directly upon this probing of travel novels: the chronotope and heteroglossia.

The chronotope, which literally means "time-space", refers to the interweaving of time and place in literary works, or in his own words, to "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 84). As Bakhtin explains in *The Dialogic Imagination*, the chronotope is a sort of tool for analyzing texts, "an optic for reading texts as x-rays of the forces at work in the culture system from which they spring" (426). He strongly connects literary representation with its spatiotemporal dimension, postulating that "the image of man is always intrinsically chronotopic" (Bakhtin 85). Bakhtin presents analyses of novels and related genres, like the Greek romances, and shows how they are organized around "particular interrelated conceptions of time and space" (Dentith 50).

While arguing the "inseparability" (84) of space and time, Bakhtin emphasizes their interdependence and refrains from privileging one over the other. But as both the title of his essay "Forms of Time and the Chronotope in the Novel" and his concluding

remarks (258) indicate, the temporal aspect has been more largely developed in literary criticism while the spatial relationships "indissolubly tied up" (258) with it have been neglected. His emphasis on the spatial prerogatives in novelistic productions helps draw attention to place as a significant element of the novel and suggests the correspondence of inner life with outward surroundings which is explored in the present thesis:

The most characteristic thing about this novel is the way it fuses the course of an individual's life (at its major turning points) with his actual spatial course or road -- that is, with his wanderings. Thus is realized the metaphor 'the path of life' (Bakhtin 120).

Bakhtin further refers to the spatial dynamics in which exchanges of dialogue become possible and develops his concept of dialogism and heteroglossia. For him, dialogism is "the characteristic epistemological mode of a world dominated by heteroglossia" (426). There is a constant interaction between meanings, all of which have the potential of conditioning others.

Etymologically, heteroglossia is a combination of 'hetero', meaning "different" or "other", and 'glossia' which refers to tongues. It describes the variety and diversity of languages used in the epic and the novel and distinguishes between the language used to represent the attitudes and opinions of the author and that used by individual characters in fiction and epic. Bakhtin holds that:

At any given time, in any given place, there will be a set of conditions — social, historical, meteorological, physiological that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions; all utterances are heteroglot (294).

Heteroglossia as construed by Bakhtin finds its realm of predilection in the novel where narrative voices and characters'

utterances are more likely to collide. Indeed, as Simon Dentith explains in his introduction to *Bakhtinian Thought*, “the novel is a space in which characters (‘speaking persons’) try to give their discourse greater weight in relation to the other discourses that make up a heteroglossia” (Dentith 52). The diversity of speech forms or heteroglossia is the basic condition of meaning (Bakhtin 263). It endows the novel with thematic unity by connecting all of its compositional elements through a “social diversity of speech types” (Bakhtin 262).

The travel novel which encompasses several places and features characters from various horizons is therefore the most likely genre to display heteroglossia. This is clearly underlined by Stacy Burton in *Travel Narrative and the Ends of Modernity* when she explores point of view in travel writing. “To narrate”, she claims, “is to present heteroglossia from within; to narrate one’s own experiences dialogically is to represent one’s interactions with other subjects, languages and points of view” (Burton 19). What is true for autobiographical travel narratives may also apply to third-person travel novels as the present thesis seeks to demonstrate.

Bakhtin’s heteroglossia or “othervoicedness” is not restricted to fixed characters or narrators but rather extends to incorporate the author in an impersonal form. It is “another’s speech in another’s language, serving to express authorial intentions but in a refracted way” (Bakhtin 324). Bakhtin considers that “the novel always includes in itself the activity of coming to know another’s word, a coming to knowledge whose process is represented in the novel” (353). Knowledge of the other is an inherent feature of all travel narrative, especially the travel novel. But Bakhtin’s heteroglossic or even dialogic aspects of the novel can serve to reveal inner discourse that voices self knowledge not only in homodiegetic situations but also in the heterodiegetic ones of the travel novels to be scrutinized in this thesis.

For Bakhtin, dialogism does not refer only to the exchange between two persons but also to the inner dialogue of each of the novel's characters as he asseverates in his *Problems of Dostoevsky's Poetics* (1984). He presents the various kinds of inner dialogues that occur throughout Dostoevsky's novels as a "*plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices*" (Bakhtin 6, italics his). By pointing to the psychological probing of the characters by Dostoevsky or that "*internally dialogic* approach to the represented consciousness of a character" (Bakhtin 14), Bakhtin further contributes a sort of psychoanalytical approach to the novel akin to Freudian psychoanalysis.

Literature lends itself to interpretation, a pursuit it shares with Freudian psychoanalysis. When Sigmund Freud first expressed his newly-found principles of the unconscious, he did so in the form of *Interpretation of Dreams* (1900). In it, he argues that the unconscious mind expresses itself through dreams, free associations or creative work by means of symbols. He coined the term 'psychoanalysis' which refers to his method of treating nervous disorders as well as to the science of mental processes.

Freud developed a deterministic theory about the human mind as a complex energy-system structured around three elements which he called the id, ego and super-ego. The id is the seat of instinctive impulses that seek gratification and which are repressed by the super-ego if they are socially unacceptable. An over-powerful super-ego can be the origin of a guilt complex which will be shown to be inherent to the heroes of the three examined travel novels. The ego "stands for reason and circumspection" (102) as Freud defines it in his *New Introductory Lectures in Psycho-Analysis*. It is the conscious self that serves "three tyrannical masters [that] are the external world, the super-ego and the id" (Freud 76) and has the task of

reconciling their clashing demands. For Freud, instincts can be broadly divided into two categories: 'Eros' or the instinct of life which includes all the self-preserving, erotic and sexual drives and 'Thanatos' or the instinct of death which comprises urges for aggression, self-destruction and cruelty.

Freud holds that many neuroses or psychological disorders result from past traumatic experiences which were buried in subconsciousness and that their treatment consisted in bringing them up into consciousness through psychoanalysis to confront them. Conflicts between the urges of the three components of the psyche are prevented from jeopardizing its balance by certain "mechanisms of defence" which range from 'repression' or burying those conflicts into the subconscious, to 'sublimation' which consists in finding socially acceptable outlets for sexual impulses like artistic creation or sports performance.

Freud also explored the process of 'identification' which is the assimilation of one ego to another one, to the extent of not only imitating it but even taking "it up into itself" not unlike "the oral, cannibalistic incorporation of the other person" (Freud 62). His concept of "the uncanny" – "*Das Unheimliche*" in his own words, this "familiar stranger... from which comes the 'I', the most exterior and the most intimate" (quoted by Moreira 691) is yet another label for the 'other' which can be synonymous to the 'shadow', the 'alien', or the 'outsider' and which is inevitably found in the literature of travel. The notion of "otherness" which is usually associated with "exteriority" is held by psychoanalysis to refer to the unconscious itself which is unknown and therefore foreign but which is at the same time an inherent component of the inner self.

Relying on the theories of Freud, his disciple Carl Jung introduced another deeper layer of the unconscious which is "transpersonal, common to whole groups of people or even mankind in general" (473) and which he named "the collective unconscious or

objective psyche" (473) in his *Psychological Types*. Jung distanced himself from Freud's sexual theory best exemplified in the Oedipus complex in favour of archetypal theory itself rooted in mythology and legend. The night sea journey for instance is a sort of descent into hell or mythological Hades which is characteristic of depression and neurosis as a regressive movement into the subconscious.

Jacques Lacan, a French Post-Freudian psychoanalyst, considers the unconscious as a language and sees dreams as a form of discourse owing to the influence of Saussurean linguistics and even post-structuralist theories. He revisited Freud's Oedipus complex by proposing a pre-oedipal stage that is also a preverbal or "mirror stage" associated with the "imaginary order" (Cuddon 358) while the oedipal stage which corresponds to language acquisition is associated with the "symbolic order" (idem).

Psychoanalytical criticism is thus the application of the theories of Freud and his followers to the reading of literature. It can fall into three categories depending on the focus of analysis which is either on the author or on the reader or on the literary text. The first pursuit which has been practised by Freud himself is a sort of psychobiographical approach that considers literary creation as a form of neurosis and seeks to unveil the psychological conflicts of the author through his writings. The psychoanalysis of the reader as proposed by Norman Holland suggests that readers use the text to satisfy unconscious wishes (Cuddon 359) and thereby bring to the text their own fantasies and anxieties. The third approach which is the one mostly employed in this thesis is to psychoanalyze the characters in the travel novels as if they were endowed with conscious and subconscious lives by bringing to the fore their inner worlds as they journey through the outer world.

According to Freud, "a great part of the pleasure of travel" lies in the fulfilment of "early wishes to escape the family and especially the father" (quoted by Fussell *The Norton Book of Travel* 13). Indeed,

psychoanalytical investigation can be rewardingly applied to studies of travel novels. Franco Borgogno in *Psychoanalysis as a "Journey"* not only compares Freudian theory or psychoanalysis to a journey thereby highlighting its pertinence to any study of travel. He also provides a hint to the relation of psychoanalysis to knowledge in the form of travel (Borgogno 98), confirming the pertinence of linking travel to knowledge which lies at the heart of the pursuit of this dissertation.

The connection between travel theory and modern concepts of subjectivity whereby "the self becomes itself only in another place" (Zicosky 6) is another reason for instrumenting psychoanalytical criticism when dealing with travel novels. Freud's description of the ego in terms of place "where id was, there ego shall be" (79) confirms the close link between conscious knowledge and even subconscious sensing with physical surroundings as a sort of psychological place.

1. 4. 3. Psychogeography and Geocriticism

Julia Bray makes the following observation of the relationship between the "landscape of the mind" and place, as a starting point for a trip:

A journey's point of departure is a place. But it is also, no less importantly, a landscape of the mind. The place which the departing traveller leaves, if it is a place which he or she calls home, has shaped his or her body, habits, and most basic responses. It has also imprinted on the mind an inner map, which the traveller will be likely to project on to any landscapes met with in the future, and to steer by, whether or not it fits with reality (199).

The notion of an inner map as a corollary to journeying lies at the heart of recent theories concerned with the relation of place, mind and literature. It underpins not only Psychogeography and Geocriticism, but also Nomadism and Deterritorialization.

'Psychogeography' was coined in the 1950's and 60's by the 'Situationists' headed by Guy-Ernest Debord who admits in "Introduction to a Critique of Urban Geography" that the term had been suggested by an illiterate Kabyle to refer to the influence produced by the surroundings on the human psyche (8).

As a combination of 'psyche' and 'geography', Psychogeography is concerned with the relationship between inner and outer aspects. For Debord, "*Psychogeography* could set for itself the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals" (Debord 8).

Will Self, an avowed psychogeographer, further defines the discipline more recently in his *Psychogeography: Disentangling the Modern Conundrum of Psyche and Place* (2007). He distinguishes those who, like Peter Ackroyd, are concerned with the "personality of place itself" (11) and who practice a "phrenology" of places such as London, and those who pursue what he terms "deep topography" and which consists in "minutely detailed, multi-level examinations of select locales that impact upon the writer's own microscopic inner-eye" (Self 11). It is rather the latter form of Psychogeography that is to be more drawn upon in this probing of outward voyages and their corollary inner journeys to unveil the impact of place on the psyche.

Psychogeography as advocated by Debord is primarily concerned with the city in general, and Paris in particular, as illustrated by his *Guide Psychogéographique de Paris* (1957). It attempts at drawing a map that drafts the discourse of passions in "the naked city" (Debord and Jorn 68).

This theory of urban wandering finds its origin in the older concept of the "flâneur" introduced by Symbolist poet Charles Baudelaire. It subsequently gave birth to "the mental traveller" and the French verb "robinsonner, meaning to travel mentally" (Coverly 20) as coined by poet Rimbaud according to Merlin Coverly in his introduction to *Psychogeography*. Travel writer Daniel Defoe is thus closely linked to Psychogeography not only through his character Robinson Crusoe but also by his *Journal of the Plague Year* which "provides the prototype psychogeographical report" (Coverly 15). Coverly further highlights the visionary tradition within English writing of "the imaginary voyage, a journey that reworks and re-imagines the layout of the urban labyrinth" (15). Paula Backscheider's "Defoe and the Geography of the Mind" is a famous instance of a Psychogeographical reading of Defoe's works, focusing on his *Robinson Crusoe* which is "[according to Dickens] perhaps the best-known book in the world next to the *Bible*, the *Arabian Nights Entertainments* and *Aesop's Fables*" (41). That she has selected a travel novel for a psychogeographical analysis is evidence of its pertinence for a close scrutiny of literary journeys as attempted in this thesis.

Even though Psychogeography is traditionally associated with images of the city, it can nevertheless be extended to any sort of place to explore the reverberations of loci within the mind as this thesis purports to do by examining the spatial settings of the selected travel novels.

Travel as a means of knowing other places can help to comprehend not only landscape but even mindscape. Such enlightenment is best achieved through movement, echoing the progress of meaning construed out of images. Emphasizing the importance of place to human life and its close relation to knowledge, Edward Casey asserts in *Senses of Place* that "to live is to live locally

and to know is first of all to know the places one is in" (quoted by Schroder 28).

In the same context, the dichotomy of space and place bears importantly on any discussion of literature, especially purporting on travel. While place is rather distinctive, a precise location with a particular topography, space is more idealized, and, abstracted from the real world, it becomes unlimited and even universal. The interconnection between knowledge and travelled places is further emphasized by David Harvey when he claims in "From Space to Place and Back Again: Reflections on the Condition of Postmodernity" that "experience, perception and imagination in place construction" (17) are intimately intertwined.

Growing interest in spatiality in literature is relatively recent and has fostered such concepts as psychogeography, geocriticism, topography, nomadism, deterritorialization and liminality, to name but a few.

The dichotomy of inner and outer space, referred to by Gaston Bachelard as "the dialectics of inside and outside" which "multiply with countless diversified nuances" (Bachelard 216), has received considerable critical attention especially by French scholars. Bachelard devotes a whole chapter of his *Poetics of Space* to those two fundamental notions of space; "The two kinds of space, intimate space and exterior space, keep encouraging each other, as it were, in their growth" (Bachelard 201).

Maurice Blanchot goes even further to express a merger of inner and outer dimensions when he states that there is:

a point where space is at once intimacy and exteriority, a space which, outside, would in itself be spiritual intimacy... An intimacy which, in us, would be the reality of the outdoors, such that there we would be within ourselves outside in the intimacy and in the ultimate vastness of that outside (136).

The interior and the exterior join into a "single continuous space" (Blanchot 137) and it is pre-eminently in the case of travel that this merger is more likely to occur as Novalis aptly wonders: "We dream of voyaging across the universe. Isn't the universe then in us? We do not know the depths of our mind. Toward the interior goes the mysterious road" (quoted by Blanchot 138).

Bachelard goes even as far as to express their relation in painful and hostile terms: "Outside and inside are both intimate – they are always ready to be reversed, to exchange their hostility. If there exists a border-line surface between such an inside and outside, this surface is painful on both sides" (217-218). It is significant that those inner and outer dimensions which can best be brought out through journeys are contingent on suffering which is an intrinsic meaning of travel.

When drawing his *Atlas of the European Novel*, Franco Moretti suggests the idea of a "geography of literature" (1). His focus on space would lead to a theory of criticism based on making the relation between geography and literature explicit and then "mapping" western novels in a sort of atlas. "Such literary geography" as he puts it, "may indicate the study of *space in literature*; or else, of *literature in space*" (Moretti 3, italics in the original).

Geocriticism, according to its leading figure Bertrand Westphal, "probes the human spaces that the mimetic arts arrange through, and in, text, the image and the cultural interactions related to them" (Westphal 6). This pursuit focuses on 'space' and 'place' following the recent shift of focus in literary criticism away from 'time'. In *Geocriticism: Real and Fictional Spaces*, Westphal calls for initiating a new field of literary studies "focused on a systematically geocentric or geocentered approach to the study of literature" (Prieto 19).

Geocriticism as a method differs from Kenneth White's Geopoetics which is a poetics that places the planet Earth at the centre of experience. It also slightly diverges from the Situationists' Psychogeography but it allows interactive and cross readings of texts and spaces. Geocriticism rests on a number of premises which include a new vision of time and space that emphasizes heterogeneity and implies a proximity and even collaboration of geography and literature. It involves transgression and crossing of conventional borders, liminality, multifocalization and polysensoriality instead of limiting the senses to vision, heterogeneous "stratigraphy" (Westphal 122) in which multiple deterritorialized and reterritorialized layers of meaning constitute the literary topos, and even intertextuality such that all textual spaces necessarily encompass, "interface with" (Westphal 77), or relate to other spaces in literature and in reality. In Westphal's words, "geocritical analysis involves the confrontation of several optics, that correct, nourish and mutually enrich each other" (113). Such Geocriticism can be very convenient to explore travel novels which are fundamentally about movement in space.

Mobility is also the concern of the theories of nomadology and deterritorialization of Gilles Deleuze and Félix Guattari. In *A Thousand Plateaus*, they define nomadology as a way of thinking that does not root itself in one place or perspective but attempts to remain mobile and open to alterity and difference. Associated with the Chinese 'Go' game as opposed to 'chess', Deleuze and Guattari's nomads are not limited by "striated" space (359), their smooth space of the open steppe or desert expands out in all directions, growing along the mobile limits of deterritorialized space. Nomads are "deployed in a horizonless milieu that is a smooth space, steppe, desert, or sea" (Deleuze and Guattari 377).

Deterritorialization results from movement of nomadic waves or flows. It defies structures that focus on a central point, instead moving away from the center, creating a new center, departing and

returning, ebbing and flowing in relation to no one central point (Deleuze and Gattari 378-79). Crossing thresholds, ignoring borders, the nomadic flow moves in constant deterritorialization. There is no reterritorialization which is rather ascribed to the migrant in Gattari-Deleuzian thought, for the nomad is in a state of liminality.

Liminality is derived from Latin *limen* meaning "threshold" and refers to a transitory, in-between, state or space. Used by Homi Bhabha in relation to the "third space" or "interstice" in his postcolonial theory (56), it had been introduced by anthropologists like Victor Turner to describe rites of passage in various cultures. According to Turner:

the arcane knowledge or 'gnosis' obtained in the liminal period is felt to change the inmost nature of the neophyte, impressing him, as a seal impresses wax, with the characteristics of his new state. It is not a mere acquisition of knowledge, but a change in being (102).

This liminal, "third space" of cultural enunciation constitutes inherently uncanny "alien territory" (Bhabha 56), which not only becomes productive of new meanings, social relations and identities, but also disrupts and subverts established entities.

The idea of "third" space leads to the notion of other spaces or "heterotopias". First coined by Michel Foucault in 1967 but not published until 1984, heterotopias are opposed to utopias which are "sites with no real place" (46). Foucault provides a definition in his essay "Of Other Spaces: Heterotopias"

Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias (Foucault 47).

Heterotopias are thus spaces "beyond but not outside the normal social order" (Kraus 78). They are real spaces that transcend reality and open multiple possibilities for otherness. Foucault offers examples of heterotopias like gardens, hammams, cemeteries, asylums, but he singles out ships as the most representative of all. For him, "the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea ...The ship is the heterotopia par excellence" (Foucault 49). As typical means of travel, ships constitute special places which invite self-examination. They also transport travellers to faraway places or heterotopias of otherness.

Places can even be said to be endowed with a "spirit". D. H. Lawrence believed that

Every continent has its own great spirit of place
... Different places on the face of the earth have
different vital effluence, different vibration,
different chemical exhalation, different polarity
with different stars: call it what you like. But the
spirit of place is a great reality (Lawrence 17).

Just as place may have a spirit, the mind can have its 'scape'. Indeed, in *Lawrence Durrell: the Mindscape*, Richard Pine undertakes "the exploration of [Durrell's] inner landscape, the association of mind with time, space and relativity" (10). The 'mindscape' is then a convenient metaphor for the representation of inner space. It is no wonder that its coinage is associated with a travel writer and novelist like Lawrence Durrell.

Travellers' movement in relation to its representation can also be referred to in terms of human scapes. Coined by Arjun Appadurai, ethnoscares are produced by flows of people. "Ethnoscape," according to Appadurai, is a "landscape of persons who constitute the shifting world in which we live; tourists, immigrants, refugees, exiles,

guestworkers and other moving groups and persons constitute an essential feature of the world" (297).

According to Lefebvre in *Production of Space*, "space" can be "read and decoded" (17), therefore implying a process of signification. In this sense, place and space are no mere background for action but have a meaning of their own and changing symbolic significance especially in the case of travel.

Another notion at the core of place and travel is the idea of exile. Being himself in this situation, Edward Said best illustrates exile by associating it with liminality, "a median state, neither completely at one with the new setting, nor fully disencumbered of the old" (*Representations* 47). Said's concept of such "liminal crossing" or "voyage in" suggests heterotopic mingling of "half-involvements and half-detachments" (idem). He further delineates the four "stages" of travel in terms closely associated with place: an origin, a distance traversed, a set of conditions for acceptance or rejection, and finally a transformed (incorporated) idea occupying "a new position in a new time and place" (*Joseph Conrad* 227).

These concepts may traverse to the fictional realm of the novel especially in the case of the travel novel which so combines all sorts of fields that its exploration necessitates as varied disciplines as psychology and geography, psychoanalysis and literary criticism.

1. 5. Conclusion

The birth and growth of the novel has been so closely associated with the development of travel writing that it is hardly a surprise to find the trip as an essential element in the majority of novels. Such novels in which travel is a central trope are henceforth labelled travel novels. And as travelling implies not only outer knowledge but also self-discovery, these travel novels are bound to disclose inner journeys on a par with outward voyages.

A deep perusal of travel novels is necessary to bring to the fore the correspondence between interiority and the external scape that characterizes these novels. It justifies recourse to close reading as advocated by New Criticism allied with Psychoanalytical probing and even instrumenting Geocriticism and Psychogeography. Epistemological considerations are at the heart of the travel novel, for understanding the world better means knowing the self better as to see around is equivalent to seeing inside. Joseph Conrad who places special emphasis on seeing for novel writing is therefore most appropriate to begin with in exploring the outward and inner journeys of travel novels.

Chapter Two: Joseph Conrad's *Lord Jim*

"My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you see."

(Conrad Preface to *The Nigger of the Narcissus* 14)

Chapter Two: Joseph Conrad's <i>Lord Jim</i>	61
2.1. Introduction	62
2.2. Sea Travel Novels	62
2. 2. 1. British Sea Novels	64
2. 2. 2. American Sea Novels	66
2.3. Joseph Conrad: Sailor and Novelist	68
2. 4. Psychogeography in <i>Lord Jim</i>	73
2. 4. 1. Outer Discovery	76
2. 4. 2. Inner Knowledge	94
2. 4. 3. Heteroglossia	106
2. 5. Conclusion	110

2.1. Introduction

This chapter looks into the first of the selected travel novels, namely *Lord Jim* (1900) by Joseph Conrad, to highlight the process of knowledge and self-discovery as it relates to physical journeying. Conrad is very convenient to start with as he has himself been a sailor before turning novelist. In his novel *Lord Jim*, the main character and seaman undergoes various harrowing experiences while moving from place to place before he comes to terms with his true nature at the ultimate moment of his life. The landscape and geographical background play important roles in revealing the inner self and contributing to deeper knowledge.

2.2. Sea Travel Novels

Joseph Conrad is emphatically known as a novelist of the sea, in the line of a seemingly long tradition. Voyages by sea and their descriptions find their source in Biblical stories and Homer's *Odyssey*. Sea wonders of Noah, Jonah, and Moses have provided inspiration and attraction for ages. Before the first English travel writer Richard Hakluyt embarked on his naval peregrinations and their recording, he has been directed to the 107 Psalm where he read that:

they which go down to the sea in ships, and occupy by the great waters, they see the works of the Lord, and his wonders in the deep... [so he] would by God's assistance prosecute that knowledge and kind of literature (quoted by Sherman 22).

Sailors are then more likely to 'see' and know the world and themselves more deeply and those who could pen down their experiences in literary form have acquired everlasting fame.

The *Odyssey* is considered as a model not only for travel narratives but for all narratives. As Raymond Queneau claims in an

interview with Georges Charbonnier, every great work of literature is either an "Iliad" or an "Odyssey", Odysseys being far more numerous than Iliads (translated by Campbell-Sposito 22). Homer's epic poem about the Greek king warrior Odysseus (Roman Ulysses) and his perilous journey has even come to mean "an extended adventurous voyage or trip" (COED 992). It has kindled sea stories in all forms, not only in poetry. A famous lyrical instance is Samuel Taylor Coleridge's poem "The Rime of the Ancient Mariner" (1798) about a seaman wise with knowledge gathered on an eventful water voyage.

Sea novels constitute by far the largest bulk of English travel novels owing perhaps to the insular nature of Britain and the remoteness of its former colonies. "The English are beyond all doubt the greatest travellers in the world," boasted the *Monthly Review* in 1766 (no. 32: 420). The most famous early sea-travel novel is undoubtedly Daniel Defoe's *Robinson Crusoe* but it is Tobias Smollett who, drawing on his former experiences as a ship's surgeon for his travel novel *Roderick Random*, inaugurated "the out-and-out sea story, that is the story which takes place not, like *Robinson Crusoe*, in small part, but mainly, on board ship" (Sanyal 11).

The 'sea novel' is the generic term conventionally used to refer to those novels that take place on ships and describe sea journeys. However, such labelling is not totally accurate as none of these novels is entirely and exclusively set on the sea. Many parts of varying lengths occur on land, preparatory to the sea trip or in consequence of it. That is why the 'travel novel' is a more fitting name for it encompasses all kinds of trips on land or on water.

Maritime travel novels explore the strains put on sailors who are far from home, on a shifty ocean, in heterotopic places such as ships. The sea itself, deep and unfathomable, is a mirror to the unsounded depths of the human soul. It is considered by Jules Verne's Captain Nemo as "the living infinite" (Verne 37), and is not

only a propitious place for meditation but even a space with spiritual and metaphysical dimensions.

The renowned travel writer of the Beat generation Jack Kerouac who is best known for his odyssey *On the Road* has started his career as a novelist by writing a sea novel as his very first work. *The Sea Is My Brother*, written in 1943 but not published until 2011, expresses the fascination of the sea and its effect on the human soul: "To make the sea your own, to watch over it, to brood your very soul into it, to accept it and love it as though only it mattered and existed!" (55).

Beyond mere personification, the sea becomes a sort of brotherhood that only sailors have experienced. Nevertheless, a multitude of novelists from Britain and the USA alike have tried their hand at the art of writing a sea travel novel.

2. 2. 1. British Sea Novels

The pattern of outward voyages disclosing their parallel inner journeys that is to be expounded in *Lord Jim* is no exclusivity of Conrad's. It can be found to varying degrees in any travel novel, especially famous sea novels by British authors.

The renowned *Robinson Crusoe* is Daniel Defoe's celebrated first-person narrative that opens with the first chapter's title "I Go to Sea". The hero's journeys and adventures, including his capture by Moorish pirates and his shipwreck on a desert island, are as many occasions to enlarge his knowledge and experience simultaneously outward, physical trips and inward, spiritual explorations.

Robert Louis Stevenson's *Treasure Island* (1883) continues to attract readers long after the heydays of the vanished pirates just as he has predicted in its poetic epigraph "To the Hesitating Purchaser". Its teenage hero Jim Hawkins, who may have inspired Conrad for the name of Lord Jim, sails away with his spiritual fathers in search of a

piratical booty and gains not only gold but also inner wisdom and self-knowledge in parallel with better judgement of human nature.

More recently, *English Passengers* (2000) by Matthew Kneale is a first-person polyphony involving no fewer than 21 narrators all taking part in a nineteenth-century maritime expedition to Tasmania for as different purposes as searching for the Garden of Eden, proving a theory of racial evolution and smuggling prohibited goods. A travel novel in the tradition of early novelists like Richardson and Fielding, the narrative which reads like many personal diaries allows deep insights into the consciousness of the characters, especially that of the Aboriginal Peevay, and permits better knowledge and even self-discovery as they journey together.

Maritime travel novels are not restricted to male authors. Women have embarked on the genre by suffusing their novels with sea trips though the scarcity of women sailors accounts for the focus of their travel novels on passengers rather than crews. One such instance where the novel opens with the heroine embarking on a ship is Frances Burney's *The Wanderer or Female Difficulties* (1814) whose five volumes are certainly not all set at sea. It spins the tale of an unnamed mysterious woman who runs away from revolution-torn France to find refuge in England and as she constantly roves from one place to another, she arduously learns the intricacies of eighteenth-century British society and eventually peers deeply into the difficult predicament of women at that time including her own.

Another instance is Virginia Woolf's very first novel *The Voyage Out* (1915) which is also a 'voyage in' as it explores the inner lives of the characters through stream-of-consciousness technique. It tells the sea trip of discovery of self and other made by twenty-four-year-old Rachel who leaves England on a ship bound for South America with her father, aunt and friends. This travel novel exemplifies the process of knowledge enlarged by a journey as it offers differing perspectives while simultaneously projecting

subconscious insight onto the shifting surroundings on the ocean first then during smaller trips in exotic places.

On the western side of the Atlantic, travel novels of the sea by women are less conspicuous. *Ship of Fools* (1962) is American Katherine Anne Porter's only novel written during twenty years and published when she was 71. Its three parts, which are tellingly titled "Embarkation", "High Sea" and "The Harbors", unfold the long sea journey from Mexico to Germany of dozens of passengers as varied as their nationalities. These German, Mexican, American, Spanish, Swiss, Swedish and Cuban travellers are forced to cohabit in the small spaces of the ship and compelled to learn about each other at the same time as they discover hidden truths about themselves. Porter's own introduction of her novel's title as "the ship of this world on its voyage to eternity" (Porter vi) spells out the spiritual dimension that is so often found in the novels of her fellow-American male novelists.

2. 2. 2. American Sea Novels

In "The "keen-eyed critic of the ocean": James Fenimore Cooper's Invention of the Sea Novel", Luis Iglesias claims that the sea novel is an American creation that originates with James Fenimore Cooper's *The Pilot* in 1824 (Iglesias 1) and that not only Herman Melville but also Joseph Conrad have been indebted to Cooper (Iglesias 6). Better known for his leather-stocking tales, Cooper has nevertheless authored a dozen maritime works out of his personal acquaintance with seamanship. Conrad himself acknowledges Cooper's special relationship with the sea in his *Notes on Life and Letters* when he discloses that Cooper "loved the Sea and looked at it with consummate understanding. In his sea tales the sea inter-penetrates with life... He knows the men and he knows the sea" (Conrad 59). Cooper's maritime travel novel *The Pilot: a Tale of the Sea* is not just a romanticized version of naval historical events during the American

Revolution, it is a peep at its dark hero Mr Gray's existential questioning and inner turmoils as he journeys on turbulent seas made rough by tempestuous weather.

The most famous American travel novels of the sea are connected with the main names of the Romantic Movement in the United States. Indeed, Edgar Allan Poe's only novel is a sea travel novel, *The Narrative of Arthur Gordon Pym of Nantucket* (1838), which takes place almost entirely on ships. Narrated in the first-person by its eponymous hero, it involves far-fetched imaginary landscapes, never-never lands peopled by strange beings and even cannibalism in the tradition of Poe's Gothic short stories. Such extraordinary adventures and the heterotopias where they occur invite the main character's baffled musings about human nature.

Herman Melville is another American Romantic novelist noted for his maritime fiction. *Moby Dick* (1851), like many of Melville's travel novels, is a first-person narrative by Ishmael, the only survivor of the Pequod notoriously commanded by Captain Ahab to chase the white whale of the title. Its allegorical dimension does not eclipse the narrator's improved knowledge of the various specimen of human nature present on board along with his deeper understanding of himself.

A century later, Ernest Hemingway who is a widely-travelled author emphatically merges self-discovery by the aged fisherman Santiago with the grasping of the world around him in *The Old Man and the Sea* (1952). More recently, the American sea travel novel which not unlike Conrad's *Lord Jim* disrupts the narrative pattern and relies profusely on analepsis and prolepsis is Thomas Pynchon's first novel *V.* (1963) which launched his career. It significantly revolves around an American sailor and features all sorts of trips, not only through space but across time as well. It is not exactly a maritime novel as only small portions of flashbacks and the last episode occur on ships, but the sea plays an important role in this convoluted

narrative. The main character Benny Profane who has been discharged from the navy metaphorically sails across strange locations with "the whole sick crew" and Herbert Stencil who is the son of a nineteenth-century sailor pursues his addictive quest for the mysterious V. Their two trajectories which converge in the form of a "V" at Valetta in Malta give rise to metaphysical questioning which is enigmatically resolved in the plunge of Stencil's father's ship into the Mediterranean Sea after being lifted up by a waterspout.

It is significant that most travel novels about sea voyages are their authors' first attempts at novelistic writing. The sea seems to be a profound source of inspiration and the perfect trope for exploring the deep recesses of the human mind. It is also notable that these maritime travel novels are by and large first-person narratives reminiscent of travel books as diaries and, as such, are more likely to reveal "inward, psychological journeys and outward, literal journeys" (Thursby 32). Hence the rarity of a travel novel on the sea told by a third-person narrator and Joseph Conrad's exceptional experiment in *Lord Jim* permits to extend the pattern of inner exploration in parallel with outer peregrination to heterodiegetic narratives as claimed in this thesis.

2.3. Joseph Conrad: Sailor and Novelist

Joseph Conrad who was born a Pole and later embraced British nationality is considered "at once the most British and the most cosmopolitan of novelists" (Burton 16). His novels traverse continents, not only countries or places and his stature cannot be definitely circumscribed for "his place is still unstable, undecidable, and his work unclassifiable" (Jameson 206).

Conrad pithily remarks in one of his *Collected Letters* (vol. III, 89): "'Homo duplex' has in my case more than one meaning" (quoted by Simmons xxxiv). Two aspects of this 'double man' have been

explored by Virginia Woolf in her *Collected Essays* when she described him as "compound of two men" (302), one who is "at once inside and out" (304) in addition to be possessed of a "double vision" which she considers to be his own and that of his double, "the subtle, refined, and fastidious analyst whom he called Marlow" (Woolf 304). Another aspect is advanced by F. R. Leavis who considers Conrad's genius to be "a unique and happy union of seaman and writer" (217). He aptly translates Conrad's power to reveal "the intimate knowledge uniquely conscious and articulate" (Leavis 217).

Another possible meaning may be proposed in relation to his dual nature as a life-long traveller, at once reaping knowledge from the outside world and reaching deeper understanding of the self. His inherent double-sidedness which allows him to fuse outer exploration with inner speculation makes him an invaluable asset in any study of travel novels, especially one that explores inner journeys in outer voyages. His two professions of sailor and novelist account for his leading position in this study of travel novels.

Conrad's displacement started as early as the age of seven when he had to share his parents' exile to Siberia (Introduction to *Heart of Darkness* ix). The experience of physical transportation and foreign encounter has generated new ways of experiencing the world which would find their way into his novels. The over-mature orphan who was taken care of by his maternal uncle could not abide by the latter's formal exigency of remaining in Cracow to study (*idem*) and had to yield to his precocious 'dromomania', his mania for travel as an uncontrollable urge to wander.

His first contact with the sea can be traced to the beginning of his career of seamanship which started from Marseilles as a teenager and which would propel him from simple sailor to respected captain and send him across the five oceans and the seven seas, touching at ports on the five continents. Such peregrinatory life pleads for the necessity of couching his wealth of experience on paper, for as John

Galsworthy declares in his "Reminiscences of Conrad", he had "twenty years of tales to tell" (quoted by Weeks x). However, rather than writing travel books or journals like most travellers, Conrad embarked on a career of novelist composing in English which is another idiosyncrasy of his.

The dual careers of sailor and novelist are not totally separate nor do they merely follow each other distinctly as is generally believed by most of his biographers when they consider his novelistic writing as prompted by his forced retirement from the sea as a result of his health impairment. Indeed, Conrad displays his 'homo duplex' quality even in his career for he can be said to have been simultaneously a sailor and novelist when secretly composing his first novel *Almayer's Folly* as he commanded the *Torrens* (Weeks ix). A sailor who becomes a novelist will not only employ the nautical images he is mostly familiar with, he is also most likely to suffuse his novels with the trope of travel and far from confining the sea to a mere background for action, he would effectively express the special effect of the sea on the minds of those characters who are themselves seamen.

Joseph Conrad fluently spoke Polish and French but has not learnt English until his early twenties when enlisting in the British merchant marine. His mastery of more than one language implies a sort of heteroglossia which involves the cohabitation of many tongues in his head and which is to be found in his novels. As quoted by A. Michael Matin in his "Introduction" to *Heart of Darkness and Selected Short Fiction*, Conrad explicits his ability to write in a language he learnt after the age of 21 when he writes "my faculty to write in English is as natural as any other aptitude with which I might have been born ... an inherent part of myself" (iii). This is another manifestation of his 'homo duplexity' which stems from his innate capacity to harbour several layers of experience and voice them in another language or heteroglossia.

In addition, the effect of travel on Conrad's dual linguistic capacity is emphasized by another expatriate who wrote brilliantly in English though his mother tongue was Arabic. Palestinian American Edward Said considers Conrad as "an example of someone whose life and work seemed to typify the fate of the wanderer who becomes an accomplished writer in an acquired language" (*Reflections on Exile* 554). Conrad is primarily a traveller who has not ceased to roam even after he retired from seafaring.

He describes his works which are mostly travel novels as "paper boats" (quoted by Ambrosini 13), merging his double nature as sailor and novelist into one telling metaphor. His meanings are to be sought by close scrutiny of images of ships and travel since he has always drawn upon his experiences at sea to author some of the greatest English novels.

Edward Cranshaw acknowledges Conrad's invaluable contribution to the English novel, together with Henry James, when he states that Conrad and James, two foreigners, have done more "to put the English novel on its legs" (247) than Dickens or Thackeray or any other English novelist. That they are both travel novelists is no mere coincidence and their journeys are both outside excursions and inside explorations.

As a proto-modernist, Conrad is known for his clairvoyant insights into human nature which rank him among the probes of the psyche. Indeed, Thomas Pavel in *The Lives of the Novel: A History* considers that "Experts in inner life formed a vast international community that included Joseph Conrad (*Heart of Darkness*, 1899), Graham Greene and Iris Murdoch (*The Black Prince*, 1973)" (Pavel 270). His position is mainly due to his particular capabilities.

Conrad's gift manifests itself in his titles which are as many tokens of his technique when they are not eponymously named after the main characters. Hence, phrases like 'The Mirror of the Sea', 'The Shadow Line', 'Heart of Darkness', 'The Secret Sharer' or 'Under

Western Eyes', to name but a few, do more than indicate the subject of each individual novel. They hint at the technique employed by Conrad to convey his meanings and might therefore be used to clarify such a novel as *Lord Jim*. The sea functions as a mirror to reflect the innermost mind of the character, images of darkness reveal the heart more than any other metaphors, characters may be categorized according to their sharing of Jim's secret or ignorance of it, and whatever vision is provided of the people and places, it can only be perceived from the point of view of a Westerner despite his immersion into native life.

Conrad's famous creed of novel writing which is professed in the Preface to *The Nigger of the Narcissus* is closely linked to sensorial depiction as he affirms: "My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you see" (Conrad 14). Such pronouncement has given birth to several interpretations of his technique as being impressionistic and painting by way of writing. However, there is another sense in which the expression "to make you see" can be construed in relation to knowledge. It may be taken to mean 'to make you understand and know', hence travelling from visual perception to mental grasping and hinting at his specific way of conveying meaning which relies primarily on what is seen around.

Unlike Henry James and Graham Greene who have been prolific writers of travel books, Conrad's production of the same vein amounts only to his Congo diary and a short piece titled "The Romance of Travel" (1924). He points in the latter to the imaginary and even dream-like dimension of journeying when he opposes geography to geometry (xviii). Though both disciplines rely on precise calculus, they widely differ in the former's connection with movement (xxiv) and therefore its ability to unleash the inner response to outward land or sea images.

Travel can, hence, be seen as romantic in the sense of a dream-like or imaginative response to the physical trip which starts well before the actual journey, at the stage of its preparation by consulting a map. Map-gazing is a form of mental travel and a favourite pastime of Conrad ever since his childhood. It may account for his later propensity to suffuse his travel novels with a sort of psychogeography, for his settings are not only precise geographical locations but rather mindscapes with topographical bearings.

2. 4. Psychogeography in *Lord Jim*

First published at the turn of the twentieth century, *Lord Jim* has been puzzling readers and critics ever since and giving rise to far more widely varied interpretations and critical readings than listed by Allan Simmons and John Henry Stape in the Foreword to *Lord Jim: Centennial Essays* (2003). These range from "contemporary belletrist reception" to "archetypal criticism", from "Freudian analysis" to "feminist and post-colonialist" criticism (Simmons and Stape vii).

Its oddly unconventional narrative structure⁵ may account for F. R. Leavis's mitigated inclusion in his *Great Tradition of English Literature* (218) and justify Conrad's compelled clarification in his Note to the 1917 edition that it had not been "bolted away with" or escaped "the writer's control" (xxiii). Gerard Genette dismissed its narrative "entanglement" as threatening "the bonds of general intelligibility" (232). It has been considered at best as a "romance" by "a writer of adventurous tales" written in an "impressionistic style" (Jameson 207). Yet, Conrad himself describes the novel in his author's note as a "free and wandering tale" (xxvi), hinting clearly at its journey quality.

Lord Jim has broken free from the restricting conventions of habitual chronotope and introduced a novel layer of mental travel

⁵ For a synopsis of the novel, see Appendix A page 243.

alongside its progression through geographical space. It is a nomad novel that invites crossing borders and combining disciplines to navigate through its intricate maze. Its reading is itself a journey as implied by Anatole France who defines criticism as "the adventure of the soul among masterpieces" (quoted by Cranshaw 246).

As inferred from its title, *Lord Jim* is primarily concerned with drawing up this character and giving him shape by "the power of the written words". It is an attempt at what Conrad considers to be the ultimate function of writing as he expresses in his *Collected Letters*: "if the idea had a substance and words a magic power, if the invisible could be snared into shape" (quoted by Ambrosini 57). *Lord Jim* embodies Conrad's substantiation of the invisible and the unknown through the use of potent words or symbols, mainly landscape images. Its metaphors can be read "as artistic inventions grounded in perceptions of relations in the world" (Culler 191). It best epitomizes the use of psychogeography to unveil the hidden recesses of the human psyche that Conrad strives to convey as a novelist when he has recourse to outward description as symbolic of the invisible interior.

Indeed, travel and techniques of vision are closely associated by Lorenza Mondada in "Seeing as a Condition of Saying: On the Discursive Construction of Knowledge in Travel Accounts". She claims that travellers best bring out the relationship between seeing and knowledge (64) and considers the travel account as "a space of knowledge construction" (65). The same can be true for a travel novel like *Lord Jim* where images of vision or seeing abound not only to refer to the empirical means of acquiring knowledge through the senses but also to infer the knowledge itself thus reached as sight or rather 'insight' and underwrite the process of outer knowledge and self discovery.

In his essay on Montaigne, "L'Étre et l'Autre", Tzvetan Todorov proposes three levels of analyzing the relationship between the self and the other:

1) the relation between us and others: the manner in which a community perceives those who do not belong to it; 2) the relation between I and the other (*autrui*): the very existence of beings other than myself, or of a social dimension of man; 3) the other in the self: multiplicity and heterogeneity internal to the subject (113).

All three dimensions of knowledge of the other are explored in this reading of *Lord Jim*. As an account of far-eastern travel which entails encounter with all sorts of ethnically different people, the novel offers Jim's visions of other individuals in journey situations as it helps unveil the inner components of Jim's personality.

Unlike *The Secret Agent* or *Under Western Eyes* which are set in London, *Lord Jim* is ranked as 'a sea story' alongside such typical sea tales as *The Nigger of the Narcissus* and *Typhoon*. However, *Lord Jim* can be more accurately described as a travel novel rather than a novel of the sea for Jim, though a seaman, has been "in exile from the sea" (4) quite early in the novel by having his navigation certificate cancelled and is therefore compelled to remain ashore for the rest of his life.

Lord Jim is by essence a travel novel where Jim, after a short unfortunate episode at sea, is constantly on the move, heading eastwards and travelling from one job to another. Even at Patusan, in the heart of the jungle, he is crossing from one situation to another until his last trek to meet his fate at the hand of his adoptive father.

The narrative itself is a dual journey. It does not simply travel from beginning to end but sallies to and fro across time as it progresses through space. Jim is first presented to the reader after his harrowing experience which has banished him from the sea and sent him roving from one obscure spot into another. Yet, in the pit of

his ordeal, the narrative sails forward in prolepsis to show him as Lord Jim, respected and even revered in his new scape, before abruptly returning to trace the steps of his spiritual trek, "retreating in good order towards the rising sun" (4) and flitting every time his secret is discovered.

The pattern of the novel has provoked mixed reactions and varied appreciations, generally considering that the Patna episode is the main story and that the rest of the adventure in Patusan is merely Conrad being carried away by the narrative. However, the complex narrative pattern of *Lord Jim* may be surmised to embody the two paradigms of knowledge that pertain to travels analyzed in this thesis; namely outward voyages and inner journeys. Indeed, the first part of the novel which takes place out at sea represents outer discovery while the second one which follows Jim inside the inland recesses of the jungle reflects inner knowledge.

2. 4. 1. Outer Discovery

Only close reading as advocated by New Criticism can yield deeply buried meanings which might otherwise go unnoticed. In addition, a comparative approach taking into consideration other travel novels by the same author such as *Heart of Darkness* (1889) can also through light on the *modus operandi* at work in *Lord Jim*.

When reflecting on his character at the end of his author's note, Conrad considers that "he was 'one of us'" (xxvi). The same pronouncement is scattered all over the novel, especially in the closing paragraph by Marlow, the narrator of the greatest part of the tale, when he says: "We ought to know. He is one of us" (261). This phrase has been the object of close critical scrutiny and given rise to various interpretations; meaning either one of the seamen's corporation or a white man as opposed to the natives. Another possible meaning can be suggested by going to the origin of Conrad's source for this pronouncement. As indicated in Note 2 of *Lord Jim*, it

is a direct reference to Genesis 3:22 "Behold the man is become as one of us, to know good and evil" (263). It significantly evokes knowledge which lies at the heart of this tale of human dilemma. It may be both knowledge of the other as well as self-knowledge which are directly linked to the act of travelling. Such construing is the result of Conrad's sole mention of the Bible in the whole novel when referring to Jim's father who is a parson and who "possessed such certain knowledge of the Unknowable" (4).

References to knowledge, not only discoveries about others but most importantly about oneself, abound in the novel, always in connection with displacement and voyage. Right from the opening pages of *Lord Jim*, the hero's first journey away from his father's parsonage which took him to "a training-ship for officers of the mercantile marine" (4) for his first adventure which happens to be a rescue he took no active part in, nevertheless allows him to acquire a knowledge denied to others. "He had enlarged his knowledge more than those who had done the work. When all men flinched, then—he felt sure—he alone would know how to deal with the spurious menace of wind and seas. He knew what to think of it." (7).

The importance of travel as a key to knowledge in its double form might be measured by the iterations of the word "know" and its declensions in this novel. For instance, the above quotation consisting of three sentences contains the same number of references to knowledge: "knowledge", "know" and "knew". Computing the incidence of occurrences of knowledge-related words in Conrad's travel novels might yield interesting results. This is made possible by the use of computer-assisted literary criticism and does not take into consideration other lexically related words like "understand", "realize", or even "comprehend" which are similarly abundant in Conrad's novels. Thus, "know" in its different forms occurs 434 times within the 261 pages of *Lord Jim* and 127 times in *Heart of Darkness* which is 94 pages long. It occurs only 410 times in the 380 pages of

Nostramo which is less of a travel novel than the aforementioned novels as it takes place entirely in the fictitious South American state of Sulaco within which the movements of the characters are circumscribed. It may be deduced that travel is a key to knowledge which is explored in far more ways in proportion to the importance of the trips undertaken in those novels, especially by the main character. Physical movement in the form of trips can then be said to reflect spiritual advancement and enlargement at a metaphysical level.

Indeed, the metaphysical dimension of journeying is touched upon as early as the second chapter of *Lord Jim* in the reference to pilgrimage as a "pious voyage of faith and hopes" (10). The passengers of the *Patna* are hadjis on their way to Mecca. At the beginning of the journey, Jim hears their Arab leader "recite the prayer of the travellers by sea" (10). Such juxtaposition of travel with prayer induces concurring physical transportation with the spiritual plane of devotion. Conrad paints him standing aft at the rear of the ship to invoke the "favour of the Most High upon that journey" and implore His blessing "on men's toil and on the secret purposes of their hearts" (10). Toil which is a clear hint at the hard nature of travel as *'travail'* in its tangible result is paralleled with the hidden, secret, aim which is concealed in the innermost heart and which invariably precedes any outward endeavour.

The Arab leader's description as "handsome and grave in his white gown and large turban" (10) confers on him the wisdom and profundity of foregrounding the author's themes. It also downplays the preceding reference by the German captain to his Muslim passengers as "cattle" (10) as nothing but a despicable remark by a despicable man.

The true nature of the captain as sensed by Jim is revealed to the reader at the very beginning of the journey, during his first night watch which "fostered the adventurous freedom of his thoughts"

(14). Along with the ship's forward movement, Jim's thoughts are unleashed, allowing for deeper probing into the depths of his skipper's nature. The German captain is seen "in a revealing moment" as "the incarnation of everything vile and base that lurks in the world we love", uttering "a torrent of foamy, abusive jargon that came like a gush from a sewer" (15). The second engineer who refers to the passengers as "the vermin below" (17) is avowedly destining himself to hell, for he confesses that "anyway, now, he did not mind how much he sinned, because these last three days he had passed through a fine course of training for the place where the bad boys go when they die--b'gosh, he had" (15).

Only a wandering mind (like Jim's) can see the lofty humanity of the 'other', while the white crew of the ship who express racist, imperialistic, if widespread, European attitudes towards their human cargo are aptly dismissed in the novel as immoral and incapable of spiritual considerations. Their trip is therefore nothing more than a physical movement without any gain in knowledge or spiritual improvement. The quintessence of travel is lost on them due to their vile and base nature.

Travelling with them allows Jim to pierce their innermost personality. This is clearly stated by the 'old salt' Marlow who remarks: "Trust a boat on the high seas to bring out the Irrational that lurks at the bottom of every thought, sentiment, sensation, emotion" (76). High seas travel not only encourages open-bosom confessions but even betrays encapsulated subconscious elements.

A ship is a special heterotopia in Foucauldian terms, a place without a place, a space on another plane, which hints at its metaphysical dimension. The smaller life boat in which Jim reluctantly finds himself with the three hateful crew after they all left the Patna, believing that she is irremediably sinking, is a miniature space where Jim further exercises his scrutinizing powers to penetrate the other's psyche and even discover insanity which might otherwise go

undetected. "There is something peculiar in a small boat upon the wide sea. Over the lives borne from under the shadow of death there seems to fall the shadow of madness" (76).

During the voyage, Jim has done his best at physically avoiding the crew of base seamen but after his fateful jump into the boat, he is spiritually estranged from the three surviving whites whom he considers as responsible for his fall; "it was their doing as plainly as if they had reached up with a boat-hook and pulled [him] over" (78). He had remained aloof from them when they were struggling to man the boat and abandon the sinking ship, guessing at their vile intent without as much as looking at them as Marlow concludes:

he had a minute knowledge of it by means of some sixth sense, I conclude, because he swore to me he had remained apart without a glance at them and at the boat – without one single glance... he was a gifted poor devil with the faculty of swift and forestalling vision (61).

Jim is endowed with a special ability to comprehend character, expressed in terms of "vision", for gaining knowledge on a high sea voyage is not allowed for one and all. Certain prerequisites are necessary to endow such journey with a spiritual dimension. Those whose "minds are of the stay-at-home order" (4) as described in *Heart of Darkness* travel only with their bodies and fall short of enlarging their horizon which remains limited to the ship itself as a circumscribed space cut from the infinite plane on which it moves.

their home is always with them – the ship; and so is their country – the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance (4).

Hence, the heterotopic aspects of the ship are lost on certain sailors who can be said to have never left home despite their years of seafaring. Though they are westerners, they remain ignorant of and impervious to any sort of experience and understanding whereas easterners are showed in *Lord Jim* to be capable of enlarging their knowledge as sailors. The native helmsman of the *Patna*, for instance, "was a man of great experience, and he wanted *that* white *Tuan* to know ... that he had acquired a knowledge of many things by serving white men on the sea for a great number of years" (62).

Natives of Patusan who are more precisely drawn as individuals are showed to exhibit penetrating powers of knowledge and understanding of a foreigner like Jim who stumbles on their threshold and is instantly admitted into their community. The chief Doramin's son Dain Warris who is described by Jim as the best friend he has ever had "barring you", i.e. Marlow (163), "not only trusted Jim, he understood him" (164) to a point that Marlow who is English like him, has never reached.

Hence, outer knowledge and understanding of the other is not restricted to gifted European characters. Malay characters especially in Patusan are equally capable of such a piercing view of Jim's benevolent nature especially after his exploit against Sherif Ali. "The moral effect of his victory" (168) made them all trust his word, even for settling disputes over the land. "It had led him from strife to peace, and through death into the innermost life of the people" (168). Some of them who have never met him in person have fostered legends about his exploits but Dain Waris "who was the first to believe in him" (164) and his servant Tamb' Itam, "a stranger who had wandered into Patusan" (169) like Jim, are most likely to know him deeply as they have attached themselves to his person and followed him in his excursions.

Jim's own understanding of ethnically different 'other' has started with his involvement in the affairs of Patusan which has

begun by his attack on Sherif Ali's fortifications. It was an exerting and strenuous trek in an effort to haul Doramin's two guns up hill but "without the weight of Doramin's authority, and his son's fiery enthusiasm, he would have failed" (164). It is during this fighting expedition that Jim has come to understand the Bujis and win a position of trust in their midst. "He himself on that night had kept on rushing down and climbing up like a squirrel, directing, encouraging, watching all along the line" (165). Such knowledge is acquired in a situation of travel albeit one that involves fighting. In the face of danger and with the physical movement induced by such a trip, understanding and spiritual outreach is more complete.

Just as voyages open the door to outer discovery and induce better knowledge of the other, lack of travel with the person hampers understanding and prevents outer discovery even of those closest to one.

Such is the case with one of Marlow's old acquaintances and a fellow sea captain named Brierly whom he met upon first hearing about Jim. Marlow discusses Jim's case with Captain Brierly who is one of the judges at his trial and who offers to bribe Jim into disappearing and avoiding to throw discredit upon the whole maritime corporation. Although Marlow is fully acquainted with Brierly's exceptional service record, he has never travelled with him and is therefore at a loss to explain Brierly's sudden suicide a week after the inquest. However, Brierly's mate on his ship, the old Mr Jones who has journeyed with him for years and who affirms that "what a mate don't know about his skipper isn't worth knowing" (41) is so fully apprised of his captain's ways that, although there has been no witness to his leap into the sea, the mere sight of his gold chronometer hung by its chain on the rail makes Jones state: "It was as if I had seen him go over; and I could tell how far behind he was left too" (39). Jones, who is of no exceptional intelligence and has to

go on "thinking and thinking till [his] head fairly begins to buzz" (41), nevertheless offers an explanation of "amazing profundity" (41) as to Brierly's suicide which has eluded Marlow himself.

Marlow's inability to understand Jim and his recourse to several specialists to solve his case – Brierly, the French lieutenant, the ring of listeners and finally Stein – has been attributed to Conrad's pessimistic doubt and sceptical vision of human nature as a result of Darwinist determinism⁶. However, in *Heart of Darkness* composed only two years earlier, the same Marlow not only comprehends Kurtz's true nature but can even probe deeply into the latter's consciousness and reach his subconsciousness as suggested by references to the soul:

But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad. I had – for my sins, I suppose – to go through the ordeal of looking into it myself... I saw the inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself (80-1).

Marlow is able to "look into", to "see" and penetrate into Kurtz's very soul after the latter has become the ultimate goal of Marlow's trip to the Congo. Such intimate knowledge of the other has been made possible by the agency of travelling together. On the return trip from Kurtz's inner station, Marlow has decided on his "choice of nightmares" (82) and kept company with Kurtz, avoiding the other despicable white agents of the ivory company. As they journeyed down the river, Marlow has spent hours listening to Kurtz who "discoursed. A voice!" (82).

When Kurtz sallies ashore to try to join the tribe of natives back to his former life in the jungle, Marlow alone has followed him

⁶ Ludwig Shnauder offers illuminating treatment of the question in his *Free Will and Determinism in Joseph Conrad's Major Novels*.

and has consequently given a metaphysical account of this short trek on land as "a struggle with a soul" (80).

He had kicked himself loose of the earth. Confound the man! he had kicked the very earth to pieces. He was alone, and I before him did not know whether I stood on the ground or floated in the air (80).

Images of movement suggest the metaphysical dimension of the experience whereby Marlow is walking on land pursuing Kurtz but at the same time groping after him on another plane, away from the earth's gravity, floating in another spiritual or psychological dimension. After the death of Kurtz in the privileged presence of Marlow who describes it in a travel metaphor as the end of "the adventures of his soul on earth" (85), the latter is able to pronounce his understanding of Kurtz's reality through images of seeing such as "peep" and "stare" and express the extent of his knowledge of Kurtz as a result of their lengthy travel conversations.

This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. He had summed up – he had judged. 'The horror!' (84)

Their intimacy in viatic circumstances is what allows Marlow an insightful knowledge of Kurtz's nature in a way that is not found in *Lord Jim* where Marlow says of Jim "I listened with concentrated attention, not daring to stir in my chair; I wanted to know – and to this day I don't know, I can only guess" (50) and

I don't pretend I understood him. The views he let me have of himself were like those glimpses through the shifting rents in a thick fog – bits of vivid and vanishing detail, giving no connected idea of the general aspect of a country. They fed one's curiosity without satisfying it; they were

no good for purposes of orientation. Upon the whole he was misleading (48).

The images of vision such as "views" and "glimpses" which express Marlow's lack of understanding are significantly associated with travel metaphors of country mapping and "orientation".

Instead of a mirror held up to reflect human nature, the sea metaphor used by Marlow comforts his ignorance of Jim's when he confesses: "My mind floated in a sea of conjectures" (49) as to his real nature. Their physical proximity is of no help since it is not achieved in a travel situation, "He was very far away from me who watched him across three feet of space" (53).

Marlow and Jim have only travelled together twice but for a very short span each time and in unusual circumstances. Their acquaintance was a discontinued one, they met only twice during the trial and once again two years after Jim was removed to Patusan, therefore allowing Marlow only limited knowledge of Jim's nature and thwarting Jim's effort to reach out for him.

Marlow's lack of knowledge attracts him to Jim in repeated attempts to fill in the gaps of his ignorance for he states that "it seemed to me that the less I understood the more I was bound to him in the name of that doubt which is the inseparable part of our knowledge" (139). As soon as he has heard about the strange affair of the Patna, Marlow's interest in Jim is awakened and he not only attends the trial proceedings despite his numerous occupations but goes as far as to invite Jim to dinner upon their first meeting and again seeks him after the verdict to offer him the shelter of his room.

However, these two encounters which do not occur during a journey but within the walled spaces of a dining hall and a hotel room preclude any outer knowledge and have on Marlow the effect of "being made to comprehend the Inconceivable" (59) without any clues for he says that Jim "was not speaking to me, he was only speaking before me" (59). Images of darkness and mist rather than

vision metaphors are used in these meetings to emphasize the deficiency of knowledge.

I had another glimpse through a rent in the mist in which he moved and had his being. The dim candle spluttered within the ball of glass, and that was all I had to see him by; at his back was the dark night with the clear stars, whose distant glitter disposed in retreating planes lured the eye into the depths of a greater darkness (80).

Neither the candle light nor that of stars can disperse the darkness of ignorance in which Marlow is plunged or dissipate the mists that surround Jim's personality. As Jim laboriously recounts the circumstances of his "jump", "The mists were closing again" (81) preventing Marlow from seeing into his nature.

The mist of his feelings shifted between us, as if disturbed by his struggles, and in the rifts of the immaterial veil he would appear to my staring eyes distinct of form and pregnant with vague appeal like a symbolic figure in a picture (83).

Though unable to perceive clearly for want of the "mirror of the sea", Marlow can only guess as though through openings in the fog surrounding Jim that there is outer knowledge worth gaining and "pregnant" with meaning if only it could be reached. Yet, when they part, "the candle spluttered out" (98) and Jim "got himself away somehow. The night swallowed his form" (98). Unlike the direct access that he gained into Kurtz's innermost nature, Marlow is barred from piercing into Jim though the latter has made voluble attempts to confide in him the heavy load of his secret. Marlow would then be at more loss to comprehend in their next meeting which is speechless.

When Jim's symbolic death sentence is pronounced in the presence of Marlow who has come to "see his head roll off" (98), Marlow goes to look for Jim near the seaside to find him lost in thought on the quay. He decides to shelter him in his hotel room to which Jim follows him "with no sort of manifestation" (107). Their

mute walk is followed by similarly silent proximity in the room where no word is spoken.

Marlow sits at his desk writing fervently not only his usual correspondence but even inventing pretexts for writing as if to "take refuge in the letters" (108) and avoid looking at Jim, let alone speak to him. When dusk falls, his lighting a candle is done so discreetly that it is likened to "an illegal proceeding" (108). Jim remains in the darkness near the window, with his back towards Marlow without exchanging any remark. "I said nothing; and he, out there with his back to the light, as if bound and gagged by all the invisible foes of man, made no stir and made no sound" (109). Marlow's remark: "He was not – if I may say so – clear to me. He was not clear" (111) is not confined to Jim's imperceptibility in the falling night but rather pertains to Marlow's inability to pierce his nature.

Even after Jim returns to the room and addresses Marlow for a cigarette, trying to reach out for him, the latter delays answering and though he has decided to help Jim survive by securing him a job, he nevertheless considers him as one of "the waifs and strays [that] begin the journey towards the bottomless pit" (112). The only reference to travel in their encounter is a metaphor of darkness and incomprehension. Physical light does not help dissipate the mystery of Jim's nature when he walks out into the night while Marlow remains by the candle. "But as to me, left alone with the solitary candle, I remained strangely unenlightened" (116).

Marlow and Jim are both sailors which supposes their best acquaintance to take place on ships. However, only the last of their two sea journeys presents the habitual occasion of reaching outer knowledge.

Their first trip is on Marlow's ship when the latter snatches Jim away from his pursuers after a row about his notorious past. Jim remains confined in his cabin and avoids any contact with other sailors.

A seaman, even if a mere passenger, takes an interest in a ship, and looks at the sea-life around him with the critical enjoyment of a painter, for instance, looking at another man's work. In every sense of the expression he is "on deck"; but my Jim, for the most part, skulked down below as though he had been a stowaway. (125)

Marlow is not given any opportunity to know Jim who subtracts himself to his gaze, however hard he "strained [his] mental eyesight" (123). When the sea-exiled Jim alights ashore, the sea itself, instead of reflecting his nature, becomes a blinding mirror for Marlow. "My eyes were too dazzled by the glitter of the sea below his feet to see him clearly;... I am fated never to see him clearly" (151).

Their second journey that is even shorter is of more conventional sort and thus offers the sole opportunity for Marlow to scrutinize Jim's inner nature. "There was a moment of real and profound intimacy, unexpected and short-lived like a glimpse of some everlasting, of some saving truth" (151). Having journeyed together on a ship to the mouth of the river towards Patusan, Marlow and Jim are drawn together and become not only close but even somewhat similar.

I believe I called him "dear boy," and he tacked on the words "old man" to some half-uttered expression of gratitude, as though his risk set off against my years had made us more equal in age and in feeling (151).

However, this only moment of knowledge is rapidly dispelled by Jim's disappearing into the jungle to start a new life completely remote from the sea. Their last meeting upon Marlow's visit to Jim after two years of his arrival to Patusan does not help foster any further knowledge about Jim. Indeed, Marlow states that he does not "know to this day, and never shall probably" (200).

After Lord Jim proudly shows Marlow his achievements in Patusan without ceasing to be a mystery for him, he accompanies

Marlow on "the first stage of [his] journey back to the world he had renounced" (207). Their last trip together resembles two solitary journeys rather than a sharing of the same road. "The shadow of the impending separation had already put an immense space between us, and when we spoke it was with an effort, as if to force our low voices across a vast and increasing distance" (207).

When they reach the seaside, their response to the spectacle of the sea is totally opposite. "This sky and this sea were open to [Marlow]" (207) whereas Jim "sat with his head sunk on his breast and said 'Yes,' without raising his eyes" (207). Marlow returns to his life as a sailor while Jim is irremediably exiled from the sea, not even daring to look at it any more. This is what makes him a total mystery for Marlow who sees Jim for the last time in his life: "For me that white figure in the stillness of coast and sea seemed to stand at the heart of a vast enigma" (210).

News of the circumstances of Jim's end would reach Marlow indirectly through the dying man responsible for his fate, hence precluding any further knowledge. "It is impossible to see him clearly – especially as it is through the eyes of others that we take our last look at him" (212).

Marlow concludes his account of Jim's adventures by questions rather than answers to spell out his ignorance: "Who knows? He is gone, inscrutable at heart" (261). He expresses his baffling and bewilderment rather than offer any ultimate knowledge because of his lack of travel with Jim. It is not Marlow who manifests outer knowledge about Jim but another character named Stein.

Stein is able to see through Jim's nature so penetratingly and know instantly and exactly the effective remedy to his situation which he sums up in a sea metaphor: "The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up" (134).

However, he has not as much as seen Jim in his life and is only apprised of his case through Marlow who is himself puzzled and out of his depth. How can Stein who has never met Jim, let alone travelled with him, be so penetratingly right about him?

The answer may lie in Stein's own adventurous life which has endowed him with superior knowledge. He is an arch-traveller who has not restricted his journeys to navigation like Marlow. A sort of fictional counterpart of Conrad in the travel novel *Lord Jim*, in a similar way to Marlow's role in *Heart of Darkness* where the latter re-enact Conrad's trip to the Congo, Stein has fled a revolution and embarked on troubled bouts across Europe before heading to Asia. He has learnt English in Celebes "of all places!" (146) while Conrad acquired his on English ships. But his biographical similarity with Conrad ends there. Stein marries a native as Jim would do, and is as fondly attached to her as Jim to Jewel, calling her "my wife the princess" (137). Like Jim, Stein represents the theme of intercultural love and soul communion which stems from a better knowledge of the other and deeper understanding of human innermost nature, transcending shallow race considerations. They are both deemed "romantic" in the novel and their symbolic connecting thread is the ring which is no mere romantic talisman out of Oriental tales like the *Arabian Nights*. It is also a business token and seal of contract in intercontinental dealings. Yet, the fall of the ring at the end of the novel represents Conrad's embodiment of betrayed pledge and the human bond shattered by Western mercantile and materialistic considerations which would lead to colonial domination.

That Stein has "travelled very far" (134) not only physically but also metaphysically, is also hinted at by his peculiar speech. Conrad deliberately associates him with the literary figure of hyperbation as in "Very funny this terrible thing is" and "The way is to the destructive element submit yourself" (134). Hyperbation as Rosanna Warren defines it is, "in Greek, 'overstepping,' and in

classical rhetoric it refers to an inversion or dislocation of normal word order" (54). Overstepping denotes travel not only in its sense of going through but even its metaphorical evocation of crossing boundaries and tending towards metaphysical places. This character is therefore most likely to embody the deepest knowledge of human nature that Marlow accredits him with when he consults him over Jim's case.

Rather than Marlow, Stein can be considered as Jim's older alter-ego but his better knowledge of human nature deriving from his farther voyages and longer experience prevents him from falling in the same trap as Jim. It is to Stein's house that Jewel retreats after Jim's death, seeking answers that Marlow has been unable to give her.

Just as travel by sea or by land prompts knowledge and understanding and opens the mind to the reality of the other, lack of mobility or a prolonged sedentariness even by a former seafarer is likely to prevent piercing the true nature of the other, albeit the closest bosom friend.

Marlow presents Jewel as the antithesis to a traveller.

She had been carried off to Patusan before her eyes were open. She had grown up there; she had seen nothing, she had known nothing, she had no conception of anything. I ask myself whether she were sure that anything else existed. What notions she may have formed of the outside world is to me inconceivable: all that she knew of its inhabitants were a betrayed woman and a sinister pantaloon (192).

Jewel who has never moved beyond the walls of the compound can only have limited knowledge of the other. She is bound to rely on what her mother told her and doubt the white man who has become her lover. Though Jim and her are soul mates and fellow victims of circumstances, her lack of travel prevents her from realizing that there are white men who are different from the

negative model of her step-father Cornelius, the "sinister pantaloons". She has saved Jim's life by waking him up and handing him his loaded gun, warning him of impending danger and her love for him is a re-enactment of her mother's and grand-mother's stories.

"Her tenderness hovered over him like a flutter of wings. She lived so completely in his contemplation that she had acquired something of his outward aspect, something that recalled him in her movements" (177). Even though she has become Jim's alter ego, she is unable to ascertain his unconditional love for her which he confusedly confesses to Marlow: "I – I love her dearly. More than I can tell. Of course one cannot tell" (190). Marlow thinks that "she should have made for herself a shelter of inexpugnable peace out of that honest affection. She had not the knowledge – not the skill perhaps" (196). Her doubt results from her lack of experience for she has no means to know that Jim is not the typically wicked westerner who profits from the natives and subsequently abandons them as her own father and grandfather had done. At the end of the novel, Jewel cannot forgive Jim and blames him as "false" despite Stein's protests, "No! no! Not false! True! True! True! ... You don't understand. Ach! Why you do not understand?"...Terrible" (219). Stein is certain that "one day she will understand" (219) for he tries to impart to her his wisdom about Jim's true nature which is presently barred from her as a non-traveller.

Indeed, Jim's standard of judgement is not race or colour but common humanity. On that fateful night onboard the *Patna*, he unrelentingly repeats to himself the insolvable equation "eight hundred people and seven boats; eight hundred people and seven boats" (55) and he shouts his exasperation at his fellow crew members when they were calling George's name though he had already died: "Eight hundred living people, and they were yelling after the one dead man to come down and be saved. 'Jump, George! Jump! Oh, jump!'" (70).

Then, in Patusan, Jim has found a surrogate family in Doramin's and this makes him refrain from sending news to his original family in England when Marlow is preparing to leave, convinced that they cannot understand since they do not know the reality of his circumstances. He is dead for them with the end of his former life as a sailor. Lord Jim of Patusan is another person, no mere Englishman but a human with a capacity for knowledge and moral discrimination acquired through his trips.

However, being a former seaman, he is misled by the common bond of the sea which he thinks unites him with Gentleman Brown more than any racial tie that is believed to have prompted him to let Brown and his men leave unmolested. Having remained on land for a long time, away from the mirror of the sea, and seeing Brown for a few minutes only, Jim is unable to pierce his profoundly evil nature as he has so effectively done on the ship with the wicked German captain and his crew in previous circumstances.

This lack of knowledge by non-travellers is echoed in Conrad's *Heart of Darkness* when Marlow returns to the "sepulchral city" ripe with an hard-won understanding which makes him resent the ignorance of ordinary city dwellers who had not gained the sort of knowledge that only trips may confer. "They trespassed upon my thoughts. They were intruders whose knowledge of life was to me an irritating pretence, because I felt they could not possibly know the things I knew" (86). It has been hinted at earlier in the novella when Marlow challenges his listeners with: "how can you understand, with solid pavement under your feet" (58). Conrad seems to imply that only the shifting and tossing ships as heterotopic places can impart knowledge to their sailors.

In *Lord Jim* which is not exclusively set at sea, Conrad does not confine outer discovery to sailors alone. He extends it to exceptional travellers like Stein who has traversed continents and is still actively roaming the jungle in search of butterflies while

conducting his business with the natives. Stein, who is a sort of arch-traveller, is able to fathom the deepest nature of Jim from the mere account by Marlow of Jim's situation without as much as meeting him in person. Marlow, however, remains out of his depths concerning Jim who will continue to be a total enigma for him to his end.

In parallel with varying levels of discovery of the other, Conrad offers in *Lord Jim* a glimpse at the innermost nature of the main character and his process of self-discovery as echoed by his physical surroundings in an indirect way due to the heterodiegetic form of the narrative.

2. 4. 2. Inner Knowledge

Outer, physical trips are pretexts for inner, spiritual journeys of self-discovery as generally displayed in travel books which are not merely written to describe the places seen when travelling but are most importantly personal records of psychological states and metaphysical musings. The same features are found in a travel novella like *Heart of Darkness* which is a first-person narrative and as such largely resembles autobiographical travel books in the sense that the character/traveller discloses his own impressions and personal considerations while projecting them onto his surrounding places.

Marlow cryptically voices his spiritual response to the shifting spaces he traverses in a symbolic manner, thus exemplifying the definition of a literary symbol as "frequently employed as the outward sign of an interior condition" (Quinn 267). Landscape images such as "the earth seemed unearthly" (42) and "what particular region of the first ages a man's untrammelled feet may take him into" (58) transcend mere descriptions of place to evoke a metaphysical or inner space.

Marlow's freshwater excursion up the river Congo cannot have such portentous navigational significance. Yet, it is referred to as "the

farthest point of navigation and the culminating point"(6) of his experience. Surely the experience evoked is not the simple prosaic trip on a river but some other voyage on a different dimension. The "outer", "central" and "inner stations" which are actual halts in Marlow's trip evoke, through symbolic language, the three components of the human psyche, namely the superego that derives from outwardly acquired precepts, the ego which is central and the id as the inner hidden part.

Even the unnamed narrator of *Heart of Darkness* who has been proud of his Britishness and is full of the lofty significance of the Thames river at the beginning of the novel, lauding it as "the venerable stream... seen in the august light of abiding memories" (3), undergoes a spiritual transformation as a result of his symbolic trip by sharing Marlow's experience in the Congo. At the end of the novel when this unnamed narrator recovers the floor to utter the ultimate words of the narrative, his depiction of the same river Thames has known a radical transfiguration which is a token of his own spiritual change and deep self-discovery and which is conveyed through outer scenery: "The tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky – seemed to lead into the heart of an immense darkness" (94). The river, which from "august light" has turned dark, represents a way that leads into the centre of the human psyche which is hidden and subconscious. It is also symbolically sombre to denote the narrator's negative vision of British imperialism which he has then realized to be at the antipodes of his formerly-held view.

The pattern of inner knowledge resulting from outward voyages which is conspicuously rendered in *Heart of Darkness* is a general characteristic of homodiegetic narratives which recall autobiographical travelogues. It is nevertheless to be found similarly at work in any form of travel novel as posited in this thesis which claims that even third-person narratives like *Lord Jim* display an

analogous strategy of gaining access to the innermost recesses of Jim's mind and offering a peep at his most hidden consciousness and even subconsciousness in heterodiegetic form.

This is not achieved straightforwardly through free indirect discourse as in *Heart of Darkness* but by means of psycho-narration involving a symbolic use of landscape to evoke mindscape. Jim's buried thoughts and blurred impressions are to be unearthed from the abundant descriptions of his surrounding scenery and surmised from the metaphoric evocation of place which plays the role of a psychogeography.

As early as the first pages of the travel novel, the correspondence of outward scenery to Jim's inner vision is revealed as soon as he is in contact with ships as part of his youthful training. "The hazy splendour of the sea in the distance" triggers "the hope of a stirring life in the world of adventure" (5). His romantic readings about the sea have also sparked his mental images of adventurous life for he "lived in his mind the sea-life of light literature" (5). Moreover, hints at his unknown, subconscious scope as projected onto his outward world are manifested in sight-related images as in "his eyes, roaming about the line of the horizon, seemed to gaze hungrily into the unattainable" (13). By looking outward, it is not only the physical world that is beheld but rather a kind of inner vision of the impalpable self.

Even when Marlow resumes the narrative, the same pattern of psychogeography and the correspondence of inward nature to outward environment is evoked when Jim surprises Marlow with a gesture of amplitude and openness. "'It's immense', he cried aloud, flinging his arms open. The sudden movement startled me as though I had seen him bare the secrets of his breast to the sunshine, to the brooding forests, to the steely sea" (170). Despite Marlow's frequent autodiegetic interventions in the narrative, he does not achieve inner knowledge as he does in *Heart of Darkness* for the focus is on Jim's

character and his insightful exploration. Insight seems a most appropriate word for the trope employed by Conrad in this travel novel as the combination of 'sight' which implies outward apprehension with the sense of vision and of 'in' which suggests inward seeing and comprehension.

In *Lord Jim*, Conrad seems to agree with travel novelist Lawrence Durrell's notion that "our consciousness determines the space in which we live" (quoted by Pine 143). In addition to 'outer to inner' movement whereby the surrounding scenery resonates within the mind and provides clues to self-knowledge, an 'inner to outer' motion can also be found especially in instances of storms. Jim's inner conflict and psychological turmoil is invariably matched by tempests and stormy weather, blurring the boundary between psychic experience and the physical world in travel situations.

Indeed, in the opening chapter, Jim's first missed opportunity and his anguish at failing during the rescue operation is echoed in the fierce "hurricane" (5) that concurs with it.

The air was full of flying water. There was a fierce purpose in the gale, a furious earnestness in the screech of the wind, in the brutal tumult of earth and sky, that seemed directed at him, and made him hold his breath in awe. He stood still. It seemed to him he was whirled around.
(5)

Jim is physically still on the ship so the whirl of the tempest does not entail any spinning of his body but rather evokes the bursts of his mind and his inner turmoil. To each momentous disturbance of his psychic life there corresponds a physical commotion in the outside world weather in the form of a fierce tempest. When Jim reluctantly finds himself trapped in the boat with the crew after his jump and realizes that he has abandoned the ship, his inner anguish is matched by a "squall" (71) which has started exactly as he fell down.

for two or three minutes the end of the world
had come through a deluge in a pitchy

blackness. The sea hissed "like twenty thousand kettles" ... It was too dark just then for them to see each other, and, moreover, they were blinded and half drowned with rain ... it was like being swept by a flood through a cavern (71).

The disturbance that results from the storm and the darkness of the night which are physical phenomena are echoed on a metaphysical level by means of the cavern symbol of an enclosed and sombre space which figures his inner self and through which runs the flood of his emotions and the riot of his thoughts.

Similarly, when the verdict of exile from the sea falls upon him, the storm inside Jim is echoed in the actual monsoon tempest raging outside Marlow's room. Jim does not remain in the shelter of the room, "he rushed out on the verandah as if to fling himself over – and didn't" (111). His standing outside in contact with the fury of the elements reveals their direct correspondence with his inside state.

The noise seemed to roll away, and suddenly a searching and violent glare fell on the blind face of the night. The sustained and dazzling flickers seemed to last for an unconscionable time. The growl of the thunder increased steadily while I looked at him, distinct and black, planted solidly upon the shores of a sea of light. At the moment of greatest brilliance the darkness leaped back with a culminating crash, and he vanished before my dazzled eyes as utterly as though he had been blown to atoms (111).

Even when Marlow is the narrator of Jim's state, the same pattern is put to use. "Unconscionable" is a hint at the subconscious dimension of the situation as is Jim's black shape set against the brightness of lightening. His "atomization" as he disappears into darkness reflects his psychological annihilation at the news of losing his sailing certificate and his metaphoric death as a sailor. His impending physical death is equally announced by a cyclone. "The sky over Patusan was blood-red, immense, streaming like an open vein. An enormous sun nestled crimson amongst the tree-tops, and

the forest below had a black and forbidding face" (259). Though Marlow supplies a plausible account for such weather manifestation when he states: "I may well believe it, for I know that on that very day a cyclone passed within sixty miles of the coast" (259), the aspect of the sky is a direct reflection of Jim's state of mind. In addition to blackness, the blood-red colour of the rain suggests the collapse of his inner world and his imminent end. His refusal to fight or run away as implored by Jewel who is "sobbing on his shoulder" (259) means that he has no life outside Patusan and no intention to survive the death of Wain Daris. His walking towards Doramin to meet his fate is clearly suicidal as it has been announced by the "open vein" in the description of the blasting rain.

The suggestive pattern of inwardness mediated by the outside world is subtly introduced by Conrad at the pivotal moment of Jim's leap from the Patna which puts an end to his life as a sailor.

His saved life was over for want of ground under his feet, for want of sights for his eyes, for want of voices in his ears. Annihilation – hey! And all the time it was only a clouded sky, a sea that did not break, the air that did not stir. Only a night; only a silence (72).

Conrad insists on the tangible nature of the sky, the sea and the air as familiar environment with habitual features of darkness and silence by night. Yet, at the same time, this homely physical world is perceived as "uncanny" or "unheimlich" in Freudian terms, for Jim experiences the darkness and silence as a psychological state of death and "annihilation" whereas he is actually alive and safe from drowning with what he believes to be a sinking ship.

The travel novel *Lord Jim* which is not narrated by Jim and therefore only indirectly achieves inner knowledge unlike *Heart of Darkness*, nevertheless offers a clue to its oblique way of reaching self-discovery. Jim is presented quite early in the novel as possessing an "inborn ability" which is "an unthinking and blessed stiffness

before the outward and inward terrors" (28) and as "a gifted poor devil with the faculty of swift and forestalling vision" having "a minute knowledge ... by means of some sixth sense" (61). Then in one of his rare reported speeches, he is made to voice forthrightly his emotional reaction to the saving sign of a steamship coming within sight of their lonely forsaken boat in the middle of the sea. "It gave me an awful shock to see this faint, faint blur, this low trail of brown mist through which you could see the boundary of sea and sky" (79). His psychological shock is associated with geographical images of sea and sky mediated by the potently symbolic token of the "mist", hence hinting at Conrad's peculiar use of psychogeography in the novel as an expression of Jim's consciousness.

As a novel that centres primarily on voyages, *Lord Jim* gives an opportunity for applying Geocriticism and unveiling the use of seascape and landscape as a reflection of Jim's inner scape by focusing on the two key settings, the Patna ship and Patusan, and paying particular attention to references to "mist" in these two spaces. Indeed, the mist as a blurred indistinct veil can be construed as symbolic of the secret meanderings of the unconscious mind as are references to hills which evoke difference of levels and dimensions, even "unearthly earth" as pointed by Rebecca Solnit in *Wanderlust: A History of Walking* when she states that "in the continuum of landscape, mountains are discontinuity – culminating in high points, natural barriers, unearthly earth" (135).

The geography of *Lord Jim* displays a wide variety to match the large range of inner life experienced by Jim and keep pace with its changing aspects. At the beginning of the novel, when Jim is recovering from a leg injury and expecting to resume his seafaring life soon, the landscape around him reverberates his optimistic prospects.

The hospital stood on a hill, and a gentle breeze entering through the windows, always flung wide open, brought into the bare room the

softness of the sky, the languor of the earth, the bewitching breath of the Eastern waters... the roadstead dotted by garlanded islets, lighted by festal sunshine, its ships like toys, its brilliant activity resembling a holiday pageant, with the eternal serenity of the Eastern sky overhead and the smiling peace of the Eastern seas possessing the space as far as the horizon (8).

The sky, the sea and the land which are evocative of a peaceful and even festive atmosphere melt into Jim's character to suggest his own mirthful disposition and his hymn to Eastern travel is sung in the very physical world that surrounds him. However, his rapid employment as chief mate of the *Patna*, "a local steamer as old as the hills" (9) would fail to answer the enthusiastic promises of his youthful hopes for the ship is doomed from the start. "The *Patna*, ... unrolled a black ribbon of smoke across the sky, left behind her on the water a white ribbon of foam that vanished at once, like the phantom of a track drawn upon a lifeless sea by the phantom of a steamer" (11). Smoke that dissipates and foam that vanishes are not simply tokens of a "phantom" ship, they also hint at the eery and elusive nature of Jim's inward journey especially that he seems connected with the *Patna* in supernatural way. Indeed, the sinking movement of the ship and "the grinding surge of the heavy davits swinging out" is "a jar which seemed to enter his body from the deck through the soles of his feet, and travel up his spine to the crown of his head" (69). The ship is a sort of hill towering on the flat sea and its association with mist in the most agonizing moment of Jim's life symbolically evokes his own consciousness when he

saw vaguely the ship he had deserted uprising above him, with the red side-light glowing large in the rain like a fire on the brow of a hill seen through a mist. "She seemed higher than a wall; she loomed like a cliff over the boat . . . I wished I could die," he cried. "There was no going back. It was as if I had jumped into a well - into an everlasting deep hole . . ." (70).

His jump is no mere fall in another boat but into the darkness of the unknown especially that he has no recollection of his actual move other than as an unfortunate accident vaguely resulting from "stumbling over [George's] legs" (69). His harrowing description of his separation from the Patna as a schizophrenic act when he says to Marlow: "I had jumped . . . It seems" (70) reflects his psychological dislocation and unconscious refusal to admit his action. His denial will pursue him all along his fleeing trips towards the east to escape any reference to his guilt until he reaches Patusan.

"The journey to the East" or "the night sea journey" as explored by Carl Jung in "The Psychology of the Transference" is a kind of "*descensus ad inferos* – a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious" (455). Jim's outward voyages which invariably take him eastwards substantiate his inner exploration and groping for his self even below the level of consciousness until he can achieve self-discovery and come to terms with his conscience in Patusan which is evoked as a burial place, "twenty feet underground" (137), to hint at the innermost recess of his psyche.

The phonetic closeness of Patna and Patusan, the two heterotopias of the novel, draws attention to their symbolic proximity as they are separated only by "us". They are the scenes of Jim's two leaps into the unknown after holding a position of trust and their physical perceptions are evocative of his psychological construction.

Patusan is a "remote district of a native-ruled state" (138), amid "a dark sleeping sea of sombre green undulating as far as the violet and purple range of mountains" (163). Its far, hidden and secluded position denotes its symbolic embodiment of the subconscious as does its physical description:

At a point on the river about forty miles from the sea, where the first houses come into view,

there can be seen rising above the level of the forests the summits of two steep hills very close together, and separated by what looks like a deep fissure, the cleavage of some mighty stroke (138).

The twin hills with the river flowing in their centre may be surmised to hint at the Freudian subconscious elements of the superego and the id, both joined by the ego flowing like a river in a central position to form a symbolic image of Jim's consciousness. It is Jim's trip to Patusan which provides him with an occasion for inner knowledge and allows him not only to come to terms with his inward fears but also to aggrandize himself to become "Lord" Jim. His title is not just a tribute from the natives for his victory over their enemy, it is mainly a psychological growth and rite of passage after a "liminal experience" in Turner's words whereby "the initiand" goes through "rituals of status elevation" (Turner 177) to achieve a new level of identity. Lord Jim's newly acquired self-knowledge is echoed in his Patusan landscape when the night is no longer a threatening darkness.

On the third day after the full, the moon, as seen from the open space in front of Jim's house ... rose exactly behind these hills, its diffused light at first throwing the two masses into intensely black relief, and then the nearly perfect disc, glowing ruddily, appeared, gliding upwards between the sides of the chasm, till it floated away above the summits, as if escaping from a yawning grave in gentle triumph (138).

The moonlight set against the twin hills of Jim's subconsciousness throws light on his healed personality and consubstantiate his temporary triumph over the deadly effects of his psychological complexes. The subconscious may also be revealed through allusions to dreams since Sigmund Freud emphasises their role in his *Interpretation of Dreams* and their importance for inner knowledge. Dreams are the royal road or "via regia to a knowledge of

the unconscious activities of the mind" (Freud 455). Unlike Graham Greene who suffuses his novels with narrations of dreams, Conrad provides only one such instance which occurs in Patusan and which ushers in Jim's love story.

Jim's slumbers were disturbed by a dream of heavens like brass resounding with a great voice, which called upon him to Awake! Awake! so loud that, notwithstanding his desperate determination to sleep on, he did wake up in reality... Coils of black thick smoke curved round the head of some apparition, some unearthly being, all in white, with a severe, drawn, anxious face. After a second or so he recognised the girl. (185)

Jewel, "unearthly" and "white", like an angel calling him from the heavens in his dream has woken him up to save his life and then share it in this idyllic place. Yet, his own perception of their encounter pertains to travel and his former sea life in his reference to stroll and drowning: "And me finding her here like this – as you may go out for a stroll and come suddenly upon somebody drowning in a lonely dark place" (190). Their romantic episode is the perfect illustration of Shakespeare's famous saying "journeys end in lovers' meeting" and falls in tune with Jim's "romantic" visions that substantiate in Patusan. Even his surrogate family, Doramin and his wife, are "like people in a book" (163) as they correspond to his internal image of ideal relatives, for he "had that faculty of beholding at a hint the face of his desire and the shape of his dream, without which the earth would know no lover and no adventurer" (110). Patusan is then a heterotopia, a geographical place which is at the same time the embodiment of Jim's dream and the projection of his subconscious desire.

According to Freud, travel is an escape from family, especially the father. This is particularly true of Jim who has escaped his father's parsonage but whose journeys take him into close contact with a pageant of spiritual fathers. Father figures abound in the

novel, starting with Marlow who is twenty years his senior and who feels compelled to provide him with jobs through his numerous relations. Another of these is the rice mill owner, "a cynical bachelor" whom Jim considers "more like a father" (119) and whom he reluctantly leaves when the Patna engineer unexpectedly turns up at the mill (118).

When his career at sea is ended, Jim refrains from returning home to face his father as he says to Marlow: "I could never explain. He wouldn't understand" (50). He evades every father figure who tries to help, from Marlow to Dejong and Stein, and runs away each time his secret guilt is vented. He literally turns his back on Marlow and averts looking at him after the latter secures him a position. Yet, in Patusan, where his inner truth comes to the surface, the father figure of Doramin is perceived differently through the psychoanalytic concept of sublimation. Despite his causing the death of his adoptive brother Wain Daris, Jim does not run away however urged by Jewel and his faithful servant. Having reached the destination of his metaphysical trip, there is nowhere else where he can go and so he takes his final leap into the after-life, shot dead by Doramin as surely as he if he has committed suicide himself.

Even the slightest movement in this travel novel can point to the pattern of self discovery by Jim of his secret nature. Travel is by essence to be pulled away from a homely or familiar place and take a leap forward into the unknown, to leave the comforts of mastered apprehension and jump into the open arms of an unexplored space which, though known to others, is a total enigma until its veil is rent and its depths probed into. In Jim's case, it is a "fatality that would cast the complexion of a flight upon all his acts, of impulsive unreflecting desertion – of a jump into the unknown" (144).

The "jump" or "leap" is a significant topos in *Lord Jim*. At the beginning, Jim fails to jump in the rescue boat and regrets the missed opportunity to prove his valour whereas his involuntary jump into the

safe boat of the Patna carries the double meaning of a fall, not only from the height of the ship into the boat but most importantly as a moral lapse and metaphysical descent evocative of Adam's original sin. It compels him to go through the ordeal of an expiatory trial which nevertheless falls short of releasing him from a feeling of guilt that will pursue him until Patusan. There, imprisoned in Rajah Alleng's compound, he takes a tremendous wilful leap above the stakes which sends him into a position of trust among the Bujis as Lord Jim. His decision to allow Gentleman Brown and his crew of pirates to leave Patusan freely against all odds is a metaphoric jump in a risky gamble which proves fatally ill-fated. Jim's last symbolic leap is also wilful when he proceeds to Doramin's court where he faces an expeditious trial and is shot dead by his spiritual father in retaliation for the death of his son.

In addition to psychogeography and travel, inner knowledge is achieved by means of heteroglossic strategy whereby the image of the subconsciousness is not only reflected from without but also made to echo from within in the form of various voices.

2. 4. 3. Heteroglossia

Nowhere better than in travel novels can heteroglossia be fully displayed with the presence of 'the other' in addition to the polyphonic reverberations that are given rise as the traveller is confronted with unfamiliar surroundings which are echoed within his consciousness. Jim is said to have "held silent, incoherent, and endless converse with himself, like a prisoner alone in his cell or like a wayfarer lost in a wilderness" (21). Inside conversation or mental discussion is at its best in a wayfaring or travelling situation, but incoherence is linked to the feeling of being lost.

At the inquest, when people "had been enslaved by the fascination of his voice" (18), Jim himself has an inverted perception of sounds around him. His own voice "was very loud, it rang startling

in his own ears, it was the only sound audible in the world" (18) whereas "the terribly distinct questions that extorted his answers seemed to shape themselves in anguish and pain within his breast, – came to him poignant and silent like the terrible questioning of one's conscience" (18). Instead of being audible as they come from without, the judges' inquiries seem to stem from within Jim's consciousness, spelling out the merger of his internal sphere with his external surroundings.

His inner journey runs in parallel with his talk. "While his utterance was deliberate, his mind positively flew round and round the serried circle of facts that had surged up all about him to cut him off from the rest of his kind" (20). His words provide an outlet for his thoughts to travel beyond the limits of his surroundings and give shape to the expression of his growing self-knowledge. However, towards the end of the novel, during his sort of second trial by the natives, when he has reached the end of his trip, no words are uttered to defend his case or confirm his guilt. "Doramin did not lift his head, and Jim stood silent before him for a time" (260). Doramin who stands for his judge only emits "gurgling, choking, inhuman sounds" (260) and stands up with the help of his attendants before shooting Jim in the chest with his pistol. "They say that the white man sent right and left at all those faces a proud and unflinching glance. Then with his hand over his lips he fell forward, dead" (260). His last gesture is symbolic of repressed speech for there is nothing more to express as he has reached the end of his journey and achieved self knowledge.

The subtle link of heteroglossia and travel is epitomized by Marlow when he describes Jim's speech: "his voice had startled me out of a dream of wandering through empty spaces whose immensity had harassed my soul and exhausted my body" (90). Their communication takes other forms than usual dialogue. It is a commingling of dream and reality always in relation with trips and

traversing of wide spaces even if they are only metaphoric ones. Their last meeting is a particular instance of such symbolic remoteness. "The shadow of the impending separation had already put an immense space between us, and when we spoke it was with an effort, as if to force our low voices across a vast and increasing distance" (207). The distance thus meant is not physical space but rather metaphoric separation as a result of lack of understanding of the other and preceding their drifting apart for ever. Between Marlow and Jim who do not reach mutual understanding due to their lack of travelling together, the physical sounds of voices heard are no tokens of genuine communication. Indeed, Marlow recognizes that "He was not speaking to me, he was only speaking before me, in a dispute with an invisible personality, an antagonistic and inseparable partner of his existence – another possessor of his soul" (59). Marlow is a privileged witness of Jim's inner heteroglossia though he cannot partake with him and share his self-revelation.

In *Lord Jim*, Conrad lays special emphasis on the potency of human speech and its powerful effect not only as a form of narrative and the vehicle of knowledge but even symbolically as a weapon. It is the narrator Marlow who is made to draw attention to such importance when he declares: "there is a weird power in a spoken word" (109). The effect of speech is likened to that of a bullet when it is aptly described in an image of motion and travel by Marlow himself: "a word carries far – very far – deals destruction through time as the bullets go flying through space" (109). Words can be said to be lethally potent and have a destructive potential like bullets. The pronouncement of the verdict has annihilated Jim as a seaman then his own word given to the Bujis as a guarantee to answer for Gentleman Brown and his men is what has killed him in the end, Doramin's bullet being merely the physical substantiation of Jim's pledge "I am responsible for every life in the land" (247).

As a sailor and traveller, Jim is endowed with the faculty of stereophony and is able to hold conversations with his self and hear distinctly the voice of his conscience at key moments of his life as illustrated by the searing situation of the Patna accident. His thoughts are given distinct shape as words uttered within himself as if by someone else.

The only distinct thought formed, vanishing, and re-forming in his brain, was: eight hundred people and seven boats; eight hundred people and seven boats. "Somebody was speaking aloud inside my head," he said a little wildly. "Eight hundred people and seven boats – and no time!" (55).

He can even be so attuned with another who happens to be his soul mate and lover Jewel that their voices merge in one as overheard by Marlow. "Their soft murmurs reached me, penetrating, tender, with a calm sad note in the stillness of the night, like a self-communion of one being carried on in two tones" (178).

Yet, despite Conrad's recourse to heteroglossic expressions of consciousness, his travel novel *Lord Jim* relies also on silence as the reverberation of the inner self in mute communion with the outer world, for as Marlow finds, "there are moments when our souls, as if freed from their dark envelope, glow with an exquisite sensibility that makes certain silences more lucid than speeches" (190). Such harrowing moments when the inner heart is laid bare are beyond the significance of words and overpower mere utterances as Jim qualifies his situation in the small boat after his jump when he says "There are no words for the sort of things I wanted to say" (78). After the trial in the hotel room, the situation is similarly one of mute exchange as Marlow renders it: "I said nothing; and he, out there with his back to the light, as if bound and gagged by all the invisible foes of man, made no stir and made no sound" (109). Jim's ultimate moment at the time of death is also a silent one for he expires with his hand on his mouth.

Conrad's particular handling of heteroglossia in the novel takes it beyond the device of multiple narrators and dialogues. It also involves inner multivoicedness and expressive silence which pierce the mist of Jim's consciousness and stages a mobile conversation between his mind and the observable world. Conrad surreptitiously unveils his pattern of self knowledge as reflected by discovery of the outer world when hinting that "the unsuspected qualities of his nature had brought him in such close touch with his surroundings" (170). Hence, the physical world around Jim evokes through symbolic imagery his inner journeys of self-exploration to the extent that his internal sphere merges with his external surroundings.

Carol Leon's view about "self-reflexive travel writings, in which the outer journey enmeshes with an inner excursion" (26) applies to travel novels like *Lord Jim* which demand a mode of "representation that is intrinsically mobile" (Leon 26). In *Lord Jim*, Conrad's shifting narrative pattern seems to be deliberately impeding any fixed meaning. Yet, the missing clues are symbolically replaced by the changing scenery itself and the process of self-examination and even psychoanalysis has to be accomplished not by merely bringing buried thoughts and images to the fore but by reaching out for geographical metaphors and topological symbols that reverberate Jim's inner state at each stage of his predicament. Travel, then, is a sort of interface, a connecting thread which melds the inner journey into the outer voyage.

2. 5. Conclusion

Maritime travel novels which constitute a large bulk of English travel fiction generally display sailors or passengers on the shifting space of a ship groping for various levels of knowledge as they float towards their destination which is not merely a place but rather a state of mind and psychological insight. Joseph Conrad's travel novel

Lord Jim is illustrative of the same pattern of self exploration and outer discovery albeit in oblique manner due to its third-person narrative mode. Inner and outer worlds collide and merge in a sort of psychogeography that allows introspection even as it provides deeper knowledge of the other.

The sea as a metaphor in homophony with see as a vision for knowledge constitutes the main trope for reflecting through symbolic language the hidden recesses of consciousness. On the other hand, human consciousness may be further revealed in travel circumstances other than sailing as Conrad himself acknowledges in "Henry James – An Appreciation" (1905) within his *Notes on Life and Letters* when he considers Henry James as "the historian of fine consciences" (22).

Conrad reverberates the "demand of the individual to the artist" when he asks of James: "'Take me out of myself!' meaning really, out of my perishable activity into the light of imperishable consciousness" (19). Henry James is hence considered as the artist of consciousness enlightenment and knowledge of the self in his travel novels such as *The Ambassadors*.

Chapter Three: Henry James' *The Ambassadors*

"... he now at all events sees; so that the business of my tale and the march of my action, not to say the precious moral of everything, is just my demonstration of this process of vision".

(Henry James, Preface to *The Ambassadors* 1-2).

Chapter Three: Henry James' <i>The Ambassadors</i>.....	112
3.1. Introduction.....	113
3.2. American Travel Novels.....	113
3. 2. 1. Beginnings.....	115
3. 2. 2. Major American Travel Novels.....	118
3.3. Henry James: Transatlantic Traveller and Novelist.....	123
3.4. Self-consciousness in <i>The Ambassadors</i>	130
3.4.1. Outer Awareness.....	134
3.4.2. Inner Perception.....	145
3.4.3. Polyphony.....	158
3. 5. Conclusion.....	162

3.1. Introduction

Anglo-American novelist Henry James is not only a transatlantic travel writer who can capture the spirit of a place. He is also the author of 'travel novels', in the sense that his novels invariably involve a trip. This chapter explores the Jamesian travel novel among its American counterparts and seeks to unveil the spiritual journey beneath the actual trip. It focuses on *The Ambassadors* to pinpoint the self-discovery that is entailed by exploration of other locations across the Atlantic.

3.2. American Travel Novels

The first form of American literature, ever since the discovery of this continent by European voyagers, is a literary record of travels. Explorers and settlers in the newly-found world did not fail to pen their descriptions of their surroundings and dwell on the musings and speculations that the outer landscapes evoked for them. Although their writings were not travel novels at first, but rather took the form of letters or histories, the element of imagination which is unmistakably found in their travel writings makes them very close to fiction.

Indeed, Captain John Smith's *General History of Virginia* which can be considered as a piece of American literature written in America about American places and people albeit by an Englishman is not that far from a novel in scope. Its accurate descriptions of the places travelled to by Smith are interspersed with fictional occurrences and novelistic intrigues. Despite its title as History, events such as Smith's over-inflated role in salvaging the colony as well as his tribulations with Indians and miraculous deliveries are at any rate surpassing belief. Written as an autobiographical travel account, *The General History of Virginia* encompasses sea voyage and land journeys and allows Captain John Smith not only to discover more about fellow

Englishmen as well as unknown Natives but also to peep at his own character and learn about himself in travel situations.

Early American literature was also characterized by spiritual and religious considerations especially that which was written by Pilgrims and Puritans who travelled to the New World to escape persecution or to seek a new heaven on earth. One such instance is William Bradford's *Of Plymouth Plantation* which details the sea odyssey of the chosen pilgrims as they crossed the ocean towards Virginia but had to settle in Massachusetts under the rule of the Mayflower Compact after landing on Cape Cod. It also unfolds their exploring trips around Plymouth and encounters with Indians, the "savage Barbarians" (95) of America. Even though Bradford was the author of this travel account, his use of third-person narrative to ensure historical detachment as an observer rather than mere participant not only recalls heterodiegetic novels but also evokes the narrative technique of reflectors that was to be used by Henry James to such success that it would become his hallmark. Bradford's journey narrative aptly fulfils the two-fold purpose of travel novels as contended in this thesis, that of combining outer knowledge and discovery of the other as fellow passengers or native inhabitants of New England with inner speculation and self-revelation. Its Puritan ethos will find its way in a large number of American travel novels including those of Henry James and its spiritual journey in the form of religious trip or pilgrimage as characteristic of the American travel novel is also an inherent ingredient of Graham Greene's novels explored in the following chapter.

The religious dimension of early American literature can be likewise traced in the captivity narratives that flourished in parallel with the growth of the American colonies and their extension into native territory. The most famous of such tales of abduction by Indians and removal from the bosom of their settlement to be forced to run away with their kidnappers is the *Narrative of the Captivity*

and Restoration of Mrs. Mary Rowlandson by herself. Rowlandson's solace in her manifold troubles is her faith and though she learns to know her captors and grows more lenient in their descriptions, she simultaneously discovers unsuspected aspects of her own nature and gradually reaches self-knowledge.

The earliest American travel novel is one such instance of captivity narrative but in fictional terms. Royall Tyler's *The Algerine Captive Or The Life and Adventures of Doctor Updike Underhill: Six Years a Prisoner Among the Algerines* (1797) is reminiscent of the first part of Defoe's *Robinson Crusoe* though it follows the American doctor across the backwoods to the South and tells of his capture by North African pirates and enslavement in Algiers. Along his journeys, Underhill not only learns about his fellow countrymen but also discovers the reality of the Islamic world seen rather favourably in a rare instance of literary accuracy and authenticity by an American author. The doctor unveils hitherto imperceptible sides of his personality concurrently with his peregrinations through his country and beyond the Atlantic Ocean.

The Algerine Captive ushers a prominent characteristic of American travel novels which are not confined to journeys through the United States but encompass transatlantic voyages as well. In addition, escape is considered as an essential feature of American novels as surmised by Sam Blufarb in *The Escape motif in the American Novel*. It would be more appropriate to state that it is travel which is inherent to most of these novels, including escape which is a form of trip. Outward voyages with their corollary inner journeys have shaped American travels novels from the beginning and continue to characterize them in contemporary times.

3. 2. 1. Beginnings

Charles Brockden Brown is thought to be the first novelist of the nascent American nation and the first American to live by his pen

(Baym 177), constantly emphasizing the characteristic features of the New World as distinct from Europe. Even the Gothic overtones of his novels are discernibly American and their setting is the frontier, that quintessentially American blurred line between wilderness and civilization tramped by wild animals and wild men.

Trips of all sorts, across the wilderness as well as transatlantic ones, characterize his travel novels such as *Edgar Huntly: Memoirs of a Sleep-Walker* (1799) which notably features "A nocturnal journey in districts so romantic and wild as these" rather than "noontday rambles" (Brown 6). Sleepwalking, which is itself a kind of trip, plagues two of the novel's characters and its narrator and protagonist Huntley begins his recollections with his assertion of the knowledge gained from his journeys when he exclaims at the outset: "What light has burst upon my ignorance of myself and of mankind! How sudden and enormous the transition from uncertainty to knowledge!" (Brown 4). The wild scenes of Edgar Huntly's excursions with their precipitous cliffs, deep glens, impenetrable thickets and dark caves reflect incursions into the mystery and savagery of the minds of those who roam them. Thus, from their inception, American travel novels epitomize the correspondence of inner journeys to outward voyages contended in this thesis.

Travel writer Washington Irving is considered as the father of American literature and the first "literary ambassador that the New World of letters sent to the Old" (Thackeray 339). As the first American author to win fame in Europe, his works traverse America as well as the European continent. Having widely travelled throughout the American prairies after roaming the Hudson valley, he has also journeyed across Britain, France, Spain and Germany where he composed his *Tales of a Traveller* (1824) under his pseudonym of Geoffrey Crayon, subverting even these travel accounts into fiction. Better known for his romantic short stories like "Rip Van Winkle" and "The Legend of Sleepy Hollow", Irving wrote accounts of his travels to

the Far West and the Rocky Mountains as *A Tour of the Prairies* and *Astoria* (1835). He also turned the expedition of a French-born American officer across the continent as far as Yosemite in California into a romanticised travel novel despite his relying on Bonneville's own manuscript.

The Adventures of Captain Bonneville (1868) narrates the journeys of trappers and fur traders who not only mingled with natives such as the NezPerces and married their squaws, learning more about each other and the original inhabitants of these mountains and plains, but also prompted self-questioning and inner pondering from their surrounding breath-taking scenery. Irving is more renowned for his biographies and short tales while his fellow countryman and western-frontier traveller James F. Cooper is more of a travel novelist.

Indeed, Cooper is celebrated as the first full-fledged American novelist who is best famed for his *Leatherstocking Tales* of the American wilderness featuring the mythical traveller figure Natty Bumppo. Known successively as Leather-Stocking, Pathfinder and Deerslayer in these novels, he appears as Hawkeye in the *Last of the Mohicans* (1826), hinting at his penetrating vision and consequent piercing of human nature.

Bumppo roams the northern frontier in the company of his adoptive father Chingachgook and brother Uncas in a remarkable communion with nature. He acts as the scout and guide of the group of British travellers who have been attacked by Hurons allied with the French. The various journeys that this travel novel unfolds alternating chase and escape are as many occasions for mutual knowledge by whites and Indians alike as well as for self-discovery until the novel ends with the death of Uncas and Cora and their last metaphoric trip together.

The dyadic feature of outward journeys and inward explorations has not ceased to characterize American travel novels

throughout the centuries, especially by Henry James' contemporaries like Mark Twain, Stephen Crane and Edith Wharton.

3. 2. 2. Major American Travel Novels

The "Great American Novel" is "a recognizable genre", according to Kasia Boddy, for its "search for knowledge – knowledge of the world, or self-knowledge – the enlightenment novel" (Boddy 7). Such characteristics are precisely those of the travel novel postulated in this thesis, whereby the major American novels focusing on knowledge and enlightenment are in fact travel novels written by the great names of American fiction.

Indeed, Mark Twain's travel novel *The Adventures of Huckleberry Finn* (1885) is considered as the genesis of all subsequent American literature, not only by modernist poet T. S. Eliot who called it a "masterpiece" (vii) but especially by fellow travel writer and novelist Ernest Hemingway who attests in "The Green Hills of Africa" (1934) that "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*... There was nothing before. There has been nothing as good since" (quoted in the Introduction to *The Adventures of Huckleberry Finn* ii). 'Mark Twain', which means "write two fathoms", is a boating term connected with river journeys and used by Samuel Langhorne Clemens as a penname. Thus, Twain is a widely-travelled frontier Southerner whose life is a long journey that started as itinerant printer to become steamboat pilot on the Mississippi river and roam the whole States in all directions to prospect for timber and gold and as a journalist before embarking for Europe and the Holy Lands. These trips eventually found their way into his writings not only as travel books such as *Life on the Mississippi* (1883), *Roughing It* (1872) and *The Innocents Abroad* (1869) but mainly in the form of travel novels, including time travel as in *A Connecticut Yankee in King Arthur's Court* (1889).

In *The Adventures of Huckleberry Finn*, the teenaged main character Huck narrates his own trip down the Mississippi river which takes him in company with the runaway slave Jim into the lives of a variety of fellow countrymen and women widely different in colour, origin and behaviour. Huck is hence able to combine better knowledge of the other with profound self-discovery, especially pertaining to issues of slavery and race relations, in a style of wry humour so characteristic of Twain's works.

Stephen Crane is not as widely-travelled an author as Twain but his short story "The Open Boat" (1897), which contains several references to Algeria, is based on his own experience of ship wreckage and survival on a small dingy with three other passengers not unlike Lord Jim's ordeal at the beginning of Conrad's novel. However, Crane's *magnum opus* on the American Civil War is a travel novel, *The Red badge of Courage* (1895), which traces the journeys of Union private Henry Fleming from his cosy home across the battlefields of the South. At the first encounter with the enemy, while some of his fellow Northern soldiers flee, Fleming deserts his regiment and escapes into the woods, running from the wounded until he is injured by his own camp. His wound, a fake "badge of courage", allows him to join the fight again and act heroically, not only discovering the nature of other soldiers but more importantly peeping closely at his own. Such deep understanding is not merely allowed by fighting but by travelling as every movement forward or retreating with its corresponding scenery provides significant insight into human nature.

Like her close friend Henry James, Edith Wharton spent most of her life away from her native New England mostly in Italy, France and England though she also travelled to Morocco, setting down her experiences in travel books. Her novel *The Age of Innocence* (1920), which made her the first American woman to win the Pulitzer prize for fiction, is a travel novel in the sense that, even though they are not

actually described, trips are nonetheless of paramount importance in this novel of New York manners.

The scandalous return of Countess Ellen Olenska from Poland disrupts the quiet ordered life of Newland Archer about to wed his ideal match May Welland and their trip to New Port precipitates his discoveries both about the members of his circle of acquaintances and about himself when he falls in love with the licentious countess. His eventual marriage and fatherhood only put a physical halt to his pursuit while he continues to yearn after her. Yet, the last trip to Paris to meet her with his orphaned son is the culmination of his self knowledge as he sends up his son but himself refrains, remaining under her balcony "as if the end of their pilgrimage had been attained" (Wharton 234) in a scene of characteristically Jamesian touch. Henry James' influence may further be sensed in Wharton's choice of Archer as her protagonist's name, recalling Isabel Archer, the heroine of James' *A Portrait of a Lady*.

Moreover, the great American travel novels of the twentieth century are the works of expatriate authors labelled as "the Lost Generation" by Gertrude Stein including Ernest Hemingway, F. Scott Fitzgerald, William Faulkner and John Steinbeck. Hemingway's travel novel *The Sun Also Rises* (1926), which begins with Stein's phrase "You are a lost generation" as an epigraph, follows the American and British expatriates and war veterans from Paris across France and Spain, stopping to attend bull-fights at Pamplona, and ending on a taxi ride in Madrid. Along these trips, the narrator Jake Barnes offers glimpses at the disrupted human relations in the aftermath of the First World War and at his personal quest for integrity.

Although Fitzgerald's *The Great Gatsby* (1925) is not set in Europe like his travel novel *Tender is the Night*, it nevertheless relies on car rides across its twin settings of East egg and West Egg and may therefore be considered as a travel novel. Its protagonist Jay Gatsby has enigmatically returned from faraway journeys that may

account for his dazzling fortune. Yet, it is especially during their short car trip together that the four main characters really know each other's nature and narrator Nick Carraway is able to explore profoundly his and his friend's personalities and their varying visions of the "American dream" during the Roaring Twenties.

The great travel novel of Nobel Prize laureate William Faulkner *As I Lay Dying* (1930), narrated by no less than fifteen characters, describes an epic journey to transport the coffin of Addie Bundren across the Mississippi roads and bridges to her hometown for burial. Its title is quoted from Homer's *Odyssey* and its stream of consciousness technique allows multiple instances of mutual enlightenment and self-discovery.

In his travel book *Travels with Charley, In Search Of America* published in 1960, John Steinbeck spells out the urgency for travel if one is to write at all and finds "after years of struggle that we do not take a trip; a trip takes us" (3). He names his car "Rocinante, which you will remember was the name of Don Quixote's horse" (6). His short story "Flight" (1938) as suggested by its title is more conspicuously about travels than his novels. Young Pepé Torres goes to town for the first time on a "manly" errand and kills a white American who has insulted him. He has then to run away to the mountains alone. It is during this "flight", a lonely and arduous trip to the summit, hunted by unknown, dark figures, that Pepé acquires knowledge of manhood and realizes that such knowledge is an awareness of the hostile forces inexorably leading to his destruction. Steinbeck's characters acquire hard-earned understanding and self-knowledge in his travel novels, especially in his masterpiece *The Grapes of Wrath* (1939) in which the Joads are migrant labourers travelling to California. Modelled on Homer's *Odyssey*, their encounters with a variety of human attitudes force them to look inwardly and discover a new philosophy.

On the other hand, African American literature is teeming with travel as Langston Hughes' poem "I Wonder as I Wander" suggests, "taking travel as model for self-reinvention" (Redding 2). Toni Morrison's *Song of Solomon* (1977) perhaps best embodies the postulate that outward travel is an outlet for knowledge of the other and a glimpse into inner nature. The journey of Milkman, Macon Dead Jr., contrary to habitual African American odyssey from South to North seeking freedom and betterment, takes him from North Carolina to the deep South. As he travels to learn about his origins and discover who his grandfather was as well as know his real name instead of the "Dead" one he is afflicted with, Macon most importantly acquires knowledge about himself and peers deeply into his consciousness. Images of awakened spirituality and even supernatural elements are evoked, notably through the "flying" legend which is associated with his ancestors. At first a physical quest and greed for the gold treasure of his forefather, it soon transforms into a pilgrimage into his original garden and exploration of his own soul as metaphysical journeys are inherent in American travel novels. Its enigmatic ending combines knowledge with travel through Milkman's last thought before leaping, "For now he knew what Shalimar knew: If you surrendered to the air, you could ride it" (Morrison 545).

More recently, American travel novels experiment with narrative patterns that are evocative of movement and displacement. Though Paul Auster's novels are mostly set in New York, the "City of Glass" as it is described in the first novel of his *New York Trilogy*, travel in its different forms and various dimensions is inherent in his fiction and New York itself is a window through which the characters gaze at themselves and at others as they cross it in all directions and experience metaphysical transportation through time and literature. His travel novel *Moon Palace* (1989) instances such pattern through the narrator Marco Stanley Fogg who is named after three famous

travellers, two made real-life journeys to Asia and Africa while Phileas Fogg travelled *Around the World in Eighty Days* in Jules Verne's travel novel. Beginning "in the summer the men first walked on the moon" (Auster 1), the novel is narrated by Fogg, an orphan in search of his past who journeys from Manhattan to California across the Utah desert and believes not unlike Milkman Dead that one of his ancestors "had once actually been able to fly" (3). His physical trips and figment adventures unveil profound spiritual knowledge, "a dramatic crumbling of inner walls" (94), as well as reaching out for other people and further understanding.

Indeed, American characters do not travel alone and their outer journeys to fulfil inner discovery are made in company with other travellers. In Lynne Tillman's 1992 travel novel *Motion Sickness*, an unnamed American woman is roaming the world and collecting postcards which she is not sure to send perhaps because their recipients are never very far. Her English, New Zealander, French, Turkish and Yugoslavian acquaintances in the different parts of the world that she crosses and interrogates help her know more about them and ultimately about herself for the nausea or travel sickness she feels is not physical as much as it is spiritual. The novel begins and ends in Paris while she is reading Henry James' novel *The Portrait of a Lady* and the last chapter shows her reading Graham Greene's Vietnam novel *The Quiet American*.

Greene and more especially Henry James seem to be significantly recurring names in connection with literary travels and any study of travel novels is bound to give them due consideration.

3.3. Henry James: Transatlantic Traveller and Novelist

Like one of his characters, Henry James was a "Passionate Pilgrim"; an inveterate traveller turned novelist whose trips, both real and fictional, are endowed with a spiritual and metaphysical quality.

Known as "the Master" even in his lifetime (Gorra xix), James continues to elicit mixed reactions a century after his death. In his Introduction to *Henry James: A Collection of Critical Essays*, Leon Edel compares him to a "sphinx, over whom has been flung a prodigious coat of motley" (1) and lists contradictory assessments about him, not the least of which is that "he has been a characteristic American intellectual; but he 'turned his back' on America" (Edel 1).

Henry James is not simply an American author, he represents two continents, American and European, both of which he roamed indefatigably and featured extensively in both his travel books and novels. His transatlantic voyages have begun very early, even as a baby as he states in the Preface to "A Passionate Pilgrim", for he "had been hurried off to London and to Paris immediately after [his] birth" (xviii). A few months before his death, in 1915, he took British citizenship after having opted for England as his home for many decades. His double belonging can even be read on his gravestone which states: "Novelist, Citizen of Two Countries, Interpreter of His Generation On Both Sides Of The Sea" (quoted by Hacker 118).

In his own words, he belonged to "the great Americano-European legend" (Preface to *What Maisie Knew* xvii). With one foot in each continent, James' dual nature may account for his complex writings which are sometimes taxed with obscurity. Another expatriate, T. S. Eliot, elucidates "the Master's" difficulty when he writes that

Henry James is an author who is difficult for English readers, because he is an American; and who is difficult for Americans because he is a European; and I do not know whether he is possible to other readers at all ("A Prediction" 55).

James was not only a precocious traveller, he began writing very early, commingling transatlantic travel with novelistic achievement. He employs a travel image to qualify his career when

looking back on it in old age for he calls his writing achievements "the wondrous adventure" (quoted by Zabel 2).

Knowing that his future does not lie in law studies, Henry James has embarked on a writing career which combines transatlantic travel books with novels and shorter fiction for his literary production shows how he skilfully alternates between the genres. His travel books such as *Transatlantic Sketches* (1875), *A Little Tour in France* (1884), *English Hours* (1905), *The American Scene* (1907) and *Italian Hours* (1909) record his insightful observation of places on both sides of the Atlantic which also provide the settings of his novels of the same periods. Indeed, his fellow American critic and novelist William Dean Howells identifies him as "such a keen observer" (Howells 7) while Graham Greene has later recognized "the private vision" (22) behind the international scene. The process of observation or vision which is largely involved in travellers' accounts and descriptions of outward scenery is given an additional dimension by James when he suffuses those records with analysis and inner speculations.

Clues to this strategy which is to be reproduced in his novels are provided in *The American Scene*, his travel sketches of his native country, upon returning to it after twenty-five years of physical separation but with its spiritual presence stronger than ever in his works. He defines his advantage of an acute vision as "the freshness of eye, outward and inward" (v) by broadening his perspective and being at once the "initiated native" (v) and "the inquiring stranger" (v). Though opening *The American Scene* as expectedly as its first-person narrator, James soon uses the third-person narrative voices of "the brooding visitor" (118), "the cold-blooded critic" (11), "the spectator" (114), "the palpitating pilgrim" (366), "the ancient contemplative person" (13, 35, 55) and, most often, "the restless analyst" (7, 11, 24, 25, 29 *passim*). Thus, his double position both inside as an American-born and outside as a returning expatriate

which informs this travel book can also qualify his travel novels. That the spectator is doubled by the analyst hints at the dual focus invariably found in all the forms of his writings whereby outward images are prone to inner speculation and inward knowledge.

Another travel book, *English Hours*, unveils Henry James' process of using the outer aspect of scenery to reflect inner images of consciousness as instanced in his metaphor of the "highly informed consciousness of the pictorial value of the city" (68). It substantiates what Colin Meissner labels "the well-wrought Jamesian technique of understanding through travel" (Meissner 100) which can be found to overlap into his travel novels as well. Speaking of his travel books, Eleftheria Arapoglou refers to the "kinetic, constantly shifting, travel impressions" which "grants the text a dynamic, kaleidoscopic outlook" (231). Such pattern is likewise to be found in his travel novels where the changing scenery is paralleled by the character's progress in understanding.

The way of learning about the outside world and understanding others is closely intertwined with the perception of the self. This is all the more veracious in travel situations where consciousness is confronted with movement and discovery which therefore entail self-discovery. Indeed, James strongly links knowledge to travel as he states in the Preface to "A Passionate Pilgrim" when he refers to his precocious travels and immersion into European environment at a very early age as "too prompt a mouthful –recklessly administered to one's helplessness by responsible hands – of the fruit of the tree of knowledge" (xviii).

Henry James later hints at the pattern of knowledge acquired through travel in one of his short stories tellingly titled "The Tree of Knowledge" (1900) in which the main character Peter who knows of his conceited friend's lack of artistic genius wishes to protect the latter's son from going to Paris and gain insight not only of his own artistic capacities but at the same time of his father's, the Master's,

failure. The Paris trip is not merely one of study of art but rather a key to self knowledge and discovery of the other as well as of his own father's real nature. It is also the occasion for revealing indirectly the mother's insightful knowledge which she had kept to herself all along to spare her husband and which has a devastating effect on Peter who has only withheld his awareness to spare her. Henry James thus frequently uses travels – particularly to Paris as found as well in *The Ambassadors* – as occasions for disclosing most effectively knowledge of the other as well as self-consciousness.

As previously demonstrated for Joseph Conrad, James' titles are often indications not only of his concerns but more revealingly about his way of conveying them when they are not simply referring to their main characters. His transatlantic stance might be inferred from titles of short tales like "A Passionate Pilgrim", "An International Episode", "Four Meetings", "The Visits", "Europe", "Travelling Companions" or "Two Countries" and novels such as *The Europeans*, *The Bostonians*, or *The Ambassadors*. His strategy for reaching knowledge and revealing consciousness within travel situations are hinted at in such titles as "A Landscape Painter", "The Point of View", "The Private Life" as well as "The Reverberator" and even "The Third Person", in addition to "The Tree of Knowledge" mentioned previously. Painting landscape is in effect a reflection of inner psychogeography while the point of view is a combination of spatial vista and mental view. The reflector thus points to the projection of mental images upon outward scenery and the third person which is an instance of narrative terminology suggests James' favoured diegesis technique and accounts for its selection in this thesis to generalize the pattern of outward voyages paralleled by inner journeys that is found in autobiographical travel accounts to heterodiegetic novels.

Besides what is left to be indirectly inferred from his works, Henry James supplies significant clues in his Prefaces as well as his

critical essays. The subject of his fiction is human consciousness as he repeatedly states in his prefaces and critical appraisals, notably in "The Future of the Novel" (1899) where he claims:

The novel is of all pictures the most comprehensive and the most elastic. It will stretch anywhere - it will take in absolutely anything. All it needs is a subject and a painter. But for its subject, magnificently, it has the whole human consciousness (33).

Moreover, he hints to the close link between travel and inner life when he describes "the movement of consciousness" in the Preface to *Roderick Hudson*. He thus explicitly shows consciousness in a state of motion in parallel with the outward movement of the body in travel situations.

The sheer amount of criticism mentioning "consciousness" as purporting to James' writings is evidence of the importance of the inward, psychological dimension of his works. It is therefore all the more rewarding to explore this dimension in relation to travel which is another key notion in any consideration of his achievements. In the words of Joseph Conrad, he was "the historian of fine consciences" while *In Henry James and the Language of Experience*, Colin Meissner considers that "experience in James is an affair of consciousness" (Meissner 1). Several meanings of consciousness may be inferred from his writings, even unfamiliar ones as subsumed by Sharon Cameron in *Thinking in Henry James* where she states that "consciousness, which connotes awareness (as it would have for William James and Freud), is sometimes defined in opposition to knowledge, or to unconsciousness, or to what James abstractly calls relations" (Cameron 36).

The image of consciousness as 'a reflection' of the outside world is also recurrent in his prefaces as is the novelistic concept of 'reflector' or 'reverberator' which informs his narrative pattern as the filtering or vision of the events through the consciousness of the

protagonist. Hence the importance of seeing to acquire knowledge and impress it upon consciousness which is to be more fully analyzed in *The Ambassadors*. James introduces second-order observation, observing the act of observing, as the dual nature of being within and without, experiencing and perceiving the process of experience, especially in travel situations.

Henry James' reflectors allow him to avoid the first-person narrative that he deems "the darkest abyss of romance" (Preface to *The Ambassadors* 9). For him, "the first person, in the long piece, is a form of looseness" which is "never much [his] affair" (ibid 9). Such attitude makes his novels all the more convenient to explore as travel works without running the risk of encountering autodiegesis which is inherent to travel books.

His technique of holding an outward mirror to the inner consciousness is quite explicitly extolled in many of his Prefaces. In that of *The Golden Bowl*, he points to the Prince as "Having a consciousness highly susceptible of registration, he thus makes us see the things that may most interest us reflected in it as in the clean glass held up" (iv) while in the Preface to *The Princess Casamassima*, he mentions "placing advantageously, placing right in the middle of the light, the most polished of possible mirrors of the subject" (xv). In the same Preface, where he speaks of his characters as "intense perceivers, all, of their respective predicaments" (xvi italics James'), he singles out Strether, the hero of *The Ambassadors*, as "he, a mirror verily of miraculous silver and quite pre-eminent" (xvi).

Confluent with Joseph Conrad who deems it his task "to make you see", Henry James discloses in the Preface to *The Ambassadors* that Strether "now at all events sees; so that the business of my tale and the march of my action, not to say the precious moral of everything, is just my demonstration of this process of vision" (1-2). Like Conrad, James bestows paramount importance upon seeing and perception which can be construed as knowledge and which are the

common staple of all travel literature. Inferences about the process of outward knowledge that underruns inner self-consciousness are to be drawn from *The Ambassadors*, one of the most transatlantic of his travel novels.

3.4. Self-consciousness in *The Ambassadors*

Henry James' *The Ambassadors* which appeared both in book form and as instalments in *The North American Review* in 1903 is the most well-known of his late novels that has attracted tremendous critical attention. It is the novel that Dorothea Krook in her *Critical Study* calls "a masterpiece second to none in the history of the modern novel" (2) and considers as James' "landmark in the first instance because it is a perfect, consummately executed work of art" (128). A view that is shared by James himself when he estimates "this as, frankly, quite the best, 'all round', of all [his] productions" (Preface to *The Ambassadors* 2).

Joseph Conrad expresses not only his admiration but even his gratitude to "the master" in his *Notes on Life and Letters* where he refers to him as "the author of the *Ambassadors*" (18). He is rightly pointing to the paramount place of this novel among the works of James as a rare achievement.

As it was the case for Conrad's *Lord Jim*, which Elsa Nettles views as "Conrad's most Jamesian novel" (quoted by Eiland 361), there has been disagreement concerning the narrative sequence of this travel novel and even a whole polemic on a possible inversion of the order of chapters disclosed notably by Richard Hathaway in "The "Reversed Chapters" in *The Ambassadors*". F. R. Leavis is one of the rare to dismiss it in favour of *The Portrait of a Lady* in his *Great Tradition* where he considers it as "not only *not* one of his great books, but to be a bad one" (147). *The Ambassadors* has given rise to a plethora of critical readings and approaches ranging from phenomenology, to pragmatism, from Formalism and Derridean

semiology to literary impressionism and also to psychology and philosophy especially on account of the pursuits of his brother William James. Even its opening paragraph has been the object of particular attention, as instanced by Ian Watt's essay where he also points to the idiosyncrasy of James' prose which eludes translation. *The Ambassadors* with its peculiar style of multiple meaning is, in James' words, "locked fast in the golden cage of the *intraduisible*" (quoted by Watt 271).

As may be inferred from its very title, *The Ambassadors* is ridden with journeys⁷ for an ambassador is by definition someone who travels to another country to be the plenipotentiary representative of his own. A plurality of ambassadors entails several trips but even the first and main envoy in this travel novel has made several voyages of various lengths and with varying degrees of resulted knowledge. The novel's main subject as avowed by James himself in the preface is Lewis Lambert Strether's "errand" (6) which though referring to a short trip undertaken for another person, may also be construed as Strether's erring or being mistaken before his final discoveries and is a direct hint at the viatic aspect of the novel in combination with knowledge.

Travel is an inherent aspect of the American spirit as sustained by W. D. Howells in *Heroines of Fiction*. "We like to travel, to journey and sojourn in far countries, and amidst the outer strangeness to get more intimately at our inner selves. If we are novelists, we like to take our characters abroad" (Howells 2:268). Alongside travel is found "the American passion for 'speculation'" (6) as Dorothea Krook calls it in *The Ordeal of Consciousness*, so that these two elements as used by Henry James in *The Ambassadors* constitute the framework within which Strether is to evolve.

Travel in *The Ambassadors* has already been the object of critical examination as a manifestation of Henry James' famous

⁷ For a synopsis of the novel, see Appendix B page 247.

"international theme" of the innocent traditionless American confronting the intricacies of European experience and sophistication and as a form of capitalist tourism and leisure as opposed to the Puritan ethos of work, notably pointed by Patricia Mckee in "Travel in the Ambassadors". James Moseley considers in "Conversion through Vision: Puritanism and Transcendentalism in *The Ambassadors*" that "The essential story of the novel concerns the internal movement of Strether's soul and the inward transformation of the hero's perceptions and values", focusing on the spiritual dimension of the novel. Similarly, Percy Lubbock vehemently insists in *The Craft of Fiction* that "*The Ambassadors* is without doubt a book that deals with an entirely non-dramatic subject; it is the picture of an *état d'âme*" (167). But the analysis of travel as a key to profound knowledge of the other and oneself by studying the psychogeography generated by trips and movement as well as the heterotopias created in *The Ambassadors* as has already been done with regard to Conrad's *Lord Jim* is an original attempt in this thesis.

The knowledge that is reached through outward voyages is strongly related by James himself to the empirical senses of sight – and even to a lesser degree and somewhat surprisingly, of smell. Indeed, as he sustains in "The Art of Fiction" that "the province of art is all life, all feeling, all observation, all vision" (9/12), he considers this novel in particular as "a process of vision" (Preface 2). The process of seeing invariably involves a projection of what is seen, especially explicated in the Preface to *The Ambassadors* as "to project upon that wide field of the artist's vision" (3). His use of images of "projection" on a "place like the white sheet suspended for the figure of a child's magic lantern", "a more moveable shadow" which he connects with "this business of looking for the unseen and the occult, in a scheme half-grasped, by the light or, so to speak, by the clinging scent, of the gage already in hand" (Preface 3) suggests his process of perception based on visual and even olfactory images acquired

from the outside world and reflected into consciousness to substantiate experience. Strether himself sums it up as: "I saw, in fine; and—I don't know what to call it—I sniffed" (66). It also hints at the reverse process of projecting "the unseen and the occult", which are subconscious images, unto the surrounding scenery which becomes a psychogeography or a map of the inner self.

James further details his pattern in the preface:

But Strether's sense of these things, and Strether's only, should avail me for showing them; I should know them but through his more or less groping knowledge of them, since his very gropings would figure among his most interesting motions (7-8).

The "groping knowledge" which is considered here in terms of "motions" constitutes the basis of James' technique in this travel novel, whereby Strether's gradual and hard-earned knowledge is acquired specifically and interestingly during his trips. Starting in the Preface and all through the novel, Henry James uses "know" and "knowledge" no fewer than 501 times in the 332 pages of *The Ambassadors* and thus in a higher proportion even than in *What Maisie Knew* where knowledge is at the very heart of the novel as inferred from its title but where it appears only 304 times in 470 pages.

Knowing and its corollary seeing are of paramount importance in all of James' works and must be reached at all costs as epitomized by the narrator of "The Beast in the Jungle" when he worries: "What if she should have to die before knowing, before seeing – ?" (James 315). With Henry James, knowledge takes a vast array of shades and levels and outer awareness which leads to more self-discovery occurs in various ways as also underscored by Merle Williams when he claims in *Henry James and the Philosophical Novel* that "there is discovery as much through rediscovering the familiar as through fresh initiations" (Williams 49).

As a traveller who has crossed the Atlantic and has just landed in Liverpool, Strether is presented right at the outset in the second paragraph of the novel as endowed with "the oddity of a double consciousness" (14), which is composed of outer awareness and inner perception, allowing him at once to discover another world and to fathom the reality of his own nature.

3.4.1. Outer Awareness

The opening sentences of the novel encompass several of the protagonist's trips – Strether's implied transatlantic crossing, his recent departure from Liverpool dock, his arrival at Chester and his future journey to London – thus condensing the travel aspect of the novel from its outset and simultaneously revealing the pattern used by James whereby the processes of Strether's thoughts and understanding parallel his movements as he proceeds from one place to another.

The Ambassadors begins with "Strether's first question" (13)⁸ and raises a significant amount of inquiries and self-questioning which are addressed as part of his journeys in Europe, as in "It took as it hadn't done yet the form of a question" (55), "Their human questions became many before they had done" (167), "It's a question of an immediate rupture and an immediate return" (87), "the most difficult of the questions" (94) and "the question of Jeanne de Vionnet's shy secret" (143) to list but a few. Strether's "mission of separating him [Chad Newsome] from the wicked woman" is not mentioned until after 39 pages since it is to take place in Paris, the second country of his visit to the European continent. Meanwhile, he is to enjoy a relative liberty, experiencing "such a consciousness of personal freedom as he hadn't known for years" (14) and to avail

⁸ In the 1909 New York edition of *The Ambassadors* which is considered as the authoritative text, pagination begins with the Preface so that the novel starts on page 13.

himself of the opportunity to contemplate his surroundings and enlarge his knowledge before tackling his delicate and much-dreaded assignment. He prefers at first to avoid his fellow countryman Waymarsh whom he is supposed to join at Chester to continue his European journey in his company so as not to drown his first " 'note' of Europe" (14) in the ocean of his New England background.

Though he has been mandated by Mrs Newsome for a particular task on her behalf, he travels with an open mind and welcomes every opportunity to learn, especially if it might help in his endeavour, unlike his fellow traveller Waymarsh who is at leisure to tour without any duty on his hands but who moves physically while remaining mentally static. Initially presented as "poor Waymarsh was to sit through the ordeal of Europe" (25), his trip is described as constraining and his sitting position does not reflect movement beyond that of a rider in a coach or train which drives him while he is motionless. Waymarsh thus fails to benefit from journeys and feels displaced out of his narrow American environment as he complains "I don't seem to feel anywhere in tune" (27). His very name of a way through a marsh hints at wading and difficult progression and suggests that the learning inherent to trips is lost on him as he is unable to develop despite his travels and encounters, remaining exactly the same at the close of the novel. Though he is twice called "the pilgrim from Milrose" (173 and 191), his "sacred rage" (36) is nothing but frantic purchase of expansive souvenirs, epitomizing the materialistic aspect of travel rather than its spiritual one that pilgrimage would suggest.

On the other hand, Strether's second travelling companion in this travel novel is Miss Maria Gostrey who has crossed the Atlantic on the same ship but who only formally makes his acquaintance at Liverpool when she overhears him enquire after his friend Waymarsh. Their relation is an epitome of the postulate that travel fosters deep knowledge even between total strangers. Their immediate

understanding "as if a good deal of talk had already passed" (15) when they have spoken for few minutes and their closeness – even physical resemblance – for "they might have been brother and sister" (17) can only stem from their common journeying while Strether and Waymarsh who have known each other for years in their hometown have nothing in common.

As "a sort of superior 'courier-maid'" (21) working as a touristic guide for Americans, she is an arch-traveller who is therefore endowed with superior knowledge and Strether "really had a sort of sense of what she knew. He had quite the sense that she knew things he didn't ... She knew even intimate things about him that he hadn't yet told her and perhaps never would" (17). As she prepares to "lead him forth into the world" (21) as a friendly guide who has more experience at thirty than 55-year-old Strether, she boasts both her outward knowledge and deep insight as a practised traveller when she claims: "but I verily believe that, such as you see me, there's nothing I don't know. I know all the shops and the prices – but I know worse things still. I bear on my back the huge load of our national consciousness" (21). Once in London, she continues to monitor Strether's trips and arrange his visit to the English capital, foreseeing his desires and answering his wishes before his expressing them as when she takes him to watch a play at the theatre

to which he had found himself transported, without his own hand raised, on the mere expression of a conscientious wonder. She knew her theatre, she knew her play, as she had triumphantly known, three days running, everything else (36).

That he is "transported", besides expressing movement and travel, entails emotional rapture and spiritual enlightenment when it is associated to "conscientious wonder" and mental ecstasy. Waymarsh, who does not accompany them having already seen "two plays and a circus" (36), is excluded from this and other occasions for

knowledge though he is their fellow traveller but only physically journeying without spiritual gain.

Miss Gostrey's knowledge and understanding is invariably expressed in terms of "seeing", vision being a trope for outer perception while travelling as well as for inner awareness as instanced in the following exchange:

"You see more in it," he presently returned,
"than I."
"Of course I see you in it."
"Well then you see more in 'me'!"
"Than you see in yourself? Very likely (48-49).

As the novel begins, Strether shows his ignorance concerning his own circle of close friends like Waymarsh and Mrs Newsome even though he has frequented them for years in his hometown. He confesses to Waymarsh: "I guess I don't know anything!" (66). He would only know them really as a result of his trip to Europe at the same time as he is to gain more self-awareness for he has journeyed to this continent "exactly to see for [him]self" (68).

Indeed, it is through his privileged travel companion Miss Gostrey that Strether is able to discover more about Mrs Newsome in his mind's eye than when he was with her in Woollett as he tells Maria: "how intensely you make me see her!" (45). Such intense perception has occurred on various occasions during their European voyage, one of which for instance is Strether's notice of Maria's red velvet neckband which "served so to carry on and complicate, as he now almost felt, his vision?" (37). He has "in addition taken it as a starting-point for fresh backward, fresh forward, fresh lateral flights" (37) that allow him to travel mentally to Woollett to see "The manner in which Mrs. Newsome's throat WAS encircled suddenly represented for him" (37) as if she is herself facing him when she is thousands of miles away. Maria's ribbon causes Strether to visualize "an ornament that his memory was able further to identify as a ruche" and which makes Mrs Newsome look "like Queen Elizabeth" (37). It is this

moment of enlightenment which, besides confirming his status as a monarch's ambassador, shows him his future forlorn figure that will appear more distinctly at the end of the novel and confirm his dimly guessed omen that queens do not marry their ambassadors.

After London, the much-travelled Miss Gostrey is of more help as a travel guide and eye-opener for Strether in the complex world of Paris for she "gave him afresh a sense of her easy movement through the maze he had but begun to tread" (74). Strether relies on Maria's judgement not only of Chad himself but of his Paris friends as well like Little Bilham who is living in Chad's apartment during his absence. Her pronouncement "Oh he's all right – he's one of US!" (77) is rightly confirmed by Strether after taking several walks with him to know for himself "and the day after the visit to the Louvre they hung, in a different walk ... to cross the river with him, offering to show them his own poor place" (78). Just like Maria, Bilham is one of them and becomes Strether's confident notably as recipient for his famous life revelation in Gloriani's garden.

"But she had for that matter her community with little Bilham: she too always, on the great issues, showed as having known in time. It made her constantly beforehand with him" (79). Maria and Bilham have in common in the beginning of Strether's visit to Paris to be more knowledgeable than Strether who is still finding his bearings in the French capital though he had visited it for a very short time twenty years earlier with his now dead wife. James insists that travel is the key to Maria Gostrey's knowledge, "for herself she had travelled that road" (79) and it is Strether's turn to do so. His further exploration of this remarkable space, "the vast bright Babylon" (59), would eventually enlarge his vision and modify his perceptions of his American friends and newly-made foreign acquaintances.

Indeed, the Parisian spaces presented in *The Ambassadors* are sorts of heterotopias directly reflecting the inner nature of their dwellers. Chad's home "in the Boulevard Malesherbes" (60), wherein

"mal" connotes evil, therefore metaphorically foreshadows the nature of Chad's relation with Mme de Vionnet even when it is still presented as "virtuous" by Strether's acquaintances before he discovers its actual immorality by himself. Similarly, Mme de Vionnet inhabits an apartment "in the rue de la Bellechasse" (136), which significantly denotes her own nature as a beautiful hunter who has secured Chad into her snares.

On the other hand, Strether lives in a "hotel in the by-street from the Rue de la Paix" (64) which indicates his role as conducting peaceful parleys with Mme de Vionnet and genuinely fulfilling his diplomatic mission on behalf of his sender Mrs Newsome. He will also discover his peace of mind at the outcome of his trip when he finds out the essence of life and the meaning of existence. Though he may have gained nothing material, rejected by Mrs Newsome and declining Miss Gostrey's offer to do anything in the world for him (332), his benefit is spiritual as he has not only discovered the true nature of those around him but also deepened his insight and fathomed his innermost self as demonstrated in the next part of this chapter.

Coming from a confirmed traveller, Maria Gostrey's warning to Strether at the end of his first interview with Chad: "Don't make up your mind. There are all sorts of things. You haven't seen him all" (100) underscores this travel novel's issue that complete knowledge is only reached after journeys. Even Strether's repeated meetings with Chad Newsome in several Parisian places and his introduction to Mme de Vionnet and her daughter which leads to his seeing them both on different occasions still do not provide him with the clues to their real nature. He wavers in his impressions and cannot decide which of them is the object of Chad's attachment, echoing Miss Barrace's remark that "in the light of Paris one sees what things resemble" (118) not what they really are.

Upon his visit to her apartment, "Madame de Vionnet, while Strether sat there, wasn't to shift her posture by an inch" (138). She does not move at all, symbolically precluding any attempt at knowing her real nature. Even when they chance to meet at Notre Dame and breakfast together, her immobility thwarts Strether's guesses at her motivations and misleads him to cling to Chad's false hint that she is "Absolutely without reproach" (135).

Besides Mme de Vionnet who is a stranger to Strether, Mrs Newsome and her daughter Sarah with whom he is supposed to be better acquainted equally hamper his understanding of their deeper nature by precluding any form of travel or movement in his company. Mrs Newsome is an epitome of immobility as there is no chance at all for her to leave New England on any sort of voyage, merely sending waves of ambassadors to act on her behalf. Sarah, however, has physically travelled to France but is depicted as refusing to move and therefore precluding any peep at her hidden nature despite Strether's effort to reach her when he deplores: "But on the other hand I've gone much further to meet her. She, on her side, hasn't budged an inch" (284).

Moreover, Henry James' pattern for disclosing the reality of his characters to one another and to the reader rests on the use of sea and sailing imagery. While in Conrad's *Lord Jim* boats are special heterotopias that reveal hidden truths about their occupants, in James' *The Ambassadors*, the boats are most likely to be mere metaphors for travel rather than actual ships. Much critical attention has been focused on Henry James' special handling of certain places like balconies and theatre boxes in *The Ambassadors* in relation to his idiosyncratic use of observers and reflectors in his novels. This thesis purports to shed light on his process for disclosing hidden truths about his characters by having recourse to images of movement associated with water as part of the travel frame of the novel.

This strategy is intimated in the Preface when Henry James connects the core of the novel, "the note absolute", to "the tideway... the swirl of the current round about it" (2), articulating essential issues in terms of water movements like tide and current. Sailing and water metaphors thus permeate James' writing and substantiate deep insights into characters and events while fostering better understanding. This is initiated quite early in the novel in the description of the initial trio Strether, Gostrey and Waymarsh and their relationships; "that a woman of fashion was floating him into society and that an old friend deserted on the brink was watching the force of the current" (33). Maria's gradual introduction of Strether to Europe is best represented as "floating him" and smoothly carrying him without letting him sink while his friend Waymarsh remains metaphorically immobile on the shore as they drift past him.

The same floating image is later used to illustrate Waymarsh's piloting of Sarah Pocock through Paris where "He's helping her, he's floating her over, by kindness" (232) to which Maria retorts "Floating her over in champagne?" (233), hinting at their expensive activities and eliciting Strether's admiration at her knowledge as "He gave a gasp at her insight" (233).

Water or the sea as shifting and moving elements that engulf as well as buoy are readily employed in association with female characters in *The Ambassadors*, especially by Strether who is no ladies man like Chad and who considers that "Women were thus endlessly absorbent, and to deal with them was to walk on water" (309). Phenomena and creatures of the sea are drawn by Strether's imagination when he is at a loss to circumscribe the two women that he is still groping to understand in the course of the novel. Mrs Newsome is evoked "while his eyes might have been fixing some particularly large iceberg in a cool blue northern sea" (289) and Mme de Vionnet is compared "to a sea-nymph waist-high in the summer surge" (151). The iceberg with its largest part immersed and invisible

refers to Strether's ignorance of the deepest reality of the woman he is supposed to marry on his return from her errand and who remains an enigma for him to the end while Mme de Vionnet is likened to a mermaid casting her spell first on Chad and then on Strether himself, and winning him to her side against Mrs Newsome's interest. Only the lower half of her body is concealed in the waves at this stage in the novel, entailing further revelation to be effected in boating circumstances.

Indeed, boat metaphors abound to draw Strether's predicament when trying to find his bearings in the sea of human characters and relationships. This is particularly evident when Mrs Newsome's daughter and alter-ego Sarah confronts Mme de Vionnet in Strether's presence, forcing him to choose his side and "helping to keep the adventurous skiff afloat. It rocked beneath him, but he settled himself in his place. He took up an oar and, since he was to have the credit of pulling, pulled" (209). Having committed himself to the defence of Chad's friend, he even took the initiative of actively praising the wondrous effect of her influence on Chad, symbolically represented as the impulse of pulling and rowing her metaphoric boat.

If Madame de Vionnet, under Sarah's eyes, had pulled him into her boat, there was by this time no doubt whatever that he had remained in it and that what he had really most been conscious of for many hours together was the movement of the vessel itself (217).

Such process of consciousness and awareness that is furthermore depicted in terms of boating movement as key to mental travel is carried on at the end of the novel when he reaches the end of his physical and spiritual voyage and completes his understanding of human nature; "He was well in port, the outer sea behind him, and it was only a matter of getting ashore" (314). His complete

knowledge at the conclusion of his sea voyage is symbolized by reaching the port to land on firm ground.

The ultimate revelation and full knowledge of Chad's and Mme de Vionnet's reality and the nature of their intercourse is brought about during Strether's return trip with the pair after his country ramble that has brought them within view, riding a boat on the river as two lovers, "a boat advancing round the bend and containing a man who held the paddles and a lady, at the stern, with a pink parasol" (297). Both travel and boating are necessary to allow Strether to perceive their intimacy in a new light and pierce their secret, albeit at the price of an emotional shock that "darkened his vision for the moment" (298) and shatters his previous image of their virtuous attachment with "the intimation that they were expert, familiar, frequent- that this wouldn't at all events be the first time" (298).

His final knowledge of their true nature is expressed as a precise vision, that "within the minute [he] had taken in something" and that "What he saw was exactly the right thing" (299). Such complete awareness of their "lie" (300) is reached in parallel with the movement of the cariole taking them all three back to Paris after they "got into the vehicle and, sensibly subsiding, driven their three or four miles through the darkening summer night" (300). Mme de Vionnet still tries to deceive him during the ride but the absence of "her shawl and Chad's overcoat and her other garments" (301) which must have remained in their "quiet retreat" (301) leaves no doubt about their intimacy.

Chad does not try to deny the evidence and allows Strether to fathom him during this trip. This time, Strether is not only fully apprised of Chad's real nature, he is also worried by his guess at Chad's lack of gentlemanly behaviour which compels him to warn him: "You'll be a brute, you know - you'll be guilty of the last infamy - if you ever forsake her" (322). Even though Strether had known

Chad as a boy when he was still "in jackets and knickerbockers" (87), he remains without clues about him for all the time that he meets him in Paris without travelling with him. The repetition of clues pertaining to Chad as in "there were too many clues then that Strether still lacked, and these clues to clues were among them" (94) suggests Strether's ignorance about "the most difficult of questions" (94) which he has journeyed all the way from America to elucidate and which is finally discovered on their homeward trip.

Similarly, a twenty-minute ride "in the open fiacre" (203) with Jim Pocock in Paris reveals his personality to Strether more effectively than their years of acquaintance in Woollett. The stern American businessman and husband to austere Sarah hides an unsuspected hedonist who confesses to Strether: "Why I want to come right out and live here myself. And I want to live while I AM here too" (203). He turns out to be on Chad's side against his employer Mrs Newsome's interests when he declares that "it ain't right to worry Chad" (203) and force him to return to Woollett. Actual trips are thus revelatory of the true nature of individuals while metaphoric ones only allow short glimpses as in the case of Mamie Pocock.

During their brief exchange while waiting for Sarah, Strether discovers that Mamie shares his attitude towards Chad's improvement in Paris and has taken "the measure of the change in him" (240). Their new complicity is expressed again as a sailing metaphor of shipwreck:

he could really for the time have fancied himself stranded with her on a far shore, during an ominous calm, in a quaint community of shipwreck. Their little interview was like a picnic on a coral strand; they passed each other, with melancholy smiles and looks sufficiently allusive, such cupfuls of water as they had saved (240).

Since they do not actually travel together but only "fancy" to be stranded on a desert island, symbolically cut off from their Woollett relatives by their common view of Chad's situation and sharing their opinions about him like precious potable water amid a salt sea of misunderstanding, his knowledge of Mamie's character is incomplete. "There was a pleasure lost for her old friend in not yet knowing, as there would doubtless be a thrill in getting a glimpse" (241). A glimpse is all that Strether has of Mamie's motivations though he guesses her attraction to Little Bilham, but the Pocock's return to America without Strether does not provide him with any chance of further knowledge.

Hence, travel in *The Ambassadors* fosters a wide array and various levels of outer perception and knowledge of the other at the same time as it permits to reach deeper self-discovery and inner awareness.

3.4.2. Inner Perception

In *Classics of American Literature*, Arnold Weinstein considers Henry James' works as "novels of perception" (164). It can be further argued that *The Ambassadors* in particular is not only a novel of perception but one of self perception though narrated in heterodiegetic way. James is equally reputed for his use of a central consciousness or reflector indirectly mediating information about events and characters without recourse to first-person narrative.

When explicating "The First Paragraph of *The Ambassadors*", Ian Watt finds that it is "an immediate immersion in the processes of the hero's mind as he's involved in perplexities which are characteristic of the novel as a whole" (Watt 271). The essential point proposed in this thesis purports to link these mental processes to the hero's trips to shed light on James' strategy for projecting the movement of the mind onto the surrounding scenery in travel circumstances while narrating in a third-person point of view.

The opening words of the novel, "Strether's first question", suggest the traveller-protagonist's aim which is self-questioning and his first landing in Britain from his transatlantic voyage which concurs with this question intimates that such self-inquiry is achieved in viatic situations. James focuses on his character's mind from the outset, albeit in an indirect manner by way of third-person narrative and hints at his pattern which consists in drawing parallels between the character's physical movements and the progression of his thoughts.

Such process of self awareness is not possible at home nor in a single place like Paris for Strether needs to be at leisure to examine his self and see within it before observing Chad and reporting on him. He does not fulfill his initial mission as soon as he disembarks like the second wave of ambassadors who take the shortest route to Paris and land at the Havre. Stretcher significantly travels through England first before heading for France. Though he does not spend a long time there, it nevertheless provides him with the opportunity to initiate a process of inner musing that corresponds to every physical movement that he makes in Europe. "They formed a qualified draught of Europe, an afternoon and an evening on the banks of the Mersey" (14), ushering in a key image for self-perception instrumented in *The Ambassadors*, that of rivers to epitomize consciousness as will be more fully developed in the forthcoming pages.

Strether is not made to directly narrate his journeys as in a travel book due to James' aversion for the first person. He is nevertheless allowed to see inwardly while the sight is to be described in heterodiegetic manner, from without as it were, by having recourse to a sort of psychogeography that reveals his psychological state by projecting it onto the surrounding geography. The reason why this insight is not reached at home in Woollett where the vista is more impressive and mountains and rivers breathtaking can be surmised in accordance with the tenets of this thesis and its

main hypothesis that travel is the key to all knowledge, outer and inner, and that to reach such level of self consciousness is only possible during a journey. This is clearly indicated when Strether "had the consciousness of opening to it.. all the windows of his mind, of letting this rather grey interior drink in for once the sun of a clime not marked in his old geography" (112). New vistas and different geographies are required to shed light on consciousness and even subconsciousness, the "grey interior" dimly perceived which is to be peeped at through the "windows" thus opened during his trips when mindscape is evoked by landscape.

That Strether's trip in *The Ambassadors* is a spiritual voyage of self-discovery and a metaphysical exploration of the inner self as achieved in Conrad's previously analyzed novels is evoked through travel metaphors that go beyond the palpable world. Indeed, Strether is shown as "moving verily in a strange air and on ground not of the firmest" (158) and "the thing indeed really unmistakable was its rolling over him as a wave that he had been, in conditions incalculable and unimaginable" (129). Such symbolic image of movement in another dimension, that cannot be calculated or imagined, and on another rolling plane, that is strange and beyond the actual physical world, evokes a metaphysical or spiritual level that may be inferred to be his consciousness and even subconsciousness.

The process of self-knowledge which entails a reflection of the inner self in the mirror of the sea for Lord Jim is similarly initiated for Strether right after landing in Liverpool in his hotel room in front of his looking-glass. "Strether's sense of himself" (16) "before the dressing-glass that struck him as blocking further, so strangely, the dimness of the window of his dull bedroom; begun with a sharper survey of the elements of Appearance than he had for a long time been *moved* to make" (16 italics mine). His vision of himself in the mirror is conveyed in terms of sense and understanding rather than mere appearance while the added darkness resulting from shutting

out external light by the bulk of the mirror is more propitious for inner examination which requires no light. Such self-survey has been prompted by a fresh attention to his looks that has not occurred to him for a long time during which he has probably remained in his hometown and this impulse is due to a development in his personality corresponding to a movement that is at once physical and mental.

The merging of mindscape and landscape is clearly hinted at in the "images of his inward picture... deeply mixed with" (20) the surrounding scenery of English ruins such as "the tower of the cathedral, now admirably commanded by their station, the high red-brown mass, square and subordinately spired and crocketed, retouched and restored, but charming to his long-sealed eyes" (20). Strether's state of mind and inward perception is thus pictured by means of his concrete surroundings and his spiritual development and aggrandisement is embodied in his commanding position towering above the highest point of the cathedral which is symbolically subordinated to him. His long-sealed eyes are finally opened not only to outer visions but also metaphorically to deeper insights.

The geography of *The Ambassadors* is not as wide as that of *Lord Jim* but it displays similar correspondences between outer world and inner self. Geocriticism may then be put to use to reveal the reflection of landscape on mindscape and to pinpoint the role of rivers and gardens in the process of self-awareness undergone by Strether which involves a special psychogeography.

Rivers as streams are the best suited metaphors for consciousness and they are accordingly instrumented by James to reverberate Strether's self. Indeed, Strether's first sense of Europe at Liverpool, looking at the river Mersey, is one of "such a consciousness of personal freedom as he hadn't known for years; such a deep taste of change ...They formed a qualified draught of Europe, an afternoon and an evening on the banks of the Mersey" (14). The freely running river is symbolic of his new sense of freedom in Europe and his

ramble on its banks helps to give free vent to his thoughts and unleash his already changing consciousness as a result of these trips. It is also used to combine floating movement with conscious and even subconscious association of ideas as in: "It upset him a little none the less and after a while to find himself at last remembering on what current of association he had been floated so far" (60). Strether is presented on the bank of this English river as "not a man to neglect any good chance for reflexion" (60) and his inner exploration is best achieved when travelling along rivers as will be the case in France.

Indeed, the first description of the Seine river in the novel is impregnated with images of movement and states of mind.

the shining barge-burdened Seine; where, for an hour, in the matter of letting himself go, of diving deep, Strether was to feel he had touched bottom. He was to feel many things on this occasion, and one of the first of them was that he had travelled far since that evening in London (166).

Metaphorically plunging into the river of his consciousness and reaching its very depths allows him to explore his inner self and to realize, among other perceptions, how much he has learned. His knowledge is significantly expressed as travel for the Strether who is now in Paris is not the same as the one who has come from Woollett and crossed England. He will eventually develop his self-understanding even further in France in parallel with his exploration of this city.

The same pattern of psychogeography previously demonstrated to be at work in the travel novels of Joseph Conrad is to be found in *The Ambassadors* whereby the Freudian subconscious elements of the superego and the id, both joined by the ego flowing like a river in a central position, form a symbolic image of the character's consciousness.

Indeed, Strether's psyche is metaphorically evoked through the actual geography of Paris which is divided by the river into two components, the Right Bank and the Left Bank. In the course of the novel, Strether is repeatedly crossing from one side to another and symbolically floating on the river of his consciousness; "he came down the Rue de la Paix in the sun and, passing across the Tuileries and the river" (54) and "over the river was where Madame de Vionnet lived" (134). The right bank where Strether lives, as well as most Americans in Paris, with its peaceful rue de la Paix and its sunshine, seems to represent the super ego and the values of his New England world whereas the left bank with its Latin quarter, its artistic and non-conformist circles is the abode of Chad and Mme de Vionnet and may stand for the id and its instincts. James surreptitiously instruments physical places to suggest the metaphysical dimension of the subconscious not only in a city like Paris, but most notably in the countryside where rivers and natural scenery are more likely to abound.

The Lambinet episode has focused considerable critical attention on account of James' narrative method of reflecting Strether's imagination from the painting he remembers to the scenery facing him and has been considered as a case of second-order observation. However, this scene can also be construed as an instance of psychogeography whereby Strether's own inner self is projected onto his surroundings:

The oblong gilt frame disposed its enclosing lines; the poplars and willows, the reeds and river ... a river of which he didn't know, and didn't want to know, the name-fell into a composition, full of felicity, within them; the sky was silver and turquoise and varnish; the village on the left was white and the church on the right was grey; it was all there, in short-it was what he wanted: it was Tremont Street, it was France, it was Lambinet. Moreover he was freely walking about in it (292-293).

Strether sees the landscape before him as though in a sort of mirror of the mind when he pictures "the little Lambinet" (292) painting he wished to buy in Boston with its corresponding images of village and river. The psychogeography that he draws seems to come from within, that is his memory and his recollections of the picture, and to be projected onto his surroundings which happen to match it to a large degree.

The surrounding landscape becomes a geography of the mind and he finds himself projected onto it, freely traversing it to explore it in movement and merge outside discovery with interiority. The river which remains unknown is a clear hint at his obscure ego which is still to be discovered while the grey church on the right symbolically represents the super ego with its austere religious precepts and the white village on the left stands for the id as innate instincts and pristine human nature which is still a white sheet. The three places that are evoked in succession and which correspond to his actual voyages from America (Tremont Street) to France parallel his mental journeys as he mentions the Lambinet which is an imaginary space.

The same psychogeography is to be found even in smaller and more enclosed spaces such as Mme de Vionnet's apartment:

she went part of the way with him, accompanying him out of the room and into the next and the next. Her noble old apartment offered a succession of three, the first two of which indeed, on entering, smaller than the last, but each with its faded and formal air, enlarged the office of the antechamber and enriched the sense of approach. Strether fancied them, liked them, and, passing through them with her more slowly now, met a sharp renewal of his original impression. He stopped, he looked back; the whole thing made a vista... It was doubtless half the projection of his mind (225).

Henry James clearly intimates that the three-room apartment is not simply a physical place but a metaphysical "projection" of Strether's

mind which is to be perceived by slowly passing through it and crossing the metaphoric chambers of his psyche. The two similar rooms that are smaller and faded may suggest the subconscious elements of super ego and id while the last and largest one which enriches the "sense of approach" and enlarges cognition is likely to be his consciousness. The play on the meaning of "fancy" which can be at once liking and imagination as well as his slow motion going back and forth to better take in the whole picture parallels the movements of his thoughts and his steady understanding of himself ⁹.

Gardens, which bring the countryside inside the city, are also elements of the psychogeography at work in *The Ambassadors*, notably the Luxembourg gardens and Gloriani's. They are heterotopias which constitute metaphysical places both within and outside physical space. Indeed, Strether's first walk in Paris which gives way to "the plentitude of his consciousness" (55) takes place in the Luxembourg Gardens where his memories of his preceding journey with his wife as a youth are expressed in terms of "pilgrimage" (58), "sailing" (58) and "sudden flights of fancy" (58). The process of self-understanding which is showed to have started earlier in Strether's life, during a past voyage to Paris, is continued in the course of his ambassadorial mission for Mrs Newsome; "It was at present as if the backward picture had hung there, the long crooked course, grey in the shadow of his solitude" (57). His reminiscences are grey and dark, unearthed from his subconscious during the course of his present Parisian trip and his progression in the gardens is inwardly echoed in the "movements" of his memories and "sequences he had missed and great gaps in the procession" (59). His thoughts travel within his mind in images of motion and procession while the missing gaps found at the beginning of his trip

⁹ Mme de Vionnet who walks only part of the way with him and therefore fails to share his exploratory trip still precludes his knowledge about her at this stage in the novel.

will be gradually filled as he progresses in his internal knowledge in parallel with his exploration of Paris.

Strether's Parisian trip is a "drift" that "floated him unspent up the Rue de Seine and as far as the Luxembourg" (55), again hinting at the stream of his consciousness running to reach self-awareness. As he moves about Paris, he has "given himself up to the town and to his thoughts, wandered and mused" (181). The town is superimposed onto his thoughts in an outer to inner movement but at the same time his consciousness and musing follow his wandering steps in a reverse motion. Paris, "the vast bright Babylon... twinkled and trembled and melted together, and what seemed all surface one moment seemed all depth the next" (60). He develops associations of ideas with what he sees by evoking the confusion and polyphony of sinful Babel and simultaneously projects his consciousness which is mysterious and evading grasp, at once apparent and unfathomable, onto his surroundings whose contours are melted and blurred.

In addition, Gloriani's garden to which Strether is invited to meet Chad's lady friends for the first time lies in an innermost and hidden part of the city:

Far back from streets and unsuspected by crowds, reached by a long passage and a quiet court, it was as striking to the unprepared mind, he immediately saw, as a treasure dug up; giving him too, more than anything yet, the note of the range of the immeasurable town and sweeping away, as by a last brave brush, his usual landmarks and terms (112).

This garden corresponds to the secret garden of Strether's consciousness, his own treasure, and the "immeasurable" space that it represents, outside any physical landmarks, symbolizes his hidden, unknown psychological self. It is there that Strether voices his first intimate self-realization while addressing Little Bilham in a striking instance of heteroglossia that will be examined in the forthcoming pages.

As a result of the special importance of gardens in Strether's psychogeography, odours and colours constitute important expressions of his inner awareness. "He had positively motions and flutters of this conscious hour-to-hour kind... frequent instinctive snatches at the growing rose of observation, constantly stronger for him, as he felt, in scent and colour, and in which he could bury his nose even to wantonness" (251-252). The movements of his consciousness as he walks in the gardens of Luxemburg are expressed as motions and flutters and his growing self-understanding through outward observation is embodied in a blossoming rose. The exciting smell and colour and the reference to wantonness all hint at his arising desire and the symbolic manifestation of his subconscious id which has never found expression before his trip.

Inner perception is then also conveyed through colour symbols for the subconscious significance of colours and their associations are perceived in parallel with Strether's progress in the scenery of Europe. The green colour of his American review plays an important role to disclose the "green" or immature nature of Strether who is in his mid-fifties but who has not yet reached any understanding before his coming-of-age trip to Europe. When asked "what kind of a Review is it?" (46), he only says "Well, it's green" (46). His name and personality melt in the green colour of the review cover; "He was Lambert Strether because he was on the cover, whereas it should have been, for anything like glory, that he was on the cover because he was Lambert Strether" (57). But once in Paris, he purchases "lemon-coloured volumes" (58); a treat and daring expense for him and his only souvenir from his transatlantic voyage. Their yellow colour suggests ripening and maturing and hints at Strether's psychological development that will not end in France but which will eventually remain with him when going back to America.

Moreover, the red neckband of Maria Gostrey reflects the intense nature of his feelings for her while the white ruche and the

iceberg with which Mrs Newsome is associated in his perception refer to the platonic purity of their relation and even its coldness. Though they are practically engaged at the outset of the novel, their relation will never concretize into marriage.

Another Freudian concept of sublimation can be found in *The Ambassadors* as a hint at Strether's growing discovery of his interiority that is reflected in his surroundings. Walking in Gloriani's garden while in the process of his gradual self-perception, Strether first considers identifying with the famous sculptor in a phase of Freudian transfer or identification with a father figure, the model of manly behaviour as he strolls with the Duchess. "It made him admire most of the two, made him envy, the glossy male tiger, magnificently marked" (124). However, Strether soon prefers Chad as model to the static figure of "the great Gloriani" (110) and rather surprisingly selects a younger man for his exemplar of success. "'Oh Chad!' –it was that rare youth he should have enjoyed being *like*" (125). It can be argued that Strether's selection obeys the logic of his preference for a knowledge and understanding leading to refinement and stature which Chad has gained during his travel to Paris and which is considered as superior to Gloriani's.

Unlike Lord Jim who undergoes several harrowing mental storms in Conrad's novel, Strether experiences only one spiritual crisis concurring with the arrival to Paris of Sarah and her family which spells out the mistrust of his ambassadorial offices and his revocation by Mrs Newsome. This painful situation is reflected by the sole reference to a storm in *The Ambassadors* when his inner psychological oppression is projected onto the heavy summer atmosphere. "It was doubtless the effect of the thunder in the air, which had hung about all day without release. His hostess was dressed as for thunderous times" (305). Sarah is directly associated in Strether's mind with the thunder of anger that he can mentally hear from Mrs Newsome pronouncing his death sentence, especially

as her dress is associated with that of a condemned person "that Madame Roland must on the scaffold have worn something like it" (305).

Sarah's arrival is also the object of the only dream described in the novel while Graham Greene's *The Power and the Glory* abounds in oneiric images as will be developed in the next chapter. The Freudian emphasis on dreams as self-revelatory and as images of subconsciousness justifies a detailed examination of Strether's dream:

What he dreaded was the effect of a single hour of Sarah Pocock, as to whom he was visited, in troubled nights, with fantastic waking dreams. She loomed at him larger than life; she increased in volume as she drew nearer; she so met his eyes that, his imagination taking, after the first step, all, and more than all, the strides, he already felt her come down on him, already burned, under her reprobation, with the blush of guilt, already consented, by way of penance, to the instant forfeiture of everything. He saw himself, under her direction, recommitted to Woollett as juvenile offenders are committed to reformatories (192).

While half-awake, consciousness and the subconscious commingle and Strether's vision, combined to imagination that is conveyed in movement in terms of steps and strides, is further associated with travel when he sees himself sent far back to his hometown which is considered as a prison.

Henry James widely uses 'dreams' to refer to Strether's hopes and aspirations rather than actual dreams seen in sleep. Yet, these instances are very likely to embody visions that materialize before Strether's eyes and constitute projections of his subconscious. One such dream is his remembrance of considering the acquisition of a very expensive Lambinet painting while in Boston. "He had dreamed – had turned and twisted possibilities for an hour: it had been the only adventure of his life in connexion with the purchase of a work of

art" (292). This dream surges back at the moment of his highest psychological intensity when Chad and Mme de Vionnet suddenly appear into his mental picture of the scenery, an exact replication of the Lambinet, "near enough for Strether to dream the lady in the stern had for some reason taken account of his being there to watch them" (297). "It was a sharp fantastic crisis that had popped up as if in a dream" (298). The reference to dreams at this moment of Strether's awareness of the nature of these two characters points to the total correspondence of outer knowledge to inner perception during this trip to the French countryside.

In France, Strether's every decision or change of perception has invariably been associated with the movement of his walks, not only in gardens or in the countryside, but even in the small court of his hotel shared with his fellow American traveller Waymarsh. For instance, at the moment of intense psychological crisis while waiting for Sarah Pocock's visit and her verdict, he muses: "I shall walk up and down in the court there –dear little old court which we've each bepaced so, this last couple of months, to the tune of our flights and our drops, our hesitations and our plunges" (263). Unlike Waymarsh who paces bodily but remains mentally immobile, Strether reaches enlightenment and knowledge after he "had walked and re-walked the court while he awaited her advent; acquiring in this exercise an amount of light that affected him at the time as flooding the scene" (264). The light of understanding that has dawned on him is projected onto his surroundings which are flooded with it, thus combining metaphors of vision and water which are James' hallmarks as pointed earlier in this part.

In addition to psychogeography and travel, inner knowledge is achieved by means of heteroglossic strategy whereby the perception of consciousness is not only reflected from without but also made to echo from within in the form of various voices.

3.4.3. Polyphony

This is conveyed most specifically in Paris as intimated by the reference to this capital as "the vast bright Babylon" (60) with its polyphony and multiplicity of tongues. Besides, ambassadors are required to speak several languages and have to adapt their inner self to the changing outer situations when diplomacy requires a plurality of voices.

Beginning with a question, *The Ambassadors* is brim with self-questioning as illustrated with the numerous questions Strether puts not so much to others as to himself. Hence, the dialogic exchanges between the novel's characters blend with inner dialogues in a sort of recurrent heteroglossia. This is significantly at play in Gloriani's garden when Strether addresses Little Bilham with his famous life speech which Henry James himself considers as the essence of his travel novel. "Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular, so long as you have your life. If you haven't had that what HAVE you had?" (123).

As part of his long tirade, Strether asks "what am I to myself?" (124) which though put to Bilham is obviously a self-addressed question which is echoed again to Chad: "I'm true, but I'm incredible. I'm fantastic and ridiculous—I don't explain myself even TO myself. How can they then," Strether asked, "understand me? So I don't quarrel with them"" (275). Strether's multi-levelled speech in the garden which reverberates his self-exploration is interspersed with vision and travel images to underscore James' pattern for unveiling his inner perception:

their abundant message for me, have just dropped THAT into my mind. I see it now. I haven't done so enough before— and now I'm old; too old at any rate for what I see. Oh I DO see, at least; and more than you'd believe or I can express. It's too late. And it's as if the train had fairly waited at the station for me without my having had the gumption to know it was

there. Now I hear its faint receding whistle miles and miles down the line (123).

Messages and voices that collide into his mind in combination with his insights into his belatedness give rise to the train metaphor, adding its whistles to his multi-voiced consciousness.

The same setting is the occasion for Strether's inner words to be voiced into the narrative while he remains silent:

HIM it was easy to spot; but wanted—no, thanks, really—to talk with none of them; having nothing at all to say and finding it would do beautifully as it was; do beautifully because what it was—well, was just simply too late" (123).

Without being introduced to her or speaking to her, he can also inwardly hear the Duchess' silent remarks towards him as flowers flung to him in a Jamesian combination of scent, sound and vision:

though it didn't prevent the Duchess, who struck him as confident and free,... from looking at him as straight and as hard—for it WAS hard—as if she would have liked, all the same, to know him. "Oh yes, my dear, it's all right, it's ME; and who are YOU, with your interesting wrinkles and your most effective (is it the handsomest, is it the ugliest?) of noses?" – some such loose handful of bright flowers she seemed, fragrantly enough, to fling at him (122).

Just like Jim, Strether holds conversations with his self and hears distinctly the voice of his conscience at key moments of his life. Chad's appearance at the theatre box in the middle of the play when conversation is impossible is another instance of the heteroglossia of Strether's mind after "he had introduced Chad, in the first minutes, under his breath" (84) and remained turning the implications of this situation inside him. Though inaudible, the "vivacity of Strether's private speculation as to whether HE carried himself like a fool" (84) is nonetheless strong enough to fill his mind's ears. He inwardly

reproaches himself for not thinking about the simplest solution to his predicament, which has not presented itself to him until belatedly, to ask Chad to go out with him to the lobby. "He hadn't only not proposed it, but had lacked even the presence of mind to see it as possible" (84).

In addition to his own, several voices collide into Strether's mind, resulting from the internal reverberation of his own and other characters' words. He "made a mental distinction between... the voice of Milrose and the voice even of Woollett" (26), finding slight differences between his own background and that of his fellow American Waymarsh. Mrs Newsome's voice could be carried to him over the Atlantic distance by means of letters and even telegrams. Her "tone was even more in her style than in her voice" (55) so the distance did not deprive it of "its full carrying quality" (55). The distance is further shortened by "the Atlantic cable" that could "race with it" (86). When Sarah arrives to Paris, the replication of Mrs Newsome for Strether "could have taken her for mother" (199), "the penetration of her voice to a distance" (199) drills into his consciousness as an amplification of Mrs Newsome's voice.

However, Mme de Vionnet's voice is as different from Mrs Newsome's as their two personalities. The former's "voice itself, the light low quaver ... seemed to make her words mean something that they didn't mean openly" (165). Miss Barrace's voice makes him "wince at it as at the very voice of prophecy" (256) but he is so in tune with Miss Gostrey from the very start since he could "lift the last veil -tell [her] the very secret of the prison-house" (47) that he does not need to be explicit with her. He has ushered her into his consciousness and keeps no secret from her as early as the beginning of their acquaintance. Only they understand each other's silences and cryptic words like the closing ones of the novel "Then there we are!" (332).

Even places in this heteroglossic novel have voices that resonate within Strether. "He passed back into the rooms...and tried to recover the impression that they had made on him three months before, to catch again the voice in which they had seemed to speak to him" (271). However, "All voices had thicker and meant more things; they crowded on him as he moved about" (271), spelling out his changed perception and growth in knowledge in terms of voices and movement in combination.

Strether's silences in conversation are repeatedly referred to as to "hang fire" (35-44-89-140-158), echoing the potency and lethal power of words previously examined in *Lord Jim*. Nowhere better than in travel novels can heteroglossia be fully displayed as the voice of the other, in addition to the polyphonic reverberations that resonate inwardly when the traveller is confronted with unfamiliar surroundings which are echoed within his consciousness. In third-person narratives like *The Ambassadors*, Strether's consciousness is obliquely reflected in all the heteroglossia or multi-voicedness as well as in the psychogeography of the moving scenery.

Strether has travelled far from Woollett both physically and spiritually, learning in the trip a more penetrating way of seeing the world and of introspecting himself. He would eventually return home "to a great difference" (331) changed by the amount of knowledge that he has gained, not only about others but most importantly about his own self. Even his trip back home "to see what [he] can make of it" (331) is an opportunity for more discovery albeit of a familiar environment but seen through the eyes of a traveller, one who is therefore more experienced and open-minded.

Just as Strether has traversed great geographical distances from Woollett across England to France, he has simultaneously crossed high spiritual barriers and gone through wide moral mazes to reach inner perception. Such experience is both physically exhausting and morally trying as illustrated in: "It was as if he had found out he

was tired – tired not from his walk, but from that inward exercise which had known, on the whole, for three months, so little intermission" (294).

Strether's intended return to Woollett which would bring his trip full circle is not enacted but left to the reader's guess. Though he does not die like Jim in Conrad's novel, Strether has become a travel tramp, homeless though knowledgeable. His wisdom makes him unfit for the place he has left and spells out his metaphoric death; "unless indeed the reckoning to come were to be one and the same thing with extinction" (314). Strether has reached complete self-knowledge at the end of his journey and his last trip, the return to Woollett, is assimilated to "extinction" and the end of his former life.

3. 5. Conclusion

It is travel that unleashes Strether's outer perception and its corresponding self-knowledge that has not been unravelled before his transatlantic voyage, so that his harrowing realization of his belatedness is all the more unsettling. 'I travel therefore I am' may then apply to Strether who only becomes himself after he leaves Woollett and crosses the ocean to journey across Europe to Paris, building his personality anew and realizing his true self in travel situations.

Travel is the best connecting device to piece the unsaid fragments of this travel novel's central consciousness and fuse outer voyages with inner journeys. Hence, in transatlantic American travel novels, it is the trip that triggers psychological powers and the physical movement which unleashes the spiritual meanderings of inner sight. This is equally the case with wider, global travel novels where journeys cross more than two continents and in which the spiritual dimension of pilgrimage is all the more compelling.

Chapter Four: Graham Greene's *The Power and the Glory*

"... I cannot touch the words unless they are given a human shape. The Apostle Thomas should be the patron saint of people in my country, for we must see the marks of the nails and put our hands in the wounds before we can understand".

(Greene *Reflections* 114)

Chapter Four: Graham Greene's *The Power and the Glory*.. 163

4.1. Introduction	164
4.2. Global Travel Novels	164
4.2.1. Antebellum Travel Novels	166
4. 2. 2. Post-War Travel Novels	172
4.3. Graham Greene: Travel Writer and Novelist	176
4.4. Spiritual Voyage in <i>The Power and the Glory</i>	182
4.4.1. Knowledge of the Other.....	184
4.4.2. Spiritual Enlightenment	196
4.4.3. Heteroglossia	208
4.5. Conclusion	212

4.1. Introduction

This chapter explores more global travel novels and considers English-written novels that encompass far-away locations in Africa, Asia, Australia and even Latin America, not only entailing encounter with the non-European 'other' but where self-discovery and spiritual enlightenment often takes a religious dimension. It focuses on the travel novels of Graham Greene where outer knowledge covers world-wide discovery and self-perception arises from pilgrimage as well as escape, especially in *The Power and the Glory*.

4.2. Global Travel Novels

The strong correlation of travel and wisdom is as old as philosophy. Even Roman philosopher Seneca who was personally averse to travel nevertheless concedes the direct link between far journeys and the acquisition of knowledge when he views "travel as the first step towards philosophical enquiry" (quoted by Montiglio 553). Harking back to the Greek and Roman classics, Silvia Montiglio cites several philosophers who are "credited with far-reaching travels" (553) which have been carefully documented in their works. She reports that Seneca was among the first to connect the mobility of the body with "the cosmic flight of the mind" (553), thus pointing to the interrelatedness of spiritual speculation and physical movement that this thesis purports to explore. Hence, ancient travellers dared cross what was then considered as the 'civilized' world to venture towards so-called 'barbarian' shores in search for knowledge.

Journeys as a source of spiritual enlightenment may further be dated back to the early days of Christianity especially in association with the spectacular conversion of St Paul on his way to Damascus. On a mission to persecute Christians, Saul, who then became the Apostle Paul, had a revelation on the road to Damascus and turned

into a missionary sent to Europe to convert the Gentiles or non-Jewish Greeks and Romans. The expression "road to Damascus" has then come to refer to "an important moment of insight, typically one that leads to a dramatic transformation of attitude or belief" (COED 440). It epitomizes religious or intellectual self-discovery as a result of a trip to the Orient.

Indeed, as Lawrence Buell expounds in *Literary Transcendentalism*, "True travel is spiritual travel, an exploration of one's higher latitudes" (197). The most elevated forms of travel are those which confer a metaphysical and even mystical quality to physical displacement. Thus, every religion comprises a spiritual travel in the form of pilgrimage to a holy place not only as a revival of faith but also as a global meeting of the believers from the whole world. Records of pilgrimage are part of the oldest forms of travel writing and among the first English literary forms such as Chaucer's *Canterbury Tales* or John Bunyan's *Pilgrim's Progress*.

English tales of global journeys with a spiritual dimension can be traced back to the early seventeenth century with William Lithgow, a famous Scottish traveller who went as far as North Africa in 1614 after visiting the Near East. His travel narrative *Rare Adventures and Painful Peregrinations* (1632) spans three continents, traversing Eastern Europe to Turkey and to Palestine and Syria before heading towards Egypt and the Barbary States and foraging into the Sahara. Lithgow points to the "judicious Lector" that his "Book yeeld (sic) knowledge, contemplation, and direction, and to the understanding Gentleman, insight, instruction, and recreation" (19), summing up the outer and inner perceptions associated with trips and which can similarly be found in travel novels.

The travel novels introduced in this chapter as global are then fictitious narratives of journeys outside the bounds of the Anglo-Saxon world, exploring furthestmost lands or roaming exotic places, and adding knowledge of the other to spiritual enlightenment. They

can be sorted out along the dividing line of the Second World War on account of the idealistic, even romanticized nature of travel novels written before the war while post-war ones seem to tend towards nihilism and self-destruction.

4.2.1. Antebellum Travel Novels

The translation of *The Arabian Nights* into English opened the world of the Orient to British and American novelists and paved the way for newly-hatched travel novels to venture into the farthest borders of the known continents and even beyond, into extraordinary and supernatural loci with the advent of Romanticism.

As early as 1759, Samuel Johnson, who is best famed as a lexicographer for his *Dictionary of the English Language*, wrote *the History of Rasselas, Prince of Abissinia*. An Oriental tale, it might be considered as a travel novel as it recounts the journeys of Rasselas, fleeing the Happy Valley where he is to be confined until the time of his coronation, with such travel companions as his sister princess Nekayah, her servant Pekuah and the learned poet Imlac. Rasselas' search for happiness takes him on a trip to "see the miseries of the world" (34) and gain more knowledge of the others as well as deeper self-awareness. After several adventures along the east of Africa as far as Egypt, they resolve to return to Ethiopia, or Abyssinia, all the wisest for their journeys.

The vogue of British fascination with the Orient and its supernatural associations is also epitomized in William Beckford's travel novel *The History of the Caliphe Vathek*, extravagantly written in French first, and then translated into English in 1784. Vathek's obsession with knowledge, especially forbidden knowledge, leads him into a Faustian bargain with the Giaour and the sacrifice of fifty of the best children of his kingdom. He begins a long journey that would eventually take him to the subterranean world of Eblis and the

treasures of the pre-Adamites. On his way, he crosses several kingdoms and meets Nooronihar, an Emir's daughter, who becomes his travelling companion and whose inner nature he is able to pierce. At the end, his heart bursts into fire as an everlasting torment, the price of his complete self-awareness and realization of his evil nature.

The nineteenth century with its Romantic background is teeming with global travel novels which narrate far-reaching trips and their correlative gain in knowledge. One such instance which instantly became a best-seller when published in 1823 is James Morier's *The Adventures of Hajji Baba of Ispahan*. Its protagonist and narrator is a Persian traveller who relates his roguish life from poverty to prosperity, through narrow escapes and near-death adventures. The son of a barber, Hajji Baba assumes several professions as he travels in caravans not only through the entire Persia but also Iraq and Turkey, revealing to his English readers typically Orientalist and therefore biased insights into the people and mores of these places and ultimately expressing guilt at the moment of self-consciousness.

On the other hand, Sir Walter Scott's *Talisman*, published two years later, is strikingly notable for shedding a more favourable light on Orientals. Set during the Crusades of the twelfth century, it follows Sir Kenneth, the knight of the Sleeping Leopard, fighting under the banner of King Richard the Lionheart. After an inconclusive fight against a Saracen Emir who turns out to be none other than Saladin himself, Sir Kenneth befriends his former enemy and introduces him to the Christian camp where, disguised as "Adombec el Hakim" (130), he cures the ailing King with the talisman of the title. Falsely accused of treachery, Sir Kenneth is saved by Saladin when taking him as a slave and through his trip with the Moslem Sultan, is not only able to discover the noble nature of his supposed enemies but also to pierce through his own European friends' wickedness. His final understanding helps him to clear his name and restore himself to King Richard's trust and marry his daughter. By offering deep insights

into the two faiths, this travel novel conveys the spiritual dimension of Middle-Eastern journeys.

Even British Prime Minister Benjamin Disraeli, who is best known for his condition-of-England question novel *Sybil or the Two Nations*, tried his hand at travel novels to the Orient. He began with *The Wondrous Tale of Alroy* in 1833 featuring the stock figure of the wondering Jew but his most prominent travel novel which can be considered on global terms is *Tancred or the New Crusade* (1847). It tells the pilgrimage of the hero, Tancred Lord Montacute, who renounces his seat in Parliament to look for spirituality in the Holy Land, like his medieval ancestors. After securing letters of credit and introduction from the Jewish banker and mystic Sidonia, Tancred embarks on his long voyage which takes him through Eastern Europe and the Middle-East. He encounters and learns to know as varied people as Turks, Arab Bedouins, a Syrian emir named Fakredeem, the queen of the pagan Ansareys and finally meets "the angel of Arabia and his life and spirit" (574) in the person of Jewess Eva. Travel through the desert is synonymous with true self-knowledge as expressed by Tancred when he claims: "I must return to the desert to recover the purity of my mind" (551). He eventually finds all the answers to his spiritual quests at the end of his pilgrimage.

A combination of far travel with spirituality and escape is similarly conspicuous in American romantic literature. Herman Melville's travel novels can also be considered as global ones for their travelling protagonists journey to the far end of the world and even to unknown or imaginary lands. Melville began his novelistic career with Polynesian travel novels such as *Typee: A Peep at Polynesian Life* (1846) and *Omoo: A Narrative of Adventures in the South Seas* (1847) both of which recount the flight of their American narrators to the South Seas in search for freedom thus gaining more knowledge of themselves as they learn more about the inhabitants of the Southern Pacific. Melville even employs Islamic allusions to achieve exotic

effects in these Romantic travel novels, especially in *Omoo* where the narrator who calls himself Typee names his escape "the Hegira or Flight" (262) and is called by the doctor Long Ghost as a "Bashaw with Two Tails" (253) to depict the turban that he made out of a shirt with the two sleeves dangling behind.

Melville thus surfed on the Oriental wave and suffused his third travel novel *Mardi: and a Voyage Thither* (1849) with spiritual considerations. This metaphysical romance tells the extraordinary journeys of the narrator who escapes from his whaling ship to the fantastic islands of Mardi where he calls himself Taji, "half-and-half deity" (156) and through his encounters with such varied people as princess/goddess Yillah, Babalanja, "a man of a mystical aspect, habited in a voluminous robe" (188) who experiences a night journey with an angel, Mohi, "the teller of legends" (191), the poet Yoomy "the warbler" (188) and Prophets Foni and Alma, deepens his understanding of others while experiencing spiritual enlightenment.

Melville's Romantic global-travel novels combine the spiritual dimension of journeys with the notion of travel as escape, abiding by American Transcendentalist Ralph Waldo Emerson who views "travel as a means of escape" (quoted by Smith 38). A view that is corroborated by Graham Greene, the travel novelist selected for examination in this chapter, when he links travel to writing and escape in the Preface to his second autobiography, tellingly titled *Ways of Escape*, "I can see now that my travels, as much as the act of writing, were ways of escape" (9).

The aspect of escapism in travel novels is all the more compulsive in the twentieth century, often intertwined with spiritual and even religious speculations. Such is notably the case with Robert Hichens' *The Garden of Allah* (1905). Its heroine is Domini, a British Catholic like most of Graham Greene's protagonists, who embarks on a far-reaching journey to Algeria which she crosses towards the oasis of Beni Mora, that can be inferred to represent "the garden of Allah".

Her trips by boat, train, horses and camels allow her to discover different sorts of Algerians like Baatouche as well as other Europeans such as Italian Count Anteonni and Russian Boris whom she will eventually marry. She has left England on "a vague pilgrimage" (10) to another world where "she might learn to understand herself" (10).

After the First World War, the need for escape is more compellingly felt in travel novels which encompass even farther distances. A noteworthy instance is D. H. Lawrence's *Kangaroo* (1923) which traces the journey of novelist Richard Lovat Somers from Ceylan to New South Wales and across the Australian Bush towards Sydney. Somers, who might be Lawrence's own alter-ego and physically resembling him with "his dark beard" (7), is fleeing England and the climate of suspicion aroused by his German wife in the aftermath of the war. His pronouncement "Man is a thought-adventurer... and a discoverer of himself and of the outer universe" (406) epitomizes the quintessence of travel uttered by a traveller-novelist protagonist. Lawrence has later set another travel novel of his in Mexico, always looking for "the spirit of place"¹⁰ which characterizes his writing and which can also be described as a psychogeography. However, the spiritual and metaphysical dimension that is found in Greene's *The Power and the Glory* and which is to be more fully developed in the forthcoming parts of this thesis is not that noticeable in Lawrence's *The Plumed Serpent* (1928) though it is likewise set in Mexico. The revival of ancient Indian cults is only incidental to the travels of Kate in the novel.

E. M. Forster's *A Passage to India* (1924) similarly takes its English characters to the Asian continent and can be rightly considered as a travel novel with global concerns since it opposes the Western Christian world to the Moslem Oriental one. The trips of Cyril Fielding far from his English environment across the Indian

¹⁰ see page 58.

subcontinent enables him to better understand Dr Aziz and his life while discovering much more about himself and his buried anti-colonial ideas.

The confrontation of East and West in even more far-fetched terms lies at the heart of another rather uncommon novel by Virginia Woolf, *Orlando: a Biography* (1928), which can be read as a global travel novel. At first a man in Queen Elizabeth's court, Orlando escapes harassment by travelling to Turkey as an ambassador and again flees unrest but this time in the body of a woman in the company of gypsies whose behaviour compels her to return to England. Orlando journeys across both space and time for she does not age and reaches the twentieth century to see her work published. Her knowledge of others encompasses continents and centuries while she finally reaches self-awareness and fulfilment by coming to terms with all her inner selves.

Hence, antebellum global travel novels embody the notion of escapism that characterizes post-industrialism travel writing as claimed by Paul Fussell when he writes in his survey of interwar British travellers, *Abroad*, that "literary travel between the wars constitutes an implicit rejection of industrialism and everything implied by the concept 'modern Western Europe'" (210). Although his subject is British interwar travel journals, the same can hold true for such travel novels that take their characters away from the Western world far into exotic or imaginary places to escape familiar environment and end by discovering the other and themselves incidentally.

On the other hand, Stephen Levin suggests that after the Second World War, "narratives of adventure travel ... illustrate a decidedly unstable and self-destructive orientation of selfhood" (Levin 2). In addition to escapism, post-war travel novels and the far-set or global ones in particular exhibit a tendency towards nihilism as illustrated in the following selected instances.

4. 2. 2. Post-War Travel Novels

Canadian-born British novelist Wyndham Lewis perhaps best illustrates the attitude largely expressed in post-war travel novels as the need for escape from the spiritual dead end of the Western world by resorting to faraway spaces as an exit. Having begun his life on a journey for he was born on a yacht near Nova Scotia in Canada (O'Keeffe 5), he travelled across Europe and as far as North Africa. He has one of his characters, the writer John Porter Kemp from his play *The Ideal Giant*, vehemently claim: "We need those horizons, and action and adventure [...] We must contrive; find a new Exit" (13).

Accordingly, Lewis' post-war travel novel *Self-Condemned* (1954) traces the journey of Rene Harding, an Oxford don who escapes the stifling atmosphere of post-war Europe to a far-flung shabby hotel in Canada with his wife Hester. Although he eventually reaches self-awareness, it is rather in the form of negation and condemnation as inferred from the title of the novel. His wife's suicide and his psychological disintegration in such a remote place are in line with most post-war travel novels to far and unknown locations.

Such is also the case with Paul Bowles' global travel novel *The Sheltering Sky* (1949) which follows three Americans, the Moresbys and their friend Tunner, from Spain across North African cities as far as the Sahara desert. It is an opportunity to reveal how journeys allow better understanding of the culturally and spiritually different other while shedding some light on the dark depths of the self. The novel contains a literary definition of the difference between a tourist and a traveller:

He did not think of himself as a tourist; he was a traveler. The difference is partly one of time, he would explain. Whereas the tourist generally hurries back home at the end of a few weeks or months, the traveler, belonging no more to one

place than to the next, moves slowly, over periods of years, from one part of the earth to another (6).

Another important difference between tourist and traveller is that the former "accepts his own civilization without question; not so the traveler, who compares it with the others, and rejects those elements he finds not to his liking" (6), looking for an outlet or relief from post-war anxiety and alienation. The self-destructive aspect of post-war travel novels is found to affect natives and western characters alike. Port Moresby dies in the desert and his wife Kit disappears half-numb in the streets of Oran while the three native women Outka, Mimouna and Aicha are so obsessed with having tea in the Sahara that they stray away from the caravan, relentlessly climbing an even higher sand dune until they are found dead by other travellers, their tea cups full to the brim with sand. "That was how they had their tea in the Sahara" (31), alluding to a mystical dream rather than a simple beverage which was used as title for the 1990 film adaptation.

The spiritual dimension with which post-war authors invest their travel novels has become increasingly unconventional or rather unorthodox. Indeed, the famous Beat generation representative Jack Kerouak, whose first novel *On the Road* (1957) is most significantly a travel novel with all its characteristics, considers himself as "a religious wanderer" (2) or "Dharma bum" which he took as title for his 1958 semiautobiographical travel novel *The Dharma Bums*. Though it takes place mostly on the west American coast, its global quality rests on the spiritual journey that the rucksack traveller Raymond Smith undertakes into other forms of Asian religious beliefs that range from St Theresa to Zen Buddhism.

In these shattering post-war travel novels, pilgrimage assumes a more secular sense as a return to the sources and to a primeval life as epitomized by Paul Theroux' *The Mosquito Coast* (1981). Like Graham Greene who has traversed the globe in every

direction, deriving material for his travel novels, American Paul Theroux is a planetary traveller and prolific travel writer best known for his travelogues *The Great Railway Bazaar*, *The Old Patagonian Express* and *The Happy Isles of Oceania*. Narrated by teenager Charlie Fox, *The Mosquito Coast* focuses on his father Allie, a Harvard brilliant inventor, who is disgusted by modern life and decides to remove his family from United States mass-consumerism and head towards the mosquito-swarming river coast of Honduras, travelling by truck, boat, plane and launch, away from civilization on their way to primitive life. Travel is intertwined with belief and spirituality as when he draws analogy between the Bible and unexplored parts of the Central American jungle: "It was one of Father's theories that there were parts of the Bible that no one had ever read, just as there were parts of the world where no one had ever set foot" (15). Having experienced spiritual reawakening as a result of the crossing of cultures and beliefs, though bordering on paranoid delirium, Allie Fox eventually dies, killed by his rival Reverend Spellgood as by his own destructive folly.

In the same vein of very young narrators, the global travel novel of Sigmund Freud's great-granddaughter Esther Freud *Hideous Kinky* (1992) is a peculiar achievement. Told from the perspective of a five-year-old girl, it laboriously takes the reader on the steps of a British mother who abandons her Western European life and embarks with her two little daughters on a spiritual quest to North Africa. Their journey takes them across France and Spain to Tangier and Marrakech and they even hitch-hike as far as Algiers to the school of a Sufi master who advocates the "annihilation of the ego" (125). As Julia swirls into a new world of Maghribian Islam with the acrobat performer Bilal, she reaches self-enlightenment at the price of shattering her life and those of her daughters.

Besides Anglo-Saxon authors, the global travel novels are also composed by novelists from the whole world originally writing in

English and suffusing their fiction with travel as a key to outer and inner knowledge. One that thoroughly fits into this category is Nobel Prize laureate V. S. Naipaul who is most renowned for his travel writings like *An Area of Darkness* and whose novels teem with the trope of travel to varying degrees. In *Half a Life: A Novel* (2001), Naipaul weaves several journeys from India to England, then to Africa and from thence to Germany, into a wider rather spiritual voyage.

The twenty-first century seems to foster profounder religious or spiritual dimensions and yield a crop of travel novels full of self-reflexivity and instability but of a lesser destructive quality. Indeed, Naipaul's global travel novel obliquely follows Willie Somerset Chandran named after Somerset Maugham who had visited India and described Willie's father in his travel book. It opens in the maharajah's temple in a retrospective of the father's "way of life" (11) as "the wish to renounce, hide, run away from the mess I had made of my life" (11), spelling out the escapism of modern life. The grand father's unique voyage is given the quality of an inner trip for "He had never travelled by train before, but all the time he was looking inward" (12). Moreover, "the habit of non-seeing" (42) which Willie Chandran ascribes to his father stems from the latter's lack of travel along the line of argument developed in this thesis while Chandran himself, who first moves to London on a scholarship and later to an unnamed Portuguese African colony, is showed to exhibit far more outward understanding and self-perception as a result of his many journeys. He physically and spiritually travels a long way from India to England then to Africa, discovering the world and his own 'half life', still pursuing complete self-fulfilment.

Another notable English global travel novel by a non-Anglo-Saxon novelist is Chimamanda Ngozi Adichie's *Americanah* (2013). It follows the trajectories of two enamoured Nigerian students, Ifemelu and Obinze, whose paths separate when she moves to the US on a scholarship to Princeton University and he becomes an illegal

immigrant in London. Looking for themselves as they learn about the world, they meet again in Lagos after many years, where "she had, finally, spun herself fully into being" (475) as the fruit of her travelling experience.

Even more recently, the very latest global travel novel by Korean American Janice Y. K. Lee is *The Expatriates* (2016). Described in *The New York Times* as a "female, funny Henry James in Asia" (Pouncey 10), Lee unravels the inner lives of three American women, Mercy, Margaret and Hilary, as they move from several parts of the US to settle in Hong Kong and keep roving once there. Far-travelling expatriates as defined in the Prologue are "a veritable UN of fortune-seekers, willing sheep, life-changers, come to find their future selves" (1). Their trajectories intersect and collide as issues of motherhood, belonging, identity and spirituality are probed following their exploratory trips.

The religious dimension that underlies global travel novels is displayed in a considerable extent and large variety owing to the world-wide range of such novels, encompassing all kinds of human beliefs. Such spiritual heterogeneity may indeed be found in the novels of Graham Greene despite his pigeon-holing as a Catholic travel writer.

4.3. Graham Greene: Travel Writer and Novelist

An unrelenting globetrotter who transforms his travel experiences into travel books and novels, Graham Greene has not been the object of critical consensus like Conrad and James. He is therefore "still a writer the British tradition found quite hard to deal with" (Bradbury 292). Nearly all critical surveys of his achievement focus on his being a Catholic as illustrated in *Graham Greene: Some Critical Considerations*, edited by Robert Evans, where all the articles treat this religious dimension of his writings, and Cedric Watts' 2014 *A*

Preface to Greene which begins its assessment of Greene's "Context and Issues" with religious matters.

Edward Crankshaw considers that Joseph Conrad has suffered from his reputation as confined to "a writer of sea-stories" (1) which indeed does not do justice to his art. In a similar way, Graham Greene must have been impaired by his label as a writer of Catholic novels. That is why he feels compelled to protest in *Ways of Escape*: "Many times since *Brighton Rock* I have been forced to declare myself not a Catholic writer but a writer who happens to be a Catholic... the ideas of my Catholic characters, even their Catholic ideas, were not necessarily mine" (58).

However, the spiritual dimension is indeed overwhelming his entire production and remains a quintessential concern for Greene. His exploration of mental and psychological facets in characters is very likely to have stemmed from his notable interest in James' "Private Universe", which figures prominently in his *Collected Essays*. He laments the end of the moral dimension which he thinks had been lost with the death of Henry James when writing that "with the religious sense went the sense of the importance of the human act. It was as if the world of fiction had lost a dimension" (*Collected Essays* 91). He is then very likely to be seeking to restore it in his own novels.

In the aforementioned collection, Greene writes about the psychological complexity of James' world that "Henry James went ahead, fearlessly, irretrievably, into regions where few are found who care to follow him" (119). Yet, Greene conspicuously ranks among these few for he suffused not only his novels but even his travel books with multi-layered spiritual aspects.

Like Joseph Conrad, whom he so admired that he first tried his hand at directly imitating him in his early novels and even naming the protagonist of *It's a Battlefield* Conrad Drover, Graham Greene was a divided man, overpowered with "double loyalties". The origin of his

double-sidedness may be traced back to his childhood at Berkhamsted School of which his father was the headmaster. As he stated later in *The Lawless Roads*, "I was an inhabitant of both countries: on Saturday and Sunday afternoons of one side of the baize door, the rest of the week of the other" (13). He may have also applied the dubious advice of his uncle and homonym Graham Greene who had worked for the British Secret Service and who used to exhort him as a boy to "Be disloyal! It is your duty for the survival of mankind. Loyal beings die first, from anxiety, or a bullet or overwork. If you have to earn a living and if the price is your loyalty, be a double agent" (*The Lawless Roads* 17). Though perhaps not a double agent himself, Greene has certainly entered the MI5 service (Sherry II: 83 and passim) and thus travelled widely, especially to the troubled regions of the globe.

Indeed, Greene has remained an unrelenting traveller to the end of his life, having criss-crossed the five continents as reporter or working for the British Intelligence as detailed in his voluminous biography by Norman Sherry. Even when not travelling, Greene lived most of his life after the Second World War outside Britain, moving his home to Antibes in France until he died in Switzerland in April 1991 (Watts 83). His journeys, whether free or commissioned, took him to places of unrest where few dared to go and which are to be transposed into his writings, epitomizing the influence of Joseph Conrad as asserted by John Spurling: "No European writer since Conrad has put the hot, poor and foully governed places of the earth on paper as vividly as Greene... like Conrad's, they are moral landscapes" (74). Yet, unlike Conrad who did not produce travel books, Greene is more akin to Henry James as a prolific travel writer.

Greene's irresistible passion for travel has fostered his writing career for his travel books are concurrent with his novels and his trips invariably provide inspiration for his literary production. As early as 1935, he suddenly gave up wife and children to embark on a journey

to Liberia described in *Journey Without Maps* (1936). As noted by his biographer, it was the first of his "exploratory journeys into distant, dangerous, little-known places in search of adventure, experience and inspiration for a book" (Sherry I: 509). This travel experience will later give birth to his novel *The Heart of the Matter* set in Freetown. As a matter of fact, he had already been to a place of unrest in 1923 as an Englishman roaming Ireland to report on republican opinions and producing at 19 the unsigned "Impressions of Dublin" (*Reflections* 1) but no novel of his has ever had an Irish setting.

Graham Greene found himself in 1938 in the Mexican setting of his novel *The Power and the Glory* (1940) after he had been commissioned by Longman's to visit Mexico and report on the religious persecutions there (Sherry I:658). The results of his investigations were eventually compiled in a travel book, *The Lawless Roads* (1939), which is an illustration of countries with a dangerous political situation — "the dangerous edge of things" (85) as he calls them in *A Sort of Life* and the seat of divided loyalties. Such double-sidedness found in his travel writing is extremely valuable to Greene the novelist and allows him to suffuse his travel novels with inner journeys. As he declares in his *Reflections*, "Loyalty forbids you to comprehend sympathetically your dissident fellow; but disloyalty encourages you to roam through any human mind; it gives the novelist an extra dimension of understanding" (269).

Disloyalty may be surmised to be loyalty to all sides when it is difficult to choose a single party, and it characterizes Greene's attitude towards the troubled places that he has visited to describe them later in his travel books and incorporate them in his novels. In the 1950's he journeyed to Vietnam, Kenya and Malaya right during revolutionary movements there and found himself in the Middle East in 1967 for the Arab-Israeli war (Wise and Hill 9), composing the Vietnamese-set *The Quiet American* (1955) as a result. Such is also the case for West Africa and Belgian Congo which appear in the

travelogue *In Search of a Character* (1961) and in the travel novel *A Burnt-Out Case* (1961) and for Central American countries like Nicaragua, Cuba, Haiti and El Salvador transposed into the travel book *Getting to Know the General* (1984) and such novels as *Our Man in Havana* (1958) and *The Comedians* (1966) (Wise and Hill 11).

When considering his achievement as a travel writer, Casey Blanton finds that "The images of modern man as alone, fearful and alienated correspond to Greene the traveller" (60). Yet, Greene is more than a modern traveller. The divided man between conflicting loyalties is also a dual author, at once a travel writer and a novelist whose works are global travel novels which span the breath of the planet and unfold the psychological reflection of the physical world in travel conditions. He has also been famed for his "Greenland", the seedy, drab universe that he alone can create out of forlorn spaces or heterotopias of a special kind and the mindscapes of his characters as is demonstrated in the following part.

To a greater degree than Conrad and James, Greene deliberately incorporates dreams into his travel novels, adding a deeper subconscious layer to his psychogeography. He justifies such tendency when he writes that: "The interest I always feel in dreams, not only my own dreams but the dreams of my characters, is probably the result of my having been psycho-analyzed" (*In Search of a Character* 75). Indeed, Greene has spent six months in psychotherapy with Dr Richmond after several attempts at suicide especially by playing Russian roulette (Sherry I: 154-60). He provides hints to his novelistic processes in his *Collected Essays* but has not conspicuously written prefaces to his novels like Henry James.

Hence, he can disclose that novels in general and his own in particular are to be personally interpreted for they are mere projections of the reader's mind. He considers that "we are more likely to find in books merely a confirmation of what is in our mind already: as in a love affair it is our own features that we see reflected

flatteringly back" (*Collected Essays* 13). It is therefore an invitation to extrapolate the premises already explored in the preceding travel novels into Greene's ones and investigate the correspondence of inner journeys to outward voyages as a source of self-knowledge and understanding of the other.

Starting from his own avowed vision, it is possible to interpret the titles of his travel novels as an indication of his writing process. Indeed, Greene uses idiosyncratic metaphors about writing in his *Reflections*:

I cannot touch the words unless they are given a human shape. The Apostle Thomas should be the patron saint of people in my country, for we must see the marks of the nails and put our hands in the wounds before we can understand (Greene 114).

Greene has recourse to sense images like touching and seeing in relation to 'words' which have to be substantiated as characters or human shapes. He endows his critical appraisal with a religious dimension when involving Saint Thomas who relies on his senses to believe. In addition to touching, seeing is then the spring of knowledge for Greene as for the previously-tackled travel novelists and the visual dimension plays a prominent role in his literary composition, going further as to include cinematographic techniques to project ideas into his works. Indeed, Greene has also written numerous film scripts like *The Third Man* besides having his novels adapted to cinema. In *Travels in Greeneland: the Cinema of Graham Greene*, Quentin Falk considers that no other major twentieth-century novelist "has been translated to the cinema, and continues to be" than Greene (xiii).

Moreover, his writing process may also be inferred from his titles as previously subsumed for Conrad and James. Starting with his very first novel *The Man and Himself* (1927) which he prefers to ignore and moving to *The Man Within* (1929), both titles allude to the

duality of the character and refer to the inner dimension that is probed in this thesis. Both *The Heart of the Matter* and *The Human Factor* (1978) point to the prominence of the human psyche in his oeuvre while the self-destructive element is evoked in *A Burnt-Out Case* as a hell before death.

Another notable clue closely related to trips is his travel novel *Monsignor Quixote* (1982) which can be considered as a reflection of two of Greene's fundamental interests: divided loyalties and the journey form of the novel. A rewriting of Cervantes' *Don Quixote*, the travel novel par excellence and "the great comic source story from which all Western novels sprang" (Sherry I: 292), it is set in contemporary Spain and transposes the Don as a Catholic priest and Panza as a Communist mayor, the windmills being the modern ideologies. As they debate their metaphysical and materialistic positions, the two travellers discover that they may be riding in the same direction after all.

Furthermore, Greene's *magnum opus* *The Power and the Glory* which has a dual title itself can be showed to epitomize the double physical and spiritual dimensions inherent in global travel novels.

4.4. Spiritual Voyage in *The Power and the Glory*

The Power and the Glory is unanimously considered as Graham Greene's best novel. Many fellow novelists consider it to be Greene's masterpiece, as John Updike claimed in his introduction to the 1990 reprint of the novel (v) and William Golding who claimed that Greene had "captured the conscience of the twentieth century man like no other" (vi). At the time of its publication in 1941, it received the Hawthornden Prize (Sherry II: 141) while in 2005, it was chosen by *TIME* magazine as one of the hundred best English-language novels since 1923. More recently, in a 2011 collection of essays

assessing Greene's works, Cedric Watts, who has "long regarded it as Greene's most brilliant novel" (97), reports that numerous critics consider it "as the best of Greene's fictional works" (97).

When published in the United States, it was given the title *The Labyrinthine Ways* (Donaghy 15), clearly suggesting its travel novel quality. The power and the glory of the title have been construed to be directly quoted from the Catholic prayer which ends thus: "For thine is the kingdom and the power and the glory" (quoted by Russell 56) and therefore to have both a purely religious significance. However, as the novel unmistakably documents the clerical purges taking place in Mexico in the 1930's, the power is more likely to allude to the government represented by the Lieutenant and the glory to the last Catholic priest who is hunted down by the authorities. Nevertheless, following the reversal of roles and values embodied in the novel as a result of their trips, the Lieutenant might be associated with glory as a model of rectitude and efficiency while the priest, despite his shabbiness and destitution, still wields enormous power on the villagers who prefer to die rather than betray him.

Unlike *Lord Jim* and *The Ambassadors* where the focus is immediately on the protagonist, Greene's novel travels from one character to another, some named and others not. It begins¹¹ with the cinematographic technique of "travelling" which consists in following a subject in parallel with its movement and is usually taken from a moving object such as a car or a boat (Pudovkin 75). It follows the view that the vulture has when flying over the town: "One of them rose and flapped across the town: over the tiny plaza, over the bust of an ex-president, ex-general, ex-human being, over the two stalls which sold mineral water, towards the river and the sea" (7).

Despite having visited Mexico and published a faithful account of his trips there, Greene is not meticulous about Tabasco's

¹¹ For a synopsis of the novel see page 251.

geography in the novel. In *The Power and the Glory*, the region's northern border is given as the U.S. and its southern border as the sea, "This is a small state. Mountains on the north, the sea on the south" (23), when Tabasco's northern border is actually the Bay of Campeche and its southern border is Chiapas State to the south as clearly showed in *The Lawless Roads* as well as on any map of the region. This is a hint at the imaginary geography of the place which takes the form of a psychogeography or liminal place only found in Greene's novel. Set across Mexican States, the travel novel involves travellers from other continents and centres on displacement as a source of understanding and better knowledge of the other superimposed on self-knowledge. The 221 pages of *The Power and the Glory* harbour 254 reiterations of "know" and its declinations, which, though numbering less than in James' aforestudied novel, amount to at least one in every page. Such insistence on knowledge has the effect of merging private self-discovery and outer knowledge.

4.4.1. Knowledge of the Other

There are several nationalities in this global travel novel besides the Mexican locals, ranging from the English dentist Tench who has travelled from Britain to make his fortune from the local passion for gold teeth, to James Calver, the American runaway gangster who is wanted for bank robbery and murder, American Captain Fellows who runs a banana plantation and lives near the river with his wife and daughter and Mr Lehr and his sister, the German Lutherans who left their home "when he was a boy to escape military service" (161).

The peregrinations of an outlawed Mexican priest are not easily marked out of the other characters' journeys as the novel unfolds. It is only after a considerable way into Greene's novel that it is found to be structured along the pattern of a chase which operates on two levels. The first is a physical pursuit which involves not only the hunted priest but also the American criminal while the second is a

metaphysical chase in which the protagonist is mentally pursued by compelling forces inside and outside himself. This metaphysical chase is very often a key to the leading issues of the novel and Greene's artistry can be perceived in his particular construction of chase-plots which enables him to transcend the actual manhunt and point at current socio-historical issues as well as more universal concerns and global issues through his deep insights into human nature.

The Power and the Glory is then constructed round the actual pursuit of the last remaining priest in Chiapas State by the government's most cunning lieutenant — set within the wider chase of religious persecution general to all Mexico in the 1930's. The lieutenant is simultaneously on the scent of an American gangster and the two parallel hunts eventually cross each other after a short respite through the agency of the dubious mestizo who has also been tracking the priest for the reward and who summons him to the Yankee's deathbed. The two preys ultimately sympathize and assist each other with their respective support, the Yankee by offering his gun to the priest and the latter by urging him to confess before he dies.

Knowledge of the other is surreptitiously gained during the encounters that are made in such travel situations. The characters' growth in understanding keeps pace with their journeys while those who remain in the same place only have a limited and therefore bewildering sense of the events.

Owing to their travel together albeit in the form of a man-hunt, the lieutenant and the priest are brought closer to each other and gain insight into their respective nature in contrast to Christopher Gillie's view that

In their valuations of the lives of the others, the atheist Lieutenant does not differ markedly from the priest: despite their contrasting beliefs, both men have positive, 'felt' moralities which bring them together in contrast to the other

characters, atheist and Christians, for the most part with none" (140-1).

Indeed, it is not only their morality that distinguishes them from other characters in the novel but mainly their travels as sustained in this thesis.

At the opening of the novel, the Mexican lieutenant appears as confined to the areas of his hometown, he "walked home through the shuttered town. All his life had lain here" (24). He has contributed to the erasing of any former evidence of Catholicism and reshaping of his surroundings, "He wanted to destroy everything: to be alone without any memories at all. Life began five years ago" (25). His intolerance and nihilistic attitude can be ascribed to his lack of travel, never having moved from the shabby village, and therefore deprived of any understanding. However, when he starts chasing the last priest in the vicinity, the lieutenant soon changes and grows in knowledge after meeting so many different personalities on his way, even the priest himself on two occasions without recognizing him as the wanted ecclesiastic.

In the last part of the novel, knowledge of the other culminates in understanding and even sympathy as the lieutenant who has previously been so adamant on capturing and eliminating the priest, now compassionately addresses him: "'we have to die sometime,' the Lieutenant said, 'It doesn't seem to matter so much when.' 'You're a good man. You've got nothing to be afraid of'" (206).

At the close of their journey in the hut where the two fugitives are arrested, the Lieutenant and the priest while away the storm by sharing their opinions of each other. The priest starts by confessing that he has perceived the true nature of the Lieutenant and his goodness deeply buried under his cynical mask: "I felt at once that you were a good man when you gave me money at the prison" (193). Though running away from him, the priest can nevertheless gain

insight into the lieutenant and grows to respect his hunter as a dutiful man while despising himself as worthless of all the sacrifices and deaths unwillingly caused by him. On the other hand, the Lieutenant recognizes that the man he has met while looking for a priest and whom he has now identified as his prey is not a bad person as he thought all priests to be. His long travels have opened his mind to the difference between the Church he hates and seeks to destroy and the man who is facing him as its representative. He kindly tells him "You're a danger. That's why we kill you. I have nothing against you, you understand, as a man" (193).

Understanding is reached between the two arch-enemies who are at last united in the small hut waiting for the rain to cease. "We agree about a lot of things," the priest said and the Lieutenant equally admits that "It's just as well. To know an enemy, I mean" (196) before he realizes that he has nothing personally against that particular "enemy" unlike his resentment for his institution.

The journey back to the state capital, where the priest is to be executed, is given the quality of pilgrimage or return to the source, symbolically described as "a procession" (200) as both the priest and the Lieutenant ride side by side preceded and followed by the other policemen. It is an occasion for deeper knowledge of each other as they exchange their ideas. "You're a man of education," the lieutenant discovers about the priest, "I mean, you've been abroad. You can talk like a Yankee. You've had schooling" (198). He realizes that the priest's attitude is not orthodox, and is closer to his own secular vision of life and justice, especially when the priest discloses that

I don't know a thing about the mercy of God: I don't know how awful the human heart looks to Him. But I do know this—that if there's ever been a single man in this state damned, then I'll be damned too." He said slowly: "I wouldn't want it to be any different. I just want justice, that's all (200).

Justice equally lies at the heart of the lieutenant's crusade against the corruption of the Catholic priests who absolve the rich while crushing the poor.

Their trip together is an opportunity to discover that beneath the hard surface, the Lieutenant shows pity and caring for the priest when he wonders "You aren't a bad fellow. If there's anything I can do for you ..." (201). He goes as far as to agree to bring Padre José to hear the priest's confession before his execution, contrary to every belief the lieutenant has and his deep grudge against the Church. He even breaks the prohibition law that he is supposed to enforce by smuggling brandy to the priest when the married priest José is prevented by his wife from doing his duty as confessor.

Moreover, the mestizo or half-caste who trails the priest goaded by the prospect of the reward is also incidentally voicing the tenet of this thesis that travel with others reaps improvement as when he tells the priest: "You see, I want to go to Carmen, too. It's better to travel in company" (86). Only after reluctantly sharing the half-caste's trips does the priest realize the extent of his treachery and readiness for betraying him but only at the right moment for earning the money which is why he does not give the priest's identity away while in prison. The mestizo who has been compared to "Judas" (91) is incapable of sympathy or growth in understanding despite his journeys with the priest, recalling the German captain of the Patna in Conrad's novel who, though a traveller, cannot obtain the full moral benefit of trips and only moves physically while his mind remains static. It is the priest who can pierce through his very nature and even condone his betrayal when he proposes to lend his mule to the mestizo while being certain of his schemes: "This man intended to betray him for money which he needed" (99).

Along his escape trip, the priest discovers the nature of other people that he would never have encountered at home,

representatives of another way of life far remote from his own, like the German Lutherans who shelter him. "Mr. Lehr and his sister had combined to drive out savagery by simply ignoring anything that conflicted with an ordinary German-American homestead. It was, in its way, an admirable way of life" (163). Being in contact with non-Catholics, the priest is agreeably surprised to learn their unbiased opinion about him. "These were heretics—it never occurred to them that he was not a good man: they hadn't the prying insight of fellow Catholics" (174).

He also encounters several Indians and discovers their idiosyncratic way of worship embodied in the lonely woman whose small son was shot in the mountains and the group of Indians who attend his religious service in the Lehrs' barn.

A little group of Indians passed the gate: gnarled tiny creatures of the Stone Age: the men in short smocks walked with long poles, and the women with black plaits and knocked-about faces carried their babies on their backs... when he looked at them they went down on their knees and crossed themselves—the strange elaborate mosaic touching the nose and ears and chin (175).

Thanks to his travels, the priest gains a sort of knowledge that should have been denied to him as a Catholic cleric, such as that of marriage, when he visits Maria and meets with incomprehension; "was this all there was in marriage, this evasion and suspicion and lack of ease? When people confessed to him in terms of passion, was this all they meant?" (64). He also discovers parental love when he sees his daughter Brigitta for the first time since her baptism, "feeling his heart pound in his breast unevenly, like an old donkey engine... He was aware of an immense load of responsibility: it was indistinguishable from love" (66). This increased outer awareness goes on a par with his trips. As a Catholic priest, he has "never known how to talk to children except from the pulpit" (68) but when

travelling, he gradually learns to befriend them and proposes to show them card tricks though he no longer mentions any theology.

The profounder outer knowledge that is reached when travelling is highly valued by Greene's characters. Just before dying, the priest re-envisioned the panorama of encounters that he has made, "calling up a long succession of faces" (208), and ultimately tries to bless them all. The surviving Lieutenant has lost any sense of life after the execution of the priest and longs for their journeys as a blessed time. "He looked back on the weeks of hunting as a happy time which was over now for ever. He felt without a purpose, as if life had drained out of the world" (206). He even considers the hunting ground as a special place which has then been replaced by dreary, routine, unsatisfying scenery, after having lived in a heterotopia for so many weeks.

Indeed, Greene suffuses his travel novel with liminal spaces or heterotopias which, though geographically set in Mexico, are special places in which the priest learns more about others. Though they are not ships like in *Lord Jim*, these heterotopias or places within and outside space are nevertheless connected with water as in *The Ambassadors* since they are reached by crossing rivers which act as borders separating them from the rest of the geographical setting. Greene considers them as a sort of No Man's Land as in "It was as if they had climbed out of their opposing trenches and met in No Man's Land among the wire to fraternize. He remembered stories of the European war how during the last years men had sometimes met—on an impulse—between the lines" (101). Such liminal spaces or heterotopias offer better insights into the others' nature.

For instance, the Fellows' plantation on the riverside where the whiskey priest meets Americans and learns Morse code from Coral is an opportunity to discover this teenaged girl who is more mature than her adult parents, handling unusual situations and fixing dangerous predicaments on her own. She provides him with

information about the day of the week which is vital to the priest but which he is deprived of by the ignorance and destitution of his fellow villagers as he complains: "I don't often meet people who know. That means another month—six weeks—before the rains... When the rains come I am nearly safe. You see, the police can't get about" (40).

The Lehrs' farm is another heterotopic space barred by a stream where the priest is given respite and learns to know German Lutherans. It is as though life is suspended in this place out of space where the priest feels that welcome and help are extended without any after-thought. This is not the case in the local villages which he has traversed when running away from the police or sometimes carefully walking in their steps as it were. "He was travelling in the actual tracks of the police" (83), following them to avoid detection so that he might ironically pass out as the pursuer when he cautiously inquires about their whereabouts to follow in their traces, ascertaining that they do not return to where he is and therefore ensuring his safety.

In those Mexican villages which are so similar and thus no heterotopias at all, the priest does not feel the change of scene and displacement inherent to travel. "It was as if he had returned to them in their vicious prison as one of themselves" (62). He re-enacts the same rituals of secret masses and baptisms, hiding to hear the villagers' confessions, and does not discover any novel aspect about his fellow poor peasants with similarly drab lives, though he learns more about himself as will be further developed in the next part.

Hence, heterotopias best translate the opportunity offered by travel to yield the deepest knowledge of the other and allow probing into the hidden nature of different characters whereas lack of journeys together deprives from any gain in understanding. This situation is epitomized in the priest's relation to Maria, the mother of his illegitimate daughter. Although she is the only woman he has intimately known, they are total strangers to each other and have

only met on few occasions, let alone travel together. She fails to identify him when he stumbles on her village, anxiously asking "You didn't recognize me?" (61), and she shows no concern for his plight, almost turning him out for fear of the police's retaliation. She only reluctantly offers him shelter and unwittingly saves his life by acknowledging him as the father of her child in front of the lieutenant. Although she claims "I know about things. I went to school. I'm not like these others—ignorant. I know you're a bad priest" (79), she shows only limited knowledge and ignores the true nature of her daughter's father. She hurries him to leave rather than ask him to remain for the sake of their child, refusing to have any further connection with him, "willing him to be gone for ever" (80) and precluding any chance for deeper understanding.

Characters who refrain from travelling together are condemned to a lack of comprehension, even if they share a few minutes' open-hearted conversation. This is the case at the opening of the novel when Mr Tench ushers the priest into his cabinet and divides the latter's brandy between them. After his departure, Tench feels that "It had been good to talk to a stranger... locking the door behind him (one never knew)" (17). The reference to knowledge alludes to the climate of suspicion and even danger prevailing in the place but it might be construed to hint symbolically at the impossibility of building knowledge upon such short acquaintance. At the end of the novel when Tench transports his dentist cabinet to the State capital to tend the jefe's carious teeth, he wishes to have the power to stop the execution. "Mr. Tench thought: But I know him. Good God, one ought to do something. This was like seeing a neighbour shot" (216). He identifies with the priest as a neighbour and a fellow English-speaking man and remembers having told him about his children; "The little fellow had spoken English and knew about his children. He felt deserted" (217). However, Tench ignores the reality of the whiskey priest and his deep nature as he has never

travelled with him. He is mistaken about his true personality and has only superficial acquaintance with him on their single meeting to drink together.

In addition, the ignorance of villagers who are too poor to journey outside their pueblos is embodied in their reverence for the whiskey priest. "He was the only priest most of them had ever known—they took their standard of the priesthood from him" (66). They fail to see beyond his appearance to discover his unworthiness of their risks and sacrifices.

The same ignorance is even found between a couple living together but never sharing any journey. Captain and Mrs Fellows (who are ironically called fellows) are totally unaware of each other's hopes and feelings and refrain from anything but superficial conversations, always avoiding serious topics as "taboo" (33). Their description is full of references to travel but not one that fosters knowledge:

They were companions cut off from all the world: there was no meaning anywhere outside their own hearts: they were carried like children in a coach through the huge spaces without any knowledge of their destination (39).

Fellows and his wife who have come to this far-away place feel displaced and alienated and cannot rely on mutual understanding. He has kept travelling to attend to his work on the banana plantations while his sickly wife rarely stirs from bed. She is confined by her terrors to a life of immobility, watching everyone move "while she stayed in a cemetery no one visited, in a big aboveground tomb" (33) as opposed to her husband's glee at roaming about in his boat.

On the other hand, the Mexican, whose devout wife reads the story of the martyr Juan, and who "had more education than his wife: he could use a typewriter and knew the elements of book-keeping: once he had been to Mexico City: he could read a map" (28),

understands his lack of knowledge mainly due to their being forsaken without a possibility for getting out, which is expressed in travel terms: "He knew the extent of their abandonment—the ten hours down-river to the port, the forty-two hours in the Gulf of Vera Cruz—that was one way out" (28). He sums up what little knowledge he has of religion in very basic terms: "As for the Church—the Church is Padre José and the whisky priest—I don't know of any other" (28). Because of his confined horizons, both physical and spiritual, his potential for improvement and learning is annihilated.

Another striking instance of lack of knowledge due to immobility is epitomized in the priest's relationship with his illegitimate daughter Brigitta. His situation as a priest accounts for their estrangement and entails their total alienation even when they meet. But she is also an illustration of ignorance or distorted knowledge that result from her inability to journey to other places, "fixed in her life like a fly in amber" (82). She merely repeats what is said about priests without any awareness of its true meaning when she says to him "you aren't a man. You aren't any good for women" (31) but she is ironically the living proof that he begets children.

Similarly, Coral's immobility justifies her ignorance and few notions of the outside world. "They were based on the only life she could remember—this. The swamp and vultures and no children anywhere, except a few in the village" (34). Whatever knowledge she has comes from the books that come by post and that she uses to study, providing a small and distorted vision of reality. Unlike her parents who have grown up in the United States before travelling to Mexico, she is shut off from any means of widening her horizons and learning more about others despite her great potential for understanding which is showed in her successful dealings with the lieutenant and the priest.

The priest and the lieutenant in *The Power and the Glory* are never given proper names, which may indicate that they are "types"

or "humours" as E.M. Forster defines them (73). Yet, there is more to Greene's characters than "a simple idea or quality" (Forster 75) which identifies flat characters. They are complex human beings who experience moral dilemmas and endure rupture situations.

The Power and the Glory presents opposite characters that are not without similarities. The priest and the lieutenant who represent the 'champions' of two contending forces in the novel — the Church and the State — are set apart even by their physical appearance, the lieutenant's bright buttons and polished gaiters held in striking contrast with the priest's shabby outfit and bare feet. Yet, this apparent opposition is soon undermined in the novel, at first metaphorically as the priest is likened to "a blank question mark" (15) and the lieutenant to "a black menacing question mark" (33). Their convergence is expressed in the symbolic inversion of their intrinsic attributes, "there was something of the priest in [the lieutenant's] intent observant walk — a theologian going back over the errors of the past to destroy them again" (24). It seems that the lieutenant is in charge of all the preaching in the novel instead of the whiskey priest. The latter experiences dismal physical hardships and dire mental ordeals during his initiation trip across Mexico, his final growth to knowledge being concurrent with his imminent death.

Parallel to the priest's actual pursuit is the legendary story of the persecution of a young martyr read aloud by a devout mother to her young son who eventually ushers in another priest as the novel closes. This story within the story contributes an additional metaphysical dimension so that the physical chase taking place in the novel not only fosters deeper understanding and better knowledge of the other, it introduces a spiritual pursuit whereby religious doubts and worldly sins keep close pace with the running priest.

4.4.2. Spiritual Enlightenment

Greene's global travel novel rather than merely enacting pilgrimage in the form of escape, concentrates on inner troubles and mental strain. The divided self which characterizes Greene himself can be spotted in his characters who are purposely unnamed. However, as far as character portrayal is concerned, Greene is not merely building religious allegories. Like Conrad and James before him, he manages to capture the inner life of a character mainly by referring to his immediate surroundings and their seemingly indirect effect on his psychological state.

The place through which the characters travel shapes and informs their psychological experience of their trip, to the extent that their worldly journey impinges on their spiritual quest. The physical trip becomes through its psychogeography an aerial journey of spiritual flight. Indeed, the religious and metaphysical dimension in Greene's novel stems from a sensory apprehension of the outer world as inferred from visual and sound metaphors. Greene's idiosyncrasy lies in transcending topicality and proceeding from the outward trip to the inner journey.

The label of "Greenland" has been invariably connected with the theological considerations imputed to Greene. Yet, Greene's setting is no mere vehicle for Catholic notions. It is a token for his artistic manipulation whereby the original landscape is distorted by the view of life projected on it. The way this is done is often so subtle and covert that it makes it difficult to tell where the 'real' world ends and where 'Greenland' takes over.

Greene's technique consists in a subtle blending of setting and characterization through a careful selection of seemingly trivial details or remarks so that the reader finds himself transported unawares from the familiar and recognisable environment right into the character's mind. This is done rather subterraneously, the setting itself gradually becomes part of the mental landscape of the character

and soon turns into a token of anguish and suffocation so that, as the novel proceeds, its setting merges into the character's geography of the mind. Greene achieves aesthetic concentration in a subtle way whereby realistic and commonplace locations are loaded with metaphoric imports to suggest inner mental state and create a typical atmosphere which is characteristic of a distinct world called Greeneland yet which can also be termed as psychogeography.

This process is initiated right at the outset when the same scenery of the bay is perceived positively as a source of freedom and happiness for the unnamed girl travelling on a boat while, for the priest, it produces an impression of rejection and exclusion as it collocates with a wet and hostile space. "There was an enormous sense of freedom and air upon the gulf... I am happy, the young girl said to herself without considering why, I am happy" (19). The same landscape yields a totally opposite feeling for the priest:

... he was abandoned... A smell of damp came up all round him; it was as if this part of the world had never been dried in the flame when the world was sent spinning off into space: it had absorbed only the mist and cloud of those awful spaces (19).

Even the devastated war-torn trenches of the First World War can be endowed with a psychological aura of happiness stemming from a feeling of freedom from the responsibility that Fellows endures when living with his sickly wife:

CAPTAIN FELLOWS sang loudly to himself, while the little motor chugged in the bows of the canoe. His big sunburned face was like the map of a mountain region—patches of varying brown with two small lakes that were his eyes... He was borne up on a big tide of boyish joy... In only one other country had he felt more happy, and that was in wartime France, in the ravaged landscape of trenches (30-1).

His face which is metaphorically described as a map forcefully reiterates the travel nature of the novel at an early stage before the main man-hunt is unfolded.

Greene's technique of projecting his characters' moral conditions onto their physical surroundings is also at work in the opening paragraph which does not merely introduce the reader to the novel's location. It supplies at the same time a mental picture of Mr Tench's feeling of dejection and helplessness and suggests his sense of being dead and rotting through the reference to the vultures and sharks which actually belonged to the Mexican scenery of the time as found in *The Lawless Roads*.

Mr Tench went to look out for his ether cylinder, into the blazing Mexican sun and the bleaching dust. A few vultures looked down from the roof with shabby indifference: he wasn't carrion yet. A faint feeling of rebellion stirred in Mr Tench's heart... It wouldn't find anything there: the sharks looked after the carrion on that side (7).

In *The Power and the Glory* landscape is made not only to reflect the protagonist's mindscape, but also to embody his religious considerations so that the very geographical places seem like so many icons for the Catholic concepts treated in the novel, endowing it with a pilgrimage quality. This is slyly done for instance through the symbolic reference to mud with its biblical import at the end of the following passage:

The Treasury, the Presidencia, a dentist's, the prison... the back wall of a ruined church: whichever way you went you came ultimately to water and to river. Pink classical façades peeled off and showed the mud beneath, and the mud slowly reverted to mud (20).

The physical places metaphorically hint at the protagonist's spiritual plight for the priest becomes a shadow of his former self and slowly reverts to a plain human being. Like the façades peeling off, he

gradually loses the external attributes of priesthood one after the other. He "left his book behind" (18), "he wore what used to be town shoes, black and pointed: only the uppers were left, so that he walked to all intents barefoot" (43). The "jeffe" of the police ironically drinks all the wine that he had been hiding for mass (112-3) and he finally gets rid of his papers, fearing imminent arrest; "He let his fist open and dropped by Padre José's wall a little ball of paper: it was like the final surrender of a whole past" (118).

The scenery through which the priest travels is varied but every time his psychological anguish is probed, it is when crossing a river that divides two contrasting geographies. As in the previous novels by Conrad and James, Greene's landscapes symbolically embody the priest's consciousness with its Freudian components, the super-ego, the ego and the id. Indeed, after leaving the village where his daughter Brigitta and her mother live, "the mule lurched out of the water and up the bank beyond and the priest paid no attention—uneasiness was lodged in his brain" (85). He crosses the river towards the south to his hometown of Carmen "where his parents are buried" (85). His spiritual uneasiness is projected onto his surroundings which form a sort of psychogeography that symbolically reflects his own psyche with the river representing his consciousness while his parents' town can stand for the super-ego and its precepts and education and the village where the fruit of his sin lives symbolizes the id.

A similar pattern is found when he reaches the farm of the Lehrs which lies beyond the dark forest after a harrowing trip of despair. "He tried to run and came suddenly out of the forest onto a long slope of grass... and up here at the edge of the forest a big whitewashed building" (159) which turns out to be a church. In the last state of exhaustion, the priest "sat down suddenly on the rain-drenched grass, and leaning his head against the white wall, he fell asleep, with home behind his shoulder-blades" (159). As he emerges

from the wilderness of the jungle, where he has been foodless and sleepless for days, he collapses on the church's wall which is tellingly considered as the home he has been longing for. His psychological state is reflected into his immediate surroundings for both the forest and the church are symbols of his subconscious, the former being the id while the latter is the super-ego. His inner self merges into his physical surroundings and manifests itself in the form of dreams which are to be the object of analysis in the forthcoming pages.

Moreover, the geographical situation of the Lehrs' farm where he finds peace and shelter is also suggestive of the priest's psyche:

Pasture stretched away beyond the garden fence, undulating gently towards the next mountain range, and a tulipan tree blossomed and faded daily at the gate... At the bottom of the field there was a little shallow stream running over brown pebbles (163).

Besides evoking a Garden of Eden, the place with its small river dividing the wild mountains from the cultivated pasture is allusive to the priest's consciousness as a stream in a central position between the unrestrained and wild instincts of the id and the taming and repressive precepts of the super-ego.

Furthermore, Greene avails himself of the mirror image of water to reflect the deepest recesses of the mind like Conrad and James before him. He shows the priest as

He came cautiously out of the belt of trees into a marshy clearing: the whole state was like that, river and swamp and forest: he knelt down in the late sunlight and bathed his face in a brown pool which reflected back at him like a piece of glazed pottery the round, stubbly, and hollow features; they were so unexpected that he grinned at them—with the shy evasive untrustworthy smile of a man caught out. In the old days he often practised a gesture a long while in front of a glass so that he had come to know his own face as well as an actor does (59).

The parallel between the present pool and the mirror of old discloses the priest's self-realization and growing understanding of his true nature as nothing more than an actor performing religious service as he would play any other part. His deep peering at his personality takes place during his trip which is evidence that travel is the best key to self-knowledge. Wrought within the same image is the religious allusion to man as made of "glazed pottery" so that Greene suffuses his psychogeography with religious symbols and a Christian spiritual dimension that have not been found in the previously studied travel novels.

Rain as a water metaphor plays an important role in the psycho-geographical pattern of *The Power and the Glory*. At first perceived as an ally in his run away from the police, the rain soon becomes a menace when "it came down like a wall between him and escape" (153). The priest's complex plight is expressed in the metaphor of "the rain driving nails into the priest's coffin" (115) which suggests at once the sound of the downpour and its violence during the flooding season and its being a lethal obstacle to his flight from the police, each drop bringing him nearer to the execution squad.

Within the framework of psychogeography devised by Greene in his travel novel, weather manifestations like storms and rain are made to reflect spiritual crises or states of mental strain. When the Chief of police and the Governor's cousin drink all the wine that the priest has been painstakingly devoting for mass celebration despite all the dangers, the inner storm that is raging inside him and which cannot be voiced out is symbolically projected as a physical storm:

The lightning shot down over the harbour and the thunder beat on the roof: this was the atmosphere of a whole state—the storm outside and the talk just going on—words like "mystery" and "soul" and "the source of life" came in over and over again (114).

Metaphysical symbols of the human psyche like mystery, soul and the source of life are directly associated with the physical images and sounds of lightening and rain, hence projecting the inner mindscape of the priest onto his outer tumultuous surroundings.

As he stood there the rain reached the clearing: it came out of the forest like thick white smoke and moved on. It was as if an enemy were laying a gas-cloud across a whole territory, carefully, to see that nobody escaped. The rain spread and stayed just long enough, as though the enemy had his stop-watch out and knew to a second the limit of the lungs' endurance (148).

The adverse nature of the rain when compared to an enemy gassing the helpless priest spells out his spiritual state of dejection and despair as illustrated in another rain image: "when the rain passed on, there was nothing to see except a huge crumpled land, forest and mountain, with the grey wet veil moving over. He looked once and never looked again. It was too like watching despair" (158). The hopelessness of his mindscape is directly projected onto the outer landscape with the rain as a symbolic veil that does not cover the physical scenery but rather suggests the hidden and obscure nature of the human psyche.

Towards the end of the novel, at the moment of arrest, when the priest confesses to the Lieutenant that he has seen him twice before without knowing that he is the very fugitive he has been chasing, the sudden anguish felt by the priest is reflected in the abrupt break of a huge storm: "Suddenly the mountains ceased to exist: it was as if somebody had dashed a handful of water into their faces" (191). The precise timing and correspondence of these storms to the character's psychological states is thus the embodiment of the close parallel between outer and inner aspects that characterizes travel novels.

The Power and the Glory, with its obvious religious implications, is wrought with supernatural manifestations. Fortuitous events are presented as divine signs of predestined happenings and instrumented as metaphysical aspects. For instance, the priest's missing the boat to Vera Cruz to attend to a dying woman at the beginning of the novel eventually saves his life. This is the first of a long series of hair's breath escapes in which the priest strikes numerous bargains with God if he escapes, his prayers being dramatically accomplished. Greene's chase-patterns and his open endings ultimately suggest that the very fabric of life may be thought of in terms of a multi-levelled pursuit or chase which is paralleled by the notion of life as a journey.

The priest repeatedly justifies his flight as indispensable, because "When he was gone, it would be as if God in all this space between the sea and the mountains ceased to exist" (65). Yet, this very travel pattern, through the spiritual dimension that it provides, may also be considered as a token for Greene's universal concerns and his penetrating insight into human consciousness by intertwining symbols of travel and religion and substantiating the priest's escape as a sort of pilgrimage.

"He thought of the immeasurable distance a man travels—from the first whipping-top to this bed, on which he lay clasp the brandy. And to God it was only a moment" (67). Indeed, Greene further betrays a subtle metaphysical concern when bestowing a universal dimension on private suffering. He seems then to adhere to the view that the world may become in Baudelaire's words a forest of symbols whereby any image from the material world can be made into a symbol of man's inner world. The years that have elapsed from the priest's childhood, represented by the spinning toy, to his present situation, lying with a bottle of brandy, are expressed in terms of distance that is travelled, focusing on the spatial dimension of the chronotope that characterizes travel novel. That such distance is

immeasurable, besides alluding to the far-reaching and global aspect of the novel, points not only to the religious dimension of God's supernatural attributes but also to the metaphysical quality that is ascribed to any travel novel as sustained in the present thesis.

Concurrently, Greene's characters allow the reader to peer at the profoundest reaches of the human psyche as they are provided with a subconscious dimension. His early interest in the principles of psychoanalysis accounts for the profuse use of dreams in his novels, more than Conrad or James. He shares his former analyst Kenneth Richmond's view that

the motivation always derives from the unconscious and that dreams are part of the unconscious making itself manifest in sleep and therefore having meaning, reflecting a hurt, rejection or mental disturbance. But the dreams had to be decoded. There are recognisable elements, but the key to understanding is there only if the signs can be read correctly (quoted by Sherry 95).

The decoding of his characters' dreams, especially pertaining to journeys, may provide the key to their psychological nature and disclose their moral crux. The priest in *The Power and the Glory* revealingly dreams that "he was being pursued: he stood outside a door banging on it, begging for admission, but nobody answered — there was a password, which would have saved him, but he had forgotten it..." (132). His dreadful plight is represented by his feeling of total exclusion since help is denied him and by his unconscious confession that he was responsible for it because he had forsaken his religious principles, represented here as "a password".

Hence, dreams often symbolically contain the novels' religious and political issues in a nutshell. However, the priest's last dream in the prison where he is waiting to be executed is more enigmatic.

He had a curious dream. He dreamed he was sitting at a café table in front of the high altar of the cathedral. About six dishes were spread

before him, and he was eating hungrily. There was a smell of incense and an odd sense of elation. The dishes — like all food in dreams — did not taste of much, but he had a sense that when he had finished them, he would have the best dish of all. A priest passed to and fro before the altar saying Mass, but he took no notice: the service no longer seemed to concern him. At last the six plates were empty; someone out of sight rang the *sanctus* bell, and the serving priest knelt before he raised the Host. But he sat on, just waiting, paying no attention to the God over the altar, as though that were a God for other people and not for him. Then the glass by his plate began to fill with wine, and looking up he saw that the child from the banana station was serving him. She said, 'I got it from my father's room.'

'You didn't steal it?'

'Not exactly,' she said in her careful and precise voice.

He said, 'It's very kind of you. I had forgotten the code — what did you call it?'

'Morse.'

'That was it. Morse. Three long taps and one short one.' and immediately the taps began: the priest by the altar tapped, a whole invisible congregation tapped along the aisles — three long and one short. He asked, 'What is it?'

'News,' the child said, watching him with a stern, responsible and interested gaze.

When he woke up it was dawn (209).

This dream is pointedly ambiguous though it conveys precisely the dream-impression. It may be a premonition of the whiskey priest's future exclusion from grace as he does not share in the mass proceedings. He has even forgotten Coral's Morse code and will therefore find himself with neither liturgical nor secular landmarks. It may therefore belong to the category of premonitory dreams which are also largely used in Greene's novels.

Greene's interest in these metaphysical manifestations may derive from his own experience of such dreams, called "precognitive

dreams" by Dr Richmond, especially in situation of sea travel as illustrated in his biography:

A night or two ago I had a shipwreck dream, the ship I was on going down in the Irish Sea. I didn't think anything about it. We don't have papers here as the usual thing, and it was not till yesterday, looking at an old paper, I saw about the sinking of the Rowan in the Irish Sea (quoted by Sherry I: 106).

The novelist thus avails himself of these subconscious and supernatural manifestations not only as tokens of his characters' psychologically complex nature but also as elements of plot progression. As *The Power and the Glory* draws to its close, the boy significantly dreams of another priest (221), before getting up to open the door and usher in the whiskey priest's successor.

After catching the priest, the Lieutenant "couldn't remember afterwards anything of his dreams except laughter, laughter all the time, and a long passage in which he could find no door" (207). The over-serious officer who is dutifully chasing the last remnants of Catholicism in his State is ironically a laughing stock in his dream, unconsciously questioning the ultimate aim of his actions as symbolized by the absence of outlet in the long passage that stands for his life journey.

Hence, though other characters are showed to have dreams in the novel, it is the priest who is mostly ridden by these subconscious workings of his mind at each step of his travels. Every time he falls asleep, his dreams are recorded to illustrate the reflection of his physical run as a subconscious pursuit.

His eyes closed and immediately he began to dream. He was being pursued: he stood outside a door banging on it, begging for admission, but nobody answered—there was a word, a password, which would save him, but he had forgotten it. He tried desperately at random—cheese and child, California, excellency, milk, Vera Cruz. His feet had gone to sleep and he

knelt outside the door. Then he knew why he wanted to get in: he wasn't being pursued after all: that was a mistake. His child lay beside him bleeding to death and this was a doctor's house. He banged on the door and shouted: "Even if I can't think of the right word, haven't you a heart?" The child was dying and looked up at him with middle-aged complacent wisdom. She said: "You animal," and he woke again crying (132).

The recurrent image of exclusion and refused admittance suggests that the priest is gradually gaining self-knowledge and realizing that he is not worthy of his holy function, having forgotten his religious precepts. The second part of the dream concerns his self-reproach and sense of guilt about his daughter and his responsibility for her metaphoric death as she cannot lead a normal child's life. She clearly refers in her insult to his animal instincts which led to her conception.

The priest even has wakeful dreams as when he is presiding over mass in the Lehrs' barn and his evil nature is suddenly made clear to him in the form of a recalled oneiric manifestation:

Evil ran like malaria in his veins. He remembered a dream he had of a big grassy arena lined with the statues of saints—but the saints were alive, they turned their eyes this way and that, waiting for something. He waited, too, with an awful expectancy: bearded Peters and Pauls, with Bibles pressed to their breasts, watched some entrance behind his back he couldn't see ... He woke with the sense of complete despair that a man might feel finding the only money he possessed was counterfeit (176).

His total despair is epitomized in his being barred from entering the spiritual realm of all these assembled saints that symbolize true Christianity with their Bibles on their bosoms, the seat of faith. The sham priest is aware of his imposture which is alluded to as counterfeit money and which also suggests his venal sin of simony and materialism.

In addition to psychogeography and dreams, inner knowledge is achieved by means of heteroglossic strategy whereby subconsciousness is not only reflected visually but also made to echo from within in the form of various voices.

4.4.3. Heteroglossia

Right at the beginning of the novel, when he was still referred to simply as "the stranger", the whiskey priest admits his ignorance and ineptness and can even hear it proclaimed by all:

"You know nothing," the stranger said fiercely. "That is what everyone all the time says—you do no good." The brandy had affected him. He said with monstrous bitterness: "I can hear them saying it all over the world" (17). He can distinctly hear his condemnation reverberate in his mind as "a whisky priest" coming out from the population of the whole globe but also stemming from within his conscience:

He was a bad priest, he knew it: they had a word for his kind—a whisky priest—but every failure dropped out of sight and out of mind: somewhere they accumulated in secret—the rubble of his failures (60).

As soon as they are uttered, the words that symbolize his failure as a priest are buried far below sight and mind, in the subconscious recesses of his psyche. It is mostly at night that inner multi-voicedness is given vent to. "He didn't sleep again: he was striking yet another bargain with God. This time, if he escaped from the prison, he would escape altogether. He would go north, over the border" (158).

Heteroglossia mostly manifests itself in moments of solitude when the priest hurries alone and hears other voices inside his head which subconsciously guide him in his travels.

At one moment the ache was like a tiresome voice explaining to him that he had taken the

wrong path: he remembered a map he had once seen of the two adjoining states... You're on the blank paper now, the ache told him. But there's a path, he argued wearily. Oh, a path, the ache said, a path may take you fifty miles before it reaches anywhere at all: you know you won't last that distance. There's just white paper all around (156).

For want of travelling companions, the priest unconsciously supplies talking selves that embody his mental and bodily pain and voice his anguish at being lost, both physically and spiritually. Even his headache is given a voice that holds conversations with his inner self.

This pattern is carried throughout the travel novel, where multi-voicedness keeps pace with the running priest. Yet, it is at the last moments of his life, in his prison cell on the night preceding his execution that the silence of his physical isolation and spiritual loneliness is filled with his own voices that sound like others'. "There was an odd silence everywhere, even in the other cells: it was as if the whole world had tactfully turned its back to avoid seeing him die" (208).

Naturally enough, as an ecclesiastic, "he began some kind of general confession, speaking in a whisper... and tried to imagine the other priests asking him" (207) the ritual questions about his sins. However, he soon discovers that confession is of no use since the words are emptied of any meaning. "The formal phrase meant nothing at all: it was like a sentence in a newspaper: you couldn't feel repentance over a thing like that" (207). When remembering his child, he suddenly bursts out: "O God, help her. Damn me, I deserve it, but let her live for ever" (207). He immediately hears his professional conscience interfering:

This is what I should feel all the time for everyone, and he tried to turn his brain away towards the half-caste, the lieutenant, even a dentist he had once sat with for a few minutes, the child at the banana station... He prayed: "God help them," but in the moment of prayer

he switched back to his child beside the rubbish-dump, and he knew it was only for her that he prayed. Another failure (207-8).

He does not succeed to encompass all the people he has met during his trips in his contrition, all the voices ultimately merging into one single prayer for his child.

"He began to talk aloud to himself because he couldn't stand the silence any more. He complained miserably: "It's all very well... for saints," and later: "How does he know it only lasts a second? How long's a second" (208). His dread of death is conveyed in multiple questions but his inner awareness of his failure is summed up as an ultimate conclusion: "What an impossible fellow I am, he thought, and how useless. I have done nothing for anybody. I might just as well have never lived" (209).

His supreme knowledge at the last moment is expressed in a spatial metaphor, "He felt like someone who has missed happiness by seconds at an appointed place. He knew now that at the end there was only one thing that counted—to be a saint" (209). The importance of space in travel novels is emphasized by the identification of "an appointed place" in contrast to seconds as the two faces of this chronotope. His other voice reprimands him with his narrow missing of sainthood and martyrdom.

In addition to the protagonist, heteroglossia is instrumented even for minor characters in the novel, concurring with deeper self-discovery. Indeed, the priest's alter-ego padre José is subjected to a harrowing process of self-examination each time he hears the voices of the children in reality or imagines the chorus of mocking urchins instead of angelic sounds, ramming in his head:

a lifetime of self-analysis enabled him to see himself as he was, fat and ugly and old and humiliated. It was as if a whole seducing choir of angels had silently withdrawn and left the voices of the children in the patio—"Come

to bed, José, come to bed," sharp and shrill and worse than they had ever been (49).

Their words amount to a death sentence spelling out the end of his priesthood and its accompanying celibacy at the same time as they correspond to a searing self-condemnation.

Graham Greene uses heteroglossia as a sort of psychonarration to allow a more direct access into the characters' conscious and unconscious minds. He offers a polyphonic display of their thoughts and inner world in his presentation of the mental experience of his characters that is reverberated in their surrounding environment.

The role of the unconscious in its different forms such as psychogeography, dreams and heteroglossia in Greene's travel novel is thus many-fold. It contributes to a better understanding of human nature and its drives, it adds another dimension to his characters and confirms their 'rotundity' despite their being nameless, and it concurs to the chase-pattern of his plots since his characters seem to be also hunted down and defeated by their own dreams. It also contributes a spiritual, religious atmosphere to these far-set travel novels.

According to F.R. Leavis, "a great novelist is necessarily a profound psychologist... He presents with clairvoyant penetration and compelling actuality the state — or rather the interacting energies, the disharmonies, the conflicts and the transmutations — of humanity as it is" (17-8). Greene's characters seem to confirm this view. They are psychologically complex individuals whose personal dilemmas enable him at the same time to bring into focus a moral and spiritual universality within the trope of travel.

Alone in his cell, as an aftermath of his special sort of pilgrimage that lasted for years, the priest has reached complete self-knowledge and gained deep insight into his true nature; "The eight hard hopeless years seemed to him to be only a caricature of service: a few communions, a few confessions, and an endless bad example"

(208). He regrets that the villagers who have sacrificed their lives for him cannot even have the saint or martyr that they deserve to strengthen their faith. What they are left with is a devastating image of the Church, composed of the whiskey priest and the ridiculous Padre José. Yet, the arrival of another travelling priest at the end of the novel imaginatively prolongs the journey of religious enlightenment.

The double dimension of travel in *The Power and the Glory* as an actual, physical pursuit and as a mental, metaphysical chase suggested rather than depicted through symbolic language embodies the destructive import of war-time travel novels in which spiritual trips are no simple pilgrimage but harrowing voyages of self-knowledge and subsequent self-condemnation.

4.5. Conclusion

The global travel novels, among which Graham Greene's *The Power and the Glory* conspicuously stands out, cross over to lesser known areas of the world beyond the edges of Anglo-Saxon borders. Relying on heterotopic spaces and psychogeographies, these travel novels usher in metaphysical considerations and heteroglossic questioning. They most significantly display spiritual journeys that intertwine pilgrimage with escape to enhance knowledge of the other while reflecting self-discovery of inner mindscapes onto outer landscapes.

Though writing half a century and two world wars after Conrad and James, Greene nevertheless displays the same pattern as his predecessors by interweaving inner journeys into the outward voyages of his characters.

General Conclusion

Having reached the destination of this voyage of exploration of the travel novels of Conrad, James and Greene, a number of answers have been provided to the questions raised in the General Introduction to the present thesis.

As inferred from the title "Outer Voyages, Inner Journeys in the Travel Novels of Joseph Conrad, Henry James and Graham Greene" which contains three synonyms of travel, the notion of travel is quintessential to this study. It has focused on defining the sub-genre of the novel labelled 'travel novel', to which I hereby lay claim, as any novel that is imbued with trips and relies essentially on journeys for the development of its plot. At the intersection of travel writing and the literary novel, the travel novel has originated with the very inception of this novel genre as illustrated by early novelists who were themselves travel writers like Daniel Defoe and who consequently suffused their novels with journeys.

The travel novel has then thrived across the centuries, especially in this age of mobility, and has been used as a reflection of the confluence of outer knowledge with inner probing which is agreed to characterize travel writing. The test of the travel novel as proposed in this thesis lies not only in its impregnation with travel elements and the reliance of its plot on journeys, but more importantly in its propensity to combine inner perception and spiritual enlightenment with the knowledge of the outer world and a deeper understanding of the other along those trips.

To better exemplify what is meant by the travel novel explored in this thesis, a large variety of novels that fall into this category have been described, ranging from *The Unfortunate Traveller* (1594) to *The Expatriates* (2016), in an attempt to illustrate the different forms that travel novels can take. Indeed, starting with the first and most

General Conclusion

widely-known one, the sea travel novel which relies on navigation journeys has received particular attention in the second chapter by presenting a slate of travel novels concerned to several degrees by the heterotopias of ships before focusing on Conrad's *Lord Jim* which features a sailor as its protagonist. Moving to transatlantic travel, the third chapter has laid emphasis on American travel novels that have been showed to share the same focus on outward and inward dimensions of knowledge epitomized in James' *The Ambassadors* which traverses two continents in cultural or touristic journeys. The fourth chapter which trails more global travel novels up to the present time has brought forth rather harrowing spiritual considerations which characterize far-reaching trips that explore lesser known spaces outside the bounds of the Anglo-American world, focusing on Greene's *The Power and the Glory* which enacts a religious journey of escape.

My allegation about the intricate relationship between travel and deep perception, especially spiritual and even religious knowledge, can be backed by the story of Moses and his trip for learning recounted in Surat al Kahf. The Prophet and recipient of God's direct Word and Tablets does not have wise men come to him to instruct him, he journeys towards the learned man "whom We had taught knowledge from Our own" (18:65) with his young travel companion to acquire more knowledge. It is no coincidence that their first trip together occurs on the heterotopic space of a ship which is then punctured by the wise man, giving rise to Moses' questioning. Travel is then indispensable for more knowledge which is hence best imbued by the mind as the body moves and outward voyages are thus invariably paralleled by inner journeys of self-discovery. Such assumption is largely accepted to be the essential feature of travel writing whereby the traveller undergirds his account of the trip with personal musing and inner speculation. This pattern is naturally

invited by the first-person quality of travel books by means of which the traveller directly discloses his mind.

The second claim made in this thesis is that the inner exploration found in autobiographical travel writing can be similarly discovered in fictional travel novels, even in those narrated in heterodiegetic manner. For the purpose of demonstrating it, only third-person travel novels have been selected as case studies even though *Lord Jim* contains some passages of first-person narrative but only by Marlow who is not the protagonist concerned by such travels. By putting forward a challenging reading of three of the most studied and analyzed novels of the English language, namely *Lord Jim*, *The Ambassadors* and *The Power and the Glory*, the opted direction of critical appraisal has allowed an original interpretation of these travel novels and a significant contribution to the conversation of on-going literary analysis.

Relying on comparative criticism to bring to the fore the criss-crossing influences buried in the depths of these travel novels and pertaining to the trope of travel, the present study rests mainly on the tenets of close reading and New Criticism by thoroughly examining the words on the page to extrapolate the symbolic import of such images. It also draws upon the theories of Bakhtin for dialogism and heteroglossia and Freud for psychoanalytical considerations of the characters. The most innovative aspect is this study is its recourse to the recent critical schools of Geocriticism which give paramount importance to the spatial dimension of the chronotope. Its significant contribution to this field consists in delineating the psychogeographies found in the three novels under study. Drawing on computer-assisted literary criticism as a tool to trace the recurrence of knowledge in these travel novels adds another innovative aspect to the literary analysis carried out in this thesis.

It is beyond the scope of the present thesis to fully examine all the aspects of the three selected travel novels. Its focus is to bring to

the fore the patterns devised by Conrad, James and Greene to reveal the spiritual exploration that underlies physical transportation in order to generalize it to any travels novels after demonstrating it for three representative novelists of travel. The brief illustrations of several travel novels before focusing in more details on the selected ones by Conrad, James and Greene help lay the ground for the process of generalization of the findings to what are formally and systematically identified as 'travel novels'.

The examination of the three travel novels, *Lord Jim*, *The Ambassadors* and *The Power and the Glory*, permits to underscore the strong relationships between their authors and at the same time to unearth deeply buried similarities that are not obviously noticed nor are consciously acknowledged as far as travel is concerned. All three novelists exhibit recurrent references to knowledge in their works and mainly rely on the sense of vision meant to symbolize understanding and gain in knowledge. They largely use the trope of knowledge as intricately bound to travel and show its increase as the result of trips, connecting ignorance or lack of understanding to sedentariness and refrain from journeys.

All three novelists are seen to share the postulate that knowledge of the other is intricately linked to travelling together. Lord Jim, Strether and the priest who travel extensively in the course of the travel novels under scrutiny learn more about other characters during those trips than otherwise, besides reaching insightful revelations about themselves.

Conrad, James and Greene likewise exhibit exceptions to the rule – namely examples of travellers who do not gain in knowledge because their physical trips are not matched by any spiritual advancement due to their base nature. Their minds are “of the stay-at-home order” in Marlow’s words while their bodies move without any improvement. They are impervious to change as they do not see beyond the surface of the other and their outward visions are only

sensory, devoid of the deeper meaning of understanding. The benefits of travel are lost on characters such as the German captain in *Lord Jim*, Waymarsh in *The Ambassadors* or the mestizo in *The Power and the Glory*.

The use of heterotopias or other spaces is a common trope for the three novelists. As epitomized in their travel novels, profound understanding best takes place in special heterotopias that are not to be found at home but arise along the travelled paths or above the ploughed seas. Even when no actual boats or real seas are involved, water-related and ships metaphors are employed as heterotopic mirrors of the mind and moving loci that enhance outer discovery. The hidden nature of characters, even the closest ones, remains obscure until it is revealed in travel circumstances while those excluded from trips preclude any insightful discovery as illustrated by the abstruse relationships between Jim and Jewel, Strether and Mrs Newsome and the priest with Maria to give but few examples.

The process of self-awareness and inner perception that is at play in travel literature has been showed to be largely at work in the three travel novels under study despite their heterodiegetic or third-person indirect narrative mode which offers only oblique visions of the workings of their characters' minds. This obstacle has been symbolically overcome by all three novelists by having recourse to a sort of psychogeography or mindscape whereby the characters' consciousness and even subconsciousness is projected onto their physical surroundings which metaphorically correspond to their psychological states. Violent sound and visual images of storms are found in *Lord Jim* and *The Power and the Glory* due to their more fatal outcomes as both Jim and the priest die in the end, while milder images colour the mental landscapes found in *The Ambassadors* where the stakes are less vital.

Moreover, all three novelists have been proved to rely on outer geography to represent the hidden side of the human psyche

General Conclusion

when they substantiate its three Freudian components (the ego, super-ego and id) in terms of two geographical entities crossed by a stream. For instance, the psyche is represented by the two hills of Patusan crossed by the river in *Lord Jim*, the Seine separating the two banks of Paris and the river running between the church and the village in the Lambinet scenery of *The Ambassadors* as well as the river traversing the banana plantations and the one distinguishing the village from the forest and the stream running through the Lehrs' property in *The Power and the Glory*.

Dreams as manifestations of the subconscious find their way into these travel novels as keys to the inner perception achieved by the travellers-protagonists but it is Graham Greene who most notably avails himself of this trope since he has himself been formally acquainted with the principles of psychoanalysis and the significance of dreams early in his life.

In addition to psychogeography where inner consciousness is projected onto the outer, physical spaces, the three travel novels display the polyphonic echo of inner voices in situations of journeys. Indeed, nowhere better than in travel novels can heteroglossia be fully displayed with the presence of the other in addition to the multi-voiced reverberations that are given rise as the traveller is confronted with unfamiliar surroundings which resonate within his consciousness. Lord Jim, Strether and the priest similarly disclose several voices colliding into their minds resulting from the reverberation of their own and others' words as they proceed along their trips.

The complete self-knowledge that is reached at the end of the journey for all three characters concurs with their extinction, either by physical death for Lord Jim and the priest, or by the total demise of his former self for Strether. Like a pilgrimage which combines travel with spiritual self-discovery and culminates in a full understanding, journeys are made to transcend ordinary human experience through the expiration of the former self.

Travel is thus a connecting thread, a sort of interface melding the inner journey with the outward voyage. The shifting nature of travel in such novels is explored through physical spaces that are not merely geographical loci but rather states of minds or psychological insights. Travel novels that so exude the preponderance of travel in human life as a key to various forms of knowledge and understanding allow to venture to postulate for those travelling characters the maxim modelled on Descartes' famous one as 'I travel, therefore I am'.

By combining the tropological with the epistemological and cognitive approach and dividing the thesis into four chapters – a theoretical one and then devoting a chapter to each travel novelist while comparing at the same time their related patterns – my purpose is rather didactic, to facilitate access to each novel for students of literature. The same concern accounts for the inclusion of a glossary at the end of the appendices to provide easy access to the used terminology.

The three chosen novelists seem worlds apart and are indeed different from each other while being travellers who imbued their novels with trips. Their very discrepancies account for their selection in order to demonstrate that using travel in their novels brings them together and permits to unveil identical patterns in their characterization, plot, narration and imagery. The same strategies are used by Joseph Conrad, Henry James and Graham Greene to reveal the spiritual exploration that underlies physical transportation, which enables to generalize this result to any travel novel. Increased knowledge achieved through the sense of vision is directly linked to travel while ignorance is associated with immobility. Travel novels, even those written as third-person narratives, reveal inner journeys in parallel with outward voyages by means of special patterns such as psychogeography, heterotopias, heteroglossia and even silences which can be forms of heteroglossic expression.

General Conclusion

This exploratory journey into the three selected travel novels of Conrad, James and Greene is an open door towards new avenues of research on the trope of travel in other novels, by female authors for example. It is also an invitation to veer off in different directions by instrumenting various critical tools and schools of literary criticism other than those tackled in the present thesis and to consider different dimensions of travel novels like intertextuality for instance.

This study is an implicit call for using the label 'travel novel' when referring to those novels that centre round journeys and a proposal for introducing this category in the curriculum, and even enlarging it to other literary genres as 'travel short stories' and 'travel poems' which will have to be properly defined in future research works.

Works Cited

- The Holy Quran. English Translation of the Meanings* by Abdullah Yusuf Ali. Al Madinah: King Fahd Holy Quran Printing Complex, 1987.
- Adams, Percy G. *Travel Literature and the Evolution of the Novel*. Lexington: University Press of Kentucky, 1987.
- Adichie, Chimamanda Ngozi. *Americanah* (2013). London: Fourth Estate, 2014.
- Allot, Miriam. *Novelists on the Novel*. New York: Columbia University Press, 1959.
- Ambrosini, Richard. *Conrad's Fiction as Critical Discourse*. Cambridge: CUP, 1991.
- Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy". *Global Culture: Nationalism, Globalization and Modernity: A Theory Culture and Society*. Ed. Mike Featherstone. London: Sage, 1997. 295-310.
- Arapoglou, Eleftheria. "Narrative Heterogeneity as an Adjustable Fictional Lens in *The American Scene*". *Henry James's Europe: Heritage and Transfer*. Eds. Dennis Tredy, Annick Duperray and Adrian Harding. Cambridge: Open Book Publishers, 2011. 229-236.
- Auster, Paul. *Moon Palace* (1989). London: Penguin, 1990.
- Bachelard, Gaston. *The Poetics of Space* (1958). Trans. Maria Jolas. Boston: Beacon Press, 1994.
- Bacon, Francis. *The Essays* (1625). London: Penguin Classics, 1985.
- Bakhtin, Mikhail M. "The Problem of Speech Genres." *Speech Genres and Other Essays*. Minneapolis: University of Minnesota Press, 1984. 60-102.

Works Cited

- _____. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin and London: University of Texas Press, 1981.
- _____. *Problems of Dostoevsky's Poetics*. Ed. and trans. Caryl Emerson. Minneapolis: University of Minnesota Press, 1984.
- Batten, Charles. *Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature*. Berkeley: University of California Press, 1978.
- Baym, Nina (gen. ed.). *The Norton Anthology of American Literature*. New York: Norton, 1979.
- Beckford, William. *The History of the Caliphe Vathek* (1784). London and Paris: Cassell, 1887.
- Bennet, Andrew and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Fourth Edition. New York: Routledge, 2014.
- Bhabha, Homi. *The Location of Culture*. London and New York: Routledge, 1994.
- Blanchot, Maurice. *The Space of Literature*. Trans. Ann Smock. Lincoln, NE: University of Nebraska Press, 1982.
- Blanton, Casey. *Travel Writing: Genres in Context*. New York: Routledge, 2002.
- Bluefarb, Sam. *The Escape Motif in the American Novel: Mark Twain to Richard Wright*. Columbus: Ohio State University Press, 1972.
- Boddy, Kasia. "Conversations with Lynne Tillman", *OVER here: Reviews in American Studies*. (Summer 1994) 1-9.
- Bohls, Elizabeth. "Age of Peregrination: Travel Writing and the Eighteenth-Century Novel". *A Companion to the Eighteenth-Century English Novel and Culture*. Ed. Paula R. Backscheider and Catherine Ingrassia. Chichester: Wiley-Blackwell, 2009.

Works Cited

- Borgogno, Franco. "Psychoanalysis as a "Journey": A Clinical Method for the Transmission of Psychoanalysis at Universities", *American Imago*. 68:1 (2011) 93-119.
- Borm, Jan. "Defining Travel: On the Travel Book, Travel Writing and Terminology". *Perspectives on Travel Writing*. Eds. Glenn Hooper and Tim Youngs. Aldershot: Ashgate, 2004. 13-26.
- Boulanger, Alison. "Influence or Confluence: Joyce, Eliot and Cohen and the Case for Comparative Studies". *Comparative Literature Studies*. 39:1 (2002), 18-47.
- Boulton, Marjorie. *The Anatomy of the Novel*. London and Boston: Routledge and Kegan Paul, 1975.
- Bowles, Paul. *The Sheltering Sky* (1949). New York: Harper Collins, 1977.
- Bradbury, Malcolm. *The Modern British Novel*. London: Penguin, 1994.
- Bradford, William. *Of Plymouth Plantation* (1646). Boston: Wright and Potter, 1898.
- Bray, Julia. "Starting Out in New Worlds: Under Whose Empire? High Tradition and Subaltern Tradition in Ottoman Syria, 16th and 19th/20th centuries". *Tropes du Voyage: Le Voyage dans la littérature arabe. I. Départs*, Actes du Colloque international qui s'est tenu à l'Université Ca' Foscari de Venise (13-15 Décembre 2007). Ed. Antonella Ghersetti, *Annali di Ca' Foscari XLVIII, 3 Série orientale*. 40 (2009) 199-220.
- Brown, Charles Brockden. *Edgar Huntly: Memoirs of a Sleep-Walker* (1799). London: Lane and Newman, 1803.
- Brown, Christopher K. *Encyclopaedia of Travel Literature*. Oxford: ABC-Clio, 2000.
- Browning, C. D. *Dictionary of Quotations and Proverbs: The Everyman Edition*. London: Cathay Books, 1989.

Works Cited

- Buell, Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca, NY: Cornell University Press, 1973.
- Burgess, Anthony. "Novel". *Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2015. Web, accessed 08/03/2015
<<http://www.britannica.com/EBchecked/topic/421071/novel>>.
- Burton, Stacy. *Travel Narrative and the Ends of Modernity*. Cambridge: CUP, 2014.
- Burney, Frances. *The Wanderer or Female Difficulties* (1814). Oxford: OUP, 1991.
- Butor, Michel. "Travel and Writing". *Mosaic*. 8:1 (Fall 1974) 1-16.
- Cameron, Sharon. *Thinking in Henry James*. Chicago: The University of Chicago Press, 1989.
- Campbell-Sposito, Mary. "Interviews with Georges Charbonnier—No. 5." *Review of Contemporary Fiction*, 17.3 (1997): 22.
- Carr, Helen. "Modernism and Travel (1880-1940)". *The Cambridge Companion to Travel Writing*. Eds. Peter Hulme and Tim Youngs. Cambridge: CUP, 2002. 70-86.
- Chatwin, Bruce. *The Songlines*. London and New York: Penguin, 1987.
- Chesterton, G.K. *Heretics* (1905). London: Baronius Press, 2006.
- Clifford, James. "Notes on Travel and Theory." *Inscriptions Volume 5 Traveling Theories, Traveling Theorists* (1989). Web, accessed 02/01/2014
<http://culturalstudies.ucsc.edu/PUBS/Inscriptions/vol_5/clifford.html>
- Cohen, Margaret. *The Novel and the Sea*. Princeton: Princeton University Press, 2010.

Works Cited

- Coleridge, Samuel Taylor. *Biographia Literaria* (1817). Eds. James Engell and W. Jackson Bate. Princeton: Princeton University Press, 1983.
- Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton: Princeton University Press, 1978.
- Conant, Martha Pike. *The Oriental Tale in England in the Eighteenth Century*. New York: Columbia University Press, 1908.
- Conrad, Joseph. *Lord Jim* (1900). Ware, UK: Wordsworth Editions, 1993.
- _____. *Notes on Life and Letters* (1921). Auckland, New Zealand: The Floating Press, 2011.
- _____. *The Nigger of the Narcissus* (1897). New York: Doubleday, 1914.
- _____. "The Romance of Travel". *Countries of the World*. Ed. J. A. Hammerton. London: The Fleetway House, 1924.
- _____. *Three Short Novels: Heart of Darkness, Youth, Typhoon*. New York: Bantam books, 1960.
- Conrad, Joseph and F. M. Hueffer. *Romance: A Novel* (1903). New York: McClure, Philips and Co., 1904.
- Cooper, James Fenimore. *The Pilot: a Tale of the Sea* (1823). Albany, NY: State University of New York Press, 1986.
- _____. *The Last of the Mohicans* (1826). Ware, UK: Wordsworth Editions, 1993.
- Coverly, Merlin. *Psychogeography*. Harpenden, UK: Oldcastle Books, 2010.
- Crane, Stephen. *The Red badge of Courage*. New York: D. Appleton & Co. 1895.
- Cranshaw, Edward. *Joseph Conrad: Some Aspects of the Art of the Novel*. New York: Russell and Russell, 1963.
- Cresswell, Tim. *Place: An Introduction*, Second Edition. Chichester: John Wiley & Sons, 2015

Works Cited

- Cuddon, J. A. *Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1991.
- Culler, Jonathan D. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Ithaca, New York: Cornell University Press, 2001.
- Debord, Guy-Ernest. "Introduction to a Critique of Urban Geography" (1955). *Situationist International Anthology*. Ed. and trans. Ken Knabb. San Francisco: Bureau of Public Secrets, 2006. 8-11.
- Defoe, Daniel. *Robinson Crusoe* (1719). London: Penguin Classics, 2003.
- Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus, Capitalism and Schizophrenia* (1980). Trans. Brian Massumi (1987). London: Continuum, 2003.
- Dentith, Simon. *Bakhtinian Thought: An Introduction*. London: Routledge, 1995.
- Disraeli, Benjamin. *Tancred, or the New Crusade* (1847). London and Edinburgh: R. Brimley Johnson, 1904.
- Dominguez, César, Haun Saussy and Dario Villanueva. *Introducing Comparative Literature: New Trends and Applications*. New York: Routledge, 2015.
- Doody, Margaret Anne. *The True Story of the Novel*. New Brunswick, NJ: Rutgers University Press, 1996.
- Duff, David (ed). *Modern Genre Theory*. Harlow: Pearson Education, 2000.
- Duncan, James and Derek Gregory. *Writes of Passage: Reading Travel Writing*. London & New York: Routledge, 1999.
- Edel, Leon (ed). *Henry James: A Collection of Critical Essays*. Englewoods Cliffs, NJ: Prentice-Hall, 1963.
- Eiland, Howard. "Review of *James and Conrad; the Fellowship of the Craft: Conrad on Ships and Seamen and the Sea; Symbolism: The Manichean Vision: A Study in the Art of*

Works Cited

- James, Conrad, Woolf, and Stevens", Nineteenth-Century Fiction. 32:3 (1977): 361–363.*
- Eliot, T.S. "The Function of Criticism". *Twentieth Century Criticism: A Reader*. Ed. David Lodge. London & New York: Longman, 1972.
- _____. "Tradition and the Individual Talent", *Perspecta*, Vol. 19. (1982) 36-42.
- _____. "Introduction to *Huckleberry Finn*." From *The Adventures of Huckleberry Finn*, vii–xvi. London: Cresset Press, 1950.
- _____. "A Prediction". *Henry James: A Collection of Critical Essays*. Ed. Leon Edel. Englewoods Cliffs, NJ: Prentice-Hall, 1963.
- Ercolino, Stefano. *The Maximalist Novel: From Thomas Pynchon's Gravity's Rainbow to Roberto Bolano's 2666*. London: Bloomsbury Publishing, 2014.
- Evans, Robert O. (Ed). *Graham Greene: Some Critical Considerations*. Lexington: University of Kentucky Press, 1967.
- Falk, Quentin. *Travels in Greenland: the Cinema of Graham Greene*. Dahlonega, GA: University Press of North Georgia, 2014.
- Faulkner, William. *As I Lay Dying* (1930). New York: Vintage Books, 1990.
- Fielding, Henry. *The History of the Adventures of Joseph Andrews and His Friend Mr Abraham Adams* (1742). New York: The Century, 1904.
- Fitzgerald, F. Scott. *The Great Gatsby* (1925). London: Penguin, 1990.
- Fludernik, Monika. *An Introduction to Narratology*. New York: Routledge, 2009.
- Follett, Wilson. *The Modern Novel: a Study of the Purpose, and the Meaning of Fiction*. New York: Knopf, 1918.

Works Cited

- Forsdick, Charles, Feroza Basu and Siobhan Shilton. *New Approaches to Twentieth-century Travel Literature in French: Genre, History, Theory*. New York: Peter Lang, 2006.
- Forster, E. M. *Aspects of the Novel* (1927). London: Penguin, 1990.
- _____. *A Passage to India* (1924). London: Penguin Books, 2005.
- Foucault, Michel. "Of Other Spaces, Heterotopias". *Architecture, Mouvement, Continuité*. 5 (1984) 46-49.
- Franey, Laura E. *Victorian Travel Writing and Imperial Violence*. New York: Palgrave, 2003.
- Freud, Esther. *Hideous Kinky*. New York: Harcourt Brace Jovanovich, 1992.
- Freud, Sigmund. *New Introductory Lectures in Psycho-Analysis* (1933). Trans. W. J. H. Sprott. London: Hogarth, 1957.
- _____. *The Interpretation of Dreams* (1900). Third Edition (1911) Trans. A. A. Brill. Raleigh, NC: Hayes Barton Press, 2006.
- Frye, Northrop. *Anatomy of Criticism*. Harmondsworth: Penguin, 1990.
- Fussell, Paul. *Abroad: British Literary Travelling Between the Wars*. New York and Oxford: OUP, 1980.
- _____. (ed). *The Norton Book of Travel*. New York: Norton, 1987.
- Gallix, François, Jean Vivies et al. (eds). *Récits de voyage et romans voyageurs. Aspects de la littérature contemporaine de langue anglaise*. Aix-en-Provence: Presses Universitaires de Provence / collection "écritures du voyage", 2006.
- Gill, James E. "Introduction". *The First English Novelists: Essays in Understanding*. Ed. J. M. Armistead. Knoxville: The University of Tennessee Press, 1985.
- Genette, Gerard. *Narrative Discourse: An Essay in Method* (1972). Trans. Jane E. Lewin. Ithaca, New York: Cornell University Press, 1980.
- Gillie, Christopher. *Movements in English Literature 1900-1940*. Cambridge: CUP, 1975.

Works Cited

- Gorra, Michael. *Portrait of a Novel: Henry James and the Making of an American Masterpiece*. London and New York: Liveright Publishing, 2012.
- Gosh, Amitav. *The Shadow Lines* (1988). London: John Murray, 2011.
- Greene, Graham. *The Power and the Glory* (1940). London: Nicholls, 1960.
- _____ *A Sort of Life*. Harmondsworth: Penguin, 1972.
- _____ *Reflections*. London: Reinhardt Books, 1990.
- _____ *The Lawless Roads* (1939). London: Penguin, 1982.
- _____ *Ways of Escape*. Harmondsworth: Penguin, 1980.
- _____ *Collected Essays* (1969). Harmondsworth: Penguin, 1983.
- _____ *It's a Battlefield* (1939). London: Penguin, 1962.
- _____ *Journey Without Maps* (1936). London: Penguin, 1980.
- _____ *The Heart of the Matter*. London: Penguin Books, 1948.
- _____ *The Quiet American* (1955). London: Penguin Books, 1977.
- _____ *In Search of a Character: Two African Journals*. London: Bodley Head, 1961.
- Hacker, Jeffrey H (ed). *The Gilded Age and the Dawn of the Modern*. New York: Routledge, 2015.
- Hanne, Michael. (ed). *Literature and Travel*. Amsterdam, Atlanta: Rodopi, 1993.
- Harvey, David. "From Space to Place and Back Again: Reflections on the Condition of Postmodernity". *Mapping the Futures: Local Cultures, Global change*. Eds. Jon Bird et al. London: Routledge, 1993. 3-29.
- Hathaway, Richard D. "The "Reversed Chapters" in *The Ambassadors*", *The Henry James E-Journal*, Number 16 (September 2014). Web. Accessed 05/02/2015.
<<http://www2.newpaltz.edu/~hathaway/ejournal16.html>>
- Hellwig, Harold. *Mark Twain's Travel Literature: An Odyssey of the Mind*. Jefferson: McFarland, 2008.

Works Cited

- Hemingway, Ernest. *The Old Man and the Sea*. New York: Scribner, 1952.
- _____. *The Sun Also Rises* (1926). New York: Scribner, 1954.
- Hichens, Robert. *The Garden of Allah*. New York: Grosset and Dunlap, 1904.
- Hooper, Glenn. *Perspectives on Travel Writing*. London & New York: Ashgate, 2004.
- Howells, William Dean. *Henry James Jr* (1899). Boston: Digireads, 2010.
- _____. *Heroines of Fiction* (2 Volumes). New York: Harper, 1901.
- Hulme, Peter. "Introduction", *Studies in Travel Writing*. 1:1 (1997) 1-8.
- Hulme, Peter and Tim Youngs (eds.). *The Cambridge Companion to Travel Writing*. Cambridge: CUP, 2002.
- Hungerford, Edward A. "Durrell's Mediterranean Paradise", *Studies in the Literary Imagination*. 24:1 (Spring 1991) 57-69.
- Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*. New York: Norton, 1990.
- Hurston, Zora Neale. *Their Eyes Were Watching God* (1937). New York: Harper-Collins, 1998.
- Iglesias, Luis. "The "keen-eyed critic of the ocean": James Fenimore Cooper's Invention of the Sea Novel". *James Fenimore Cooper Society Miscellaneous Papers* No. 23 (June 2006) 1-7.
- Irving, Washington. *The Adventures of Captain Bonneville, U. S. A. in the Rocky Mountains and the Far West*. New York: Putnam, 1868.
- James, Henry. *The Ambassadors* (1903). New York: Charles Scribner's Son, 1909.
- _____. *The Princess Casamassima* (1886). Harmondsworth: Penguin, 1977.

Works Cited

- _____ "The Art of Fiction". Originally published in *Longman's Magazine* 4 (September 1884). Web, accessed 12/03/2013.
<<http://virgil.org/dswo/courses/novel/james-fiction.pdf>>
- _____ "*The Reverberator*", "*Madame de Mauve*", "*A Passionate Pilgrim*" and *Other Tales*. New York: Charles Scribner's Son, 1908.
- _____ *What Maisie Knew* (1897). New York: Charles Scribner's Son, 1908.
- _____ *The American Scene*. London: Chapman and Son, 1907.
- _____ *English Hours*. London: Heinemann, 1905.
- _____ "The Future of the Novel" (1899) in *The Future of the Novel: Essays on the Art of Fiction*. Ed. Leon Edel. New York: Vintage Books, 1956.
- _____ *The Golden Bowl* (1904). New York: Charles Scribner's Son, 1909.
- Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Ithaca, New York: Cornell University Press, 1981.
- Johnson, Samuel. *The History of Rasselas: the Prince of Abissinia* (1759). Boston: Belcher, 1811.
- Joyce, James. *Ulysses* (1922). Ware, UK: Wordsworth Editions, 2010.
- Jung, Carl. *The Collected Works of C.G. Jung. 20 vols.* Trans. R.F.C. Hull. Edited by H. Read, M. Fordham, G. Adler, and Wm. McGuire. Princeton: Princeton University Press, 1953-1979.
- Kerouac, Jack. *The Sea Is My Brother: The Lost Novel*. Boston: Da Capo Press, 2011.
- _____ *The Dharma Bums* (1958). London and New York: Penguin, 1976.
- Kneale, Matthew. *English Passengers: A Novel*. London: Penguin, 2000.

Works Cited

- Knox-Shaw, Peter. *The Explorer in English Fiction*. Houndsmills: Macmillan Press, 1987.
- Korte, Barbara. *English Travel Writing: From Pilgrimage to Postcolonial Explorations*, trans. Catherine Mathias. New York: Palgrave, 2000.
- Kowalewski, Michael, "The Modern Literature of Travel", *Northwest Review*, 28.2 (1990) 111.
- Kraus, Wolfgang. "The Quest for a Third space: Heterotopic Self-positioning and Narrative Identity". Eds. Claudia Holler and Martin Klepper. *Rethinking Narrative Identity: Persona and Perspective*. Amsterdam: Benjamins Publishing, 2013.
- Krook, Dorothea. *The Ordeal of Consciousness in Henry James*. Cambridge: CUP, 1962.
- _____ *Henry James's The Ambassadors: A Critical Study*. New York: AMS, 1996.
- Laing, Jennifer and Warwick Frost. *Books and Travel: Inspiration, Quest and Transformation*. Bristol: Channel View Publications, 2012.
- Lawrence, D.H. "Morality and the Novel". *Twentieth Century Criticism: A Reader*. Ed. David Lodge. London & New York: Longman, 1972.
- _____ "Why the Novel Matters" (1956). *Selected Criticism*. Ed. Anthony Beal. London: Heinemann, 1986.
- _____ "The Spirit of Place". *Studies in Classic American Literature*. Eds. Ezra Greenspan et al. Cambridge: CUP, 2003.
- _____ *Kangaroo* (1923). London: Penguin, 1997.
- _____ *The Plumed Serpent* (1928). Ware, UK: Wordsworth Editions, 1995.
- Leask, Nigel. Introduction to "Journeys of Discovery". *eSharp Issue 4 Journeys of Discovery* (Spring 2005), University of Glasgow. Web, accessed 02/01/2014.
<http://www.gla.ac.uk/media/media_41159_en.pdf>

Works Cited

- Leavis, F. R. *The Great Tradition* (1948). London: Penguin, 1993.
- Lee, Janice Y. K. *The Expatriates*. New York: Viking, 2016.
- Lefebvre, Henri. *The Production of Space* (1974). Trans. Donald Nicholson-Smith. Oxford: Blackwell Publishing, 1991.
- Leon, Carol E. *Movement and Belonging: Lines, Places and Spaces of Travel*. New York: Peter Lang, 2009.
- Levin, Stephen M. *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in an Era of Globalization*. New York: Routledge, 2008.
- Lewis, Wyndham. *The Ideal Giant*. London: The Little Review, 1917.
- _____. *Self-Condemned: A Novel* (1954). Toronto: Dundurn, 2010.
- Lithgow, William. *Rare Adventures and Painful Peregrinations* (1632). New York: Cosimo Books, 2005.
- Lisle, Debbie. *The Global Politics of Contemporary Travel Writing*. Cambridge: CUP, 2006.
- Lodge, David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel* (1966). London: Routledge & Kegan Paul, 1984.
- _____. *The Art of Fiction: Illustrated from Classic and Modern Texts*. New York: Viking, 1992.
- Logan, Peter Melville (ed.) *The Encyclopedia of the Novel*. Hoboken, NJ and Chichester: Wiley-Blackwell, 2011.
- Luebke, Steven R. "Looking Backward: A Thematics of Contemporary American Travel Fiction". *Lit: Literature Interpretation Theory*. 7:2-3 (1996) 103-115.
- Luhmann, Niklas. *Art as a Social System*. Trans. Eva M. Knodt. Stanford: Stanford University Press, 2000.
- Marr, Timothy. *The Cultural Roots of American Islamicism*. Cambridge: Cambridge University Press, 2006.
- Matin, A. Michael. "Introduction", *Heart of Darkness and Selected Short Fiction*. New York: Barnes and Nobles, 2003.

Works Cited

- McKee, Patricia. "Travel in the Ambassadors". *Arizona Quarterly*. 62:3 (Autumn 2006) 105-127.
- McKeon, Michael. *The Origins of the English Novel 1600-1740*. Baltimore and London: The John Hopkins University Press, 2002.
- Melville, Herman. *Moby Dick* (1851). London: Penguin, 1994.
- _____. *Omoo: A Narrative of Adventures in the South Seas* (1847). London: Penguin, 2007.
- _____. *Mardi: and a Voyage Thither* (1849). Evanston: Northwestern University Press, 1970.
- Mewshaw, Michael. "Travel, Travel Writing, and the Literature of Travel". *South Central Review*, 22:2 (Summer 2005) 2-10.
- Mezciems, Jenny, Charles L. Batten, "Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature" (Book Review), *Yearbook of English Studies*. 12 (1982) 276.
- Mikkonen, Kai. "The 'Narrative is Travel', Metaphor: Between Spatial Sequence and Open Consequence". *Narrative*, 15:3 (October 2007) 286-305.
- Mitchell, Peta. *Cartographic Strategies of Postmodernity: The Figure of the Map in Contemporary Theory and Fiction*. New York: Routledge, 2008.
- Mondada, Lorenza. "Seeing as a Condition of Saying: On the Discursive Construction of Knowledge in Travel Accounts". *Unravelling Civilization: European Travel and Travel writing*. Ed. Hagen Schulz-Forberg. Brussels: Press Interuniversitaire Europeennes, 2005.
- Montiglio, Silvia. "Should the Aspiring Wise Man Travel? A Conflict in Seneca's Thought". *The American Journal of Philology*. 127:4 (Winter 2006) 553-586.
- Moreira, Jacqueline de Oliveira. "Otherness in Interior Identity: A Reflection about the Freudian Concepts of Unconscious,

Works Cited

- Superego, and Id". *The Spanish Journal of Psychology*. 11:2 (2008) 689-701.
- Moretti, Franco. *Atlas of the European Novel, 1800-1900*. London and New York: Verso, 1998.
- Morier, James. *The Adventures of Hajji Baba of Ispahan* (1823). London: Methuen, 1895.
- Morrison, Toni. *Song of Solomon*. New York: Vintage, 1977.
- Moseley, James G. "Conversion through Vision: Puritanism and Transcendentalism in *The Ambassadors*". *Journal of the American Academy of Religion*. 43:3 (1975): 473-484.
- Mulvey, Christopher. *Transatlantic Manners: Social Patterns in Nineteenth-Century Anglo-American Travel Literature*. Cambridge: CUP, 1990.
- Naipaul, V. S. *Half a Life: A Novel* (2001). New York: Vintage Books, 2002.
- O'Keeffe, Paul. *Some Sort of Genius: A Life of Wyndham Lewis*. Berkeley: Counterpoint, 2015.
- Orlean, Susan. *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere*. New York: Random House, 2004.
- Ouyang, Wen-Chin. "Utopias, Dystopias and Heterotopias: The Spatiality of Human Experience and Literary Expression", *Middle Eastern Literatures: incorporating Edebiyat*. 15:3 (2012) 227-231.
- Queneau, Raymond and Mary Campbell-Sposito (trans.) "Technique of the Novel". *Review of Contemporary Fiction*. 17:3 (1997) 27.
- Quinn, Edward. *A Dictionary of Literary and Thematic Terms*. New York: Facts on File, 2006.
- Paine, Albert Bigelow (ed.). *Mark Twain's Speeches*. New York: Harper & Brothers, 1923.
- Pavel, Thomas G. *The Lives of the Novel: A History*. Princeton: Princeton University Press, 2013.

Works Cited

- Phelan, James and Peter J. Rabinowitz (eds). *A Companion to Narrative Theory*. Malden, MA and Oxford: Blackwell Publishing, 2005.
- Pearsall, Judith (ed). *Concise Oxford English Dictionary*. Tenth Edition. Oxford: OUP, 2002.
- Pine, Richard. *Lawrence Durrell: the Mindscape*. Second (Revised) Edition. Corfu: Durrell School of Corfu, 2005.
- Poe, Edgar Allan. *The Narrative of Arthur Gordon Pym of Nantucket* (1838). New York: Classic Books International, 2009.
- Pouncey, Maggie. "Lost in Hong Kong: *The Expatriates* by Janice Y. K. Lee". *The New York Times*. January 11, 2016: 10.
- Porter, Katherine Anne. *Ship of Fools*. New York: Signet, 1963.
- Pratt, Mary Louise. *Imperial Visions: Travel Writing and Transculturation*. New York: Routledge, 1992.
- Prieto, Eric. "Geocriticism, Geopoetics, Geophilosophy and Beyond". *Geocritical Explorations: Space, Place and Mapping in Literary and Cultural Studies*. Ed. Robert T. Tally Jr. New York: Palgrave Macmillan, 2011. 13-28.
- Pudovkin, V. I. *Film Technique and Film Acting*. Trans. Ivor Montagu. London: Vision Press, 1954.
- Pynchon, Thomas. *V*. (1963). New York: Harper Perennial Classics, 1999.
- Quinn, Edward. *A Dictionary of Literary and Thematic Terms* (Second Edition). New York: Facts On File, 2006.
- Raban, Jonathan. *For Love & Money: Writing, Reading, Travelling 1968-1987*. London: Picador, 1988.
- Raphael, Lynda S. *Narrative Skepticism: Moral Agency and the Representations of Consciousness in Fiction*. Madison, NJ: Fairleigh Dickinson University Press, 2001.
- Redding, Arthur. "Turning Poetry into Bread: Langston Hughes, Travel-writing, and the Professionalization of African

Works Cited

- American Literary Production", a/b: Auto/Biography Studies. 29:2 (2014) 299-317.
- Rennie, Neil. *Far-Fetched Facts: The Literature of Travel and the Idea of the South Seas*. Oxford: Clarendon Press, 1995.
- Richardson, Samuel. *Pamela or Virtue Rewarded* (1740). Manchester: Russell and Allen, 1811.
- Rowlandson, Mary. *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682). *Narratives of the Indian wars, 1675-1699*. Ed. Charles H. Lincoln. New York: C. Scribner's Sons, 1913.
- Rubin-Dorsky, Jeffrey, "Washington Irving and the Genesis of the Fictional Sketch", *Early American Literature*. 21:3 (Winter 1986/1987) 226-232.
- Russell, Alison. *Crossing Boundaries: Post-Modern Travel Literature*. New York: Palgrave, 2000.
- Russell, Letty M. *Becoming Human*. Philadelphia: The Westminster Press, 1982.
- Said, Edward W. *Joseph Conrad and the Fiction of Autobiography* (1966). New York: Columbia University Press, 2008.
- _____ *Representations of the Intellectual* (1994). New York: Vintage Books, 1996.
- _____ *Reflections on Exile and Other essays*. Cambridge, Mass.: Harvard University Press, 2000.
- Sanyal, Lopa. *English Literature in the Eighteenth Century*. New Delhi: Discovery Publishing House, 2006.
- Schellenberg, Betty A. "Traveling the World with a Real Friend: The Eighteenth-Century Novel Reconsidered". *Journal for Early Modern Cultural Studies*. 8:2 (Fall/Winter 2008) 125-143.
- Schroder, Nicole. *Spaces and Places in Motion: Spatial Concepts in Contemporary American Literature*. Tübingen: Narr Francke Attempto Verlag, 2006.

Works Cited

- Schweizer, Bernard. "Travel Narrative and the Ends of Modernity" by Stacy Burton, (Book Review). *Review of English Studies*. 66 (February 2015) 197-200.
- Scott, Sir Walter. *The Talisman* (1825). London and Glasgow: Collins, 1900.
- Seager, Nicholas. *The Rise of the Novel*. London and New York: Palgrave Macmillan, 2012.
- Seigneuret, Jean-Charles (ed.) *Dictionary of Literary Terms and Motifs: L-Z. Volume 2*. New York: Greenwood Press, 1988.
- Self, Will. *Psychogeography: Disentangling the Modern Conundrum of Psyche and Place*. New York: Bloomsbury, 2007.
- Shapiro, Charles (ed.) *Twelve Original Essays on Great English Novelists*. Detroit: Wayne State University Press, 1960.
- Sherman, William H. "Stirrings and Searchings (1500-1720)". *The Cambridge Companion to Travel Writing*. Eds. Peter Hulme and Tim Youngs. Cambridge: CUP, 2002. 17-36.
- Sherry, Norman. *The Life of Graham Greene*. Vol. I (1904-1939), Vol. II (1939-1955). London: Penguin, 1989.
- Shnauder, Ludwig. *Free Will and Determinism in Joseph Conrad's Major Novels*. Amsterdam and New York: Rodopi, 2009.
- Simmons, Allan and John Henry Stape (eds). *Lord Jim: Centennial Essays*. Amsterdam and New York: Rodopi, 2003.
- Smith, Gayle. "My River... Leads to the Sea: Sarah Orne Jewett's *Country By-Ways* as Thoreauvian Travel Narrative". *The Concord Saunterer*. New Series, Vol. 14 (2006) 36-59.
- Smith, John (Captain). *The Generall Historie of Virginia, New England and the Summer Isles*. London: I. D. and I. H., 1632.
- Solnit, Rebecca. *Wanderlust: A History of Walking*. London: Penguin, 2001.
- Speake, Jennifer (ed). *Literature of Travel and Exploration. Vol. 3: R to Z*. London: Taylor & Francis, 2003.
- Spurling, John. *Graham Greene*. London & New York: Methuen, 1983.

Works Cited

- Steele, Meili. "Value and Subjectivity: The Dynamics of the Sentence in James's *the Ambassadors*", *Comparative Literature*. 43:2 (Spring 1991) 113-133.
- Steinbeck, John. *Travels with Charley, In Search Of America* (1960). London: Penguin, 1980.
- _____. "Flight", *The Long Valley* (1938). London: Penguin, 1986.
- _____. *The Grapes of Wrath* (1939). London: Penguin, 1976.
- Sterne, Laurence. *A Sentimental Journey through France and Italy* (1768). London: Penguin Classics, 2001.
- Stevenson, Lionel. *The English Novel: A Panorama*. Cambridge, Mass.: Riverside Press, 1960.
- Stevenson, Robert Louis. *Treasure Island*. London: Cassell and Company, 1883.
- Stout, Janis P. *The Journey Narrative in American Literature: Patterns and Departures*. Westport: Greenwood Press, 1983.
- Sultan, Stanley. *Eliot, Joyce and Company*. Oxford: OUP, 1987.
- Talbot, Ann. *The Great Ocean of Knowledge: The Influence of Travel Literature on the Work of John Locke*. Leiden: Brill, 2010.
- Thackeray, W. M. *Roundabout Papers*. London: Smith, Elder and Co., 1863.
- Theroux, Paul. *The Mosquito Coast* (1981). London: Penguin, 1990.
- Thompson, Carl. *Travel Writing: the New Critical Idiom*. New York: Routledge, 2011.
- Thursby, Jacqueline S. "American Travel Literature in the Classroom: Inward and Outward Journeys". *Methods for Teaching Travel Literature and Writing: Exploring the World and Self*. Ed. Eileen Groom. New York: Peter Lang, 2005. 31-42.
- Tillman, Lynne. *Motion Sickness* (1992). New York: Red Lemonade, 2011.
- Todorov, Tzvetan. *The Morals of History*. Trans. Alyson Waters. Minnesota: The University of Minnesota Press, 1995.

Works Cited

- _____. "L'Étre et l'Autre: Montaigne". *Yale French Studies*, 64, *Montaigne: Essays in Reading* (1983) 113-144.
- Turner, Victor. *The Forest of Symbols: Aspects of Ndembu Ritual*. Ithaca: Cornell University Press, 1987.
- Twain, Mark. *The Innocents Abroad, or the New Pilgrims' Progress* (1884). New York and London: Harper & Brothers, 1911.
- _____. *The Adventure of Huckleberry Finn* (1885). London, Penguin Popular Classics, 1994.
- Tyler, Royall. *The Algerine Captive or The Life and Adventures of Doctor Updike Underhill: Six Years a Prisoner Among the Algerines* (1797). Hartford: Peter Gleason and Co., 1816.
- Verne, Jules. *Twenty Thousand Leagues under the Sea*. Ware, UK: Wordsworth Editions, 1992.
- Vivies, Jean. "La main du potier: le récit de voyage dans la littérature anglaise". *ATALA* n° 13, «le Royaume-Uni: culture et identités» (2010) 29-36.
- Vogel, Dan. "A Lexicon Rhetoricae for 'Journey' Literature". *College English*. 36:2 (Oct. 1974) 185-189.
- Von Martels, Zweder (ed). *Travel Fact and Travel Fiction: Studies on Fiction, Literary Tradition, Scholarly Discovery and Observation in Travel Writing*. Leiden and New York: E. J. Brill, 1994.
- Warren, Rosanna. "Stepping Out and Stepping Over: The Figure of Hyperbaton". *The Yale Review*. 103:1 (January 2015) 54-61.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957). Berkeley and Los Angeles: University of California Press, 2001.
- Watts, Cedric. *A Preface to Greene*. London and New York: Routledge, 2014.
- _____. "The First Paragraph of *The Ambassadors*: An Explication". *Essays in Criticism*. X:3 (1960) 250-274.

Works Cited

- _____. "Janiform Greene: The Paradoxes and Pleasures of *The Power and the Glory*". *Dangerous Edges of Graham Greene: Journeys with Saints and Sinners*. Ed. Dermot Gilvary and Darren J. N. Middleton. New York and London: Continuum Books, 2011.
- Waugh, Evelyn. *Labels: A Mediterranean Journal*. London: Duckworth, 1930.
- Weeks, Edward. "Introduction" to Joseph Conrad, *Three Short Novels: Heart of Darkness, Youth and Typhoon*. New York: Bantam, 1960.
- Weinstein, Arnold. *Classics of American Literature*. Chantilly, VA: The Teaching Company, 1998.
- Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace and Company, 1949.
- Westphal, Bertrand. *Geocriticism: Real and Fictional Spaces* (2007). Trans. Robert T. Tally Jr. New York: Palgrave Macmillan, 2011.
- Wharton, Edith. *The Age of Innocence* (1920). London: Wordsworth Classics, 1999.
- Whitfield, Peter. *Travel: A Literary History*. Oxford: Bodleian Library, 2012.
- Williams, Merle A. *Henry James and the Philosophical Novel: Being and Seeing*. Cambridge: Cambridge University Press, 1993.
- Wise, John and Mike Hill. *The Works of Graham Greene: A Reader's Bibliography and Guide*. London: Continuum, 2012.
- Wolff, Janet. "On the Road Again: Metaphors of Travel in Cultural Criticism", *Cultural studies*. 7:2 (May 1993) 224-239.
- Woolf, Virginia. *The Voyage Out* (1915). Oxford: OUP, 2009.
- _____. *Collected Essays* (1925). London: Hogarth Press, 1967.
- _____. *Orlando: a Biography* (1928). London: Wordsworth Editions, 1999.

Works Cited

- Youngs, Tim. *Travellers in Africa: British Travelogues, 1815-1900*. Manchester: Manchester University Press, 1994.
- Zabel, Morton D. (ed). *The art of Travel: Scenes and Journeys in America, England, France and Italy from the Writings of Henry James*. New York: Doubleday Anchor Books, 1958.
- Zilcosky, John (ed). *Writing Travel: The Poetics and Politics of the Modern Journey*. Toronto: University of Toronto Press, 2008.
- Zwerdling, Alex, "Abroad: British Literary Traveling Between the Wars" by Paul Fussell (Book Review) *Criticism*. 23:3 (Summer 1981) 279.

Appendices: The Novels Synopses

Appendix A: Joseph Conrad's *Lord Jim*

Lord Jim begins as a third-person heterodiegetic narrative with a physical and moral description of Jim as a white immaculately-clothed rather sympathetic water clerk who keeps running away from his successive jobs towards the east until he reaches a Malay village lost in the jungle where the natives add the title "Tuan", meaning Lord, to his name. His origin as the son of an English clergyman and his dreamy, romantic and adventurous character are disclosed as are his early disappointing experiences as a sailor before he has the springboard occasion of serving as chief mate on board the ship *Patna* transporting Muslim pilgrims.

One night, believing the ship to be doomed to sink, the European crew abandons it and Jim somehow finds himself with them in the life-boat though he cannot realize how he was there and even thinks of returning to the ship to die with the passengers. While the other sailors disappear, Jim alone faces the subsequent trial after the *Patna* is safely found and he is sentenced to be deprived of his sailing certificate. It is an English captain named Marlow who appears in many of Conrad's travel novels who narrates this part of Jim's tale as he grows interested in this young seaman prematurely exiled from the sea. Marlow tries to help him obtain employments at which Jim excels but which he leaves quickly and unexpectedly each time someone who knows his secret finds him.

Marlow's narrative jumps to and fro and refers to the suicide of Captain Brierly, one of the judges at the inquest, a week after the trial; then describes in a flash back his first encounter with Jim as a *quiproquo* about a "wretched cur" (44) which Jim supposed was an insult. Marlow's relation with Jim starts with a misunderstanding and however hard he tries, Marlow is unable to understand him

throughout the novel even though his only certainty is that Jim is "one of us" (49). Marlow attempts to explain to his listeners the reason for taking interest in Jim's case, and speaks of discussing the Patna affair with a French officer. Then in another prolepsis, he jumps forward to the water-clerk job he secures for Jim before flashing back to the trial and Captain Brierly's proposition to pay Jim to run away rather than continue to face the disgrace of trial. But Jim refuses and remains to have his certificate cancelled and hear his condemnation to 'worse than death' for a sailor.

At this point, Marlow's narrative is thrown into relief by the story of Chester and his associate Robinson's enterprise of collecting guano from a desert island in which they hope to involve Jim since "he is no good" (105). But Marlow refuses and brings Jim to his room where he can "withdraw" (107) to face his feelings without any interference, not even from Marlow who is nevertheless present.

Another prolepsis propels Jim ahead to a time when he would be "loved, trusted, admired" (109) as a legend and a lord. This is Marlow's last image of Jim for he would never see him alive again. Marlow's narrative returns to Jim's predicament in his room where his inner tempest is echoed by a mighty storm.

Marlow pityingly recommends Jim to one of his friends and hears that he is doing wonders at the mill before the Patna engineer unexpectedly appears which forces Jim to leave. There are many similar episodes when knowledge of his secret compels Jim to disappear to the despair of his employers who are successively ship chandlers and teak-concession and rice-mill owners. A row with a Danish officer obliges Marlow to take Jim hurriedly on his ship at about midnight as if he is a "stowaway" (125).

Marlow has to consult his old friend Stein over Jim's case. Stein who is an expert entomologist and a wealthy and respected merchant, has escaped a revolution at home and came to the East where he became the privileged ally of a Malay kingdom. This widely-

travelled man sums up the situation in one word "I understand very well. He is romantic" (133). Marlow asks for a remedy as if consulting a doctor and is advised to send Jim to Patusan, a place so remote as if on another planet.

The description of Patusan is an opportunity to muse on travel and adventures and their secret motivations. The place is in a state of total insecurity ruled by despotic Rajah Allang when Jim reaches it in a small boat that takes him up the river with his unloaded pistol and a complete Shakespeare, carrying Stein's ring as a token for the local chief Doramin.

Marlow goes to Patusan two years after Jim's arrival and recapitulates the circumstances of "Lord" Jim's extraordinary position there. Jim has been prisoner on Rajah Alleng's compound for three days before escaping by making a high leap over the stakes. This second jump of his, wilfully accomplished this time, ushers him covered with mud into the Bujis tribe and its ruling family where he befriends their son Dain Waris who not only trusts Jim immediately but understands him to a point that Marlow has never reached.

The dreadful situation of the Bujis caught between the exactions of the Rajah and of Sherif Ali is an opportunity for Jim to avail himself of his nautical experience and execute a bold attack on the latter's camp with Doramin's two canons hauled uphill by means of a capstan. Jim's victory earns him the title "Tuan" and the trust of the natives who come to him as arbiter of their disputes. It gives birth to legends surrounding him, including his supposed possession of a hidden emerald. In fact, his Jewel is the step daughter of Stein's agent Cornelius who saves his life, thus beginning an idyllic love story. Before Marlow leaves Patusan, Jim almost asks him to deliver a message but stops short and does not even dare look at the sea upon Marlow's departure.

The rest of Jim's story is indirectly narrated through the contents of a parcel sent later to one of the listeners to Marlow's tale,

“a privileged man” (211) who had expressed racist views on the natives. The packet which reaches him in a western city where he has retired contains a letter from Jim’s father which he had treasured, an abrupt note by Jim’s hand that “an awful thing has happened” (213) at Patusan and a letter from Marlow, piecing the last events of Jim’s life together from a dying asthmatic man called Gentleman Brown and from his visit to Stein’s house where he found Jewel and Jim’s faithful servant.

During Jim’s absence on a trek inland, a ship full of starving pirates led by a notorious criminal called Gentleman Brown finds its way up river to a hill near Patusan. Cornelius seizes this opportunity to get rid of his rival Jim and discloses the state of affairs in detail to Brown, advising him to kill Jim at the first occasion and become master of the place. The Bujis headed by Jewel make preparation for a fight to get rid of the intruders but even Dain Waris prefers to wait for Jim’s return. Lord Jim goes to meet Brown alone, not far from the very spot where he has landed after his prodigious leap and makes another metaphoric jump into the unknown by allowing Brown and his men to go away unharmed. Brown’s boat, directed by Cornelius, surprises Dain Waris and his group down river and all these natives are massacred before the pirates fly. Later Cornelius is killed by Jim’s servant and Gentleman Brown, the only survivor of his ship, expires in Marlow’s presence after confessing his story.

Despite Jewel’s entreaty, Jim goes unarmed to Doramin’s court where he has a look at his brother Dain Waris’ corpse. He watches the ring fall at his feet as Doramin gets up and shoots him in the breast. Marlow concludes the novel with more questions and his inability to understand while the “poor girl” (261) is leading an empty life in Stein’s house and Stein himself is preparing to leave this world.

Appendix B: Henry James' *The Ambassadors*

At the opening of the novel, American Lambert Strether disembarks from his transatlantic voyage in England, the first halt of his "errand" in Europe on behalf of his would-be fiancée, Mrs Newsome, of Woollett, Massachusetts. He fails to meet his American friend Waymarsh in Liverpool and expects to see him in Chester, rejoicing in the prospect of tasting Europe on his own, without any intruding "note" from his American background.

He soon makes the acquaintance of Miss Maria Gostrey who is a sort of tourist guide and they readily get along so perfectly that "they might have been brother and sister" (17). She will accompany Strether and Waymarsh to London and later to Paris and introduce the former to the intricacies of European life. During an evening in London when they go to the theatre after dining together without Waymarsh, Strether notices Maria's velvet neck band and cannot help comparing her with Mrs Newsome who looks like Queen Elizabeth with her ruche. It is an opportunity to contrast the American world where he is the editor of an obscure review owned by his prospective wife and the new environment in which he has been propelled on a serious mission counting on the aid of his friend and confidant. His ambassadorial duty which is disclosed at this point consists in bringing Chadwick Newsome back from Paris to marry Mamie Pocock, the sister of his brother in law, and seize the important business opportunity that has come in his way at present but which is likely to fail him later. Maria Gostrey promises to help Strether after eliciting that he has everything to lose if he fails in his diplomatic endeavour and she also opens his eyes to the possibility of Chad's refinement under Parisian influence.

Once in Paris, the two Americans Strether and Waymarsh envision the French capital in opposite ways though they go out together more often than in London. Paris, "the vast bright Babylon" (60) is not unknown to Strether who had visited it as a youth with

his now dead wife and it carries for him a compelling sense of failure and belatedness such as he does not feel in Woollett despite the futility of his life achievement as insignificant editor. His trip to Paris in middle age is therefore an opportunity to fulfil his mission and secure his future while learning more about himself and his relatives.

His first step as Mrs Newsome's envoy to her son takes him to Chad's apartment in Boulevard Malesherbes and he observes a young man standing on the balcony and observing him in turn, spelling out the novel's main topos which relies on observation. The occupant of Chad's apartment in his absence is Little Bilham, a poor "artist-man" (66) who introduces the Americans to Chad's artistic circle including Miss Barrace who immediately takes on Waymarsh. Strether visits Maria Gostrey at her entresol in Rue Marboeuf and realizes his growing attachment to her in proportion to his need for relying on her help.

His first meeting with Chad unexpectedly occurs in a theatre box to which they have invited Bilham but it is Chad who enters during the play, precluding any possibility for talk and only allowing for mute observation. "The phenomenon of change so complete" (80) that has come over Chad as foretold by Miss Gostrey augurs of further complications in Strether's mission and confirms her hint that Chad has delayed his return to allow his friends to entertain Strether to the beauties of Paris like the Louvre and the Luxembourg garden. Strether finds in Chad, in addition to more grey hair, "a miracle almost monstrous" (97) and is at a loss to consider him as a depraved Pagan or a gentleman who is "free" as he pretends. Chad, on the other hand, shows his liking for his future step-father even though he realizes that he is to be brought back home by him as a sort of wedding present to his mother. Maria Gostrey warns Strether that there is more than meets the eye about Chad and when asked about Chad's pretended freedom, little Bilham only alludes to "a virtuous attachment" (105). Chad manages to invite Strether to the

garden party of the famous sculptor Gloriani where he encounters aristocrats and diplomats as well as Jeanne de Vionnet, the charming young daughter of a countess, whom he supposes to be the reason for Chad's stay in Paris. In this garden he also delivers his quintessential speech on life to little Bilham and exhorts him to "live all you can; it's a mistake not to" (124) as he feels he has made.

Early next morning, Chad asks him to meet Mme Marie de Vionnet whose life he pretends to be "absolutely without reproach" (135). She happens to be the former school friend of Miss Gostrey who refuses to see her and therefore leaves Paris altogether, leaving Strether all the more puzzled and deprived of her help. At the countess' apartment Rue de Bellechasse, Strether is completely enraptured by Mme de Vionnet and overwhelmed by "the sense of her rare unlikeness to the women he had known" (137) to the extent that the reports that he writes back to Mrs Newsome alarm her and cause her to send an ultimatum in the form of a telegram summoning him and Chad immediately back to Woollett.

The characters' situation has known a total reversal for, rather disgustingly for Strether, Chad is quite willing to return but agrees upon Strether's insistence to wait for the second wave of ambassadors sent by Mrs Newsome after the failure of her first one. The interval is an opportunity for Strether to renew his relationship with Miss Gostrey and realize his progress as he "could toddle alone" without her (187). The Pococks swiftly arrive from the Havre; they are Chad's sister Sarah, her husband Jim Pocock and his charming sister Mamie whom Strether cannot help seeing in a new light and comparing her with Jeanne de Vionnet. Their seeing Chad and meeting Mme de Vionnet does not produce the effect hoped for by Strether who is even ruined in Sarah's eyes when Mme de Vionnet mentions his relation with Miss Gostrey.

Having wilfully embarked himself on Mme de Vionnet's "boat" (222) and desperate to see the Pococks consider her role in Chad's

transformation as he has himself done, Strether is overtaken by the rapid pace of developments. He learns that Jeanne is engaged to a French aristocrat through the intercession of Chad who is spending his time with Mamie while Sarah is spending hers with Waymarsh. Matters grow even more complicated when, upon finding Mamie alone on the balcony, Strether realizes that she is expecting Bilham rather than Chad though she alone has noticed the change in the latter.

Acting on her mother's admonition, Sarah vehemently informs Strether of her opinion of Mme de Vionnet and of their decision to leave Paris to Switzerland before returning to the States with Chad. In need of an intermission, Strether makes a train excursion into the countryside and stops at a village on the bank of a river that reminds him of a Lambinet painting he could not afford to buy in Boston. The scenery offers him an opportunity for examining his situation and is also the occasion of an unexpected encounter with Chad and Mme de Vionnet rowing on a boat in an attitude that leaves no doubt as to the nature of their relationship.

Strether's discovery has not been unknown to Miss Gostrey as she later confesses. His last interview with Mme de Vionnet shows her "as a maidservant crying for her young man" (311) but he still considers that Chad would be "a brute" if he leaves her. The novel ends as Strether is leaving for Woollett after declining Miss Gostrey's offer and returning home to "a great difference" (331).

Appendix C: Graham Greene's *The Power and the Glory*

The novel opens on Mr Tench, an English dentist feeling sick with heat, in a Mexican forlorn port on the river where the *General Obregon* has just anchored. He is addressed in English by a shabby small man carrying a suitcase and a novel who reluctantly admits that he is a sort of quack. He is very vague about his whereabouts and the man he has to come to meet has been shot as Tench informs him. They both walk back to Tench's home where the stranger provides brandy drunk in a secretive manner. The stranger does not disclose his intentions and seems "like a black question mark" (15) when a boy arrives asking for a doctor and prevents him from taking the *General Obregon* to Vera Cruz. He accepts to follow the child on a mule to attend to his sick mother even though he is not a doctor. The novel he has forgotten turns out to be a different book from what the cover shows; it is in Latin. The dentist tosses it in his oven to be burnt, and is too late to retrieve his anaesthetic before the boat leaves down the river. The ship carries a girl singing in happiness towards the wide Atlantic Ocean while the stranger praying to be caught rides a mule into the dark interior.

A Mexican Lieutenant is instructed by his chief to hunt down the last priest in the country that has evaded the Red Shirts and whose worn photograph in a years-old newspaper corresponds to the description of the stranger. He has learnt English at an American seminary and can therefore pass as a "gringo" (20). The Lieutenant who is not named anymore than the priest resents the Church on account of his childhood as a an incense boy and grudges the power and luxury of priests exacting the poor's money at the price of celibacy which he considers as no sacrifice at all, being himself in no need of women. The cynical Lieutenant has a plan to ascertain catching the fugitive priest within a month before the raining season by taking hostages from the villages and shooting them down if the villagers do not denounce the priest.

Alongside the main plot, a woman is reading the story of a pious young martyr named Juan to her two fascinated little daughters and her teenaged son Luis. Her husband mentions the whiskey priest they have hidden as well as Padre José who has married following the government's injunctions and who is a laughing stock in town.

Captain Fellows steers a boat on the river between banana plantations to the shed where he lives with his wife and daughter Coral. He is only perfectly happy when journeying on the river on his own and feels a heavenly bliss. Upon returning home, he finds the Lieutenant there looking for the priest. His daughter Coral who is thirteen is precociously hard while her sickly mother is nothing more than a presence. Coral refuses to let the Lieutenant search their property because in her father's absence she has given asylum as well as food and beer to the priest before teaching him a Morse signal if he ever comes back. The priest wearily travels to several villages where he secretly performs masses and hears the villagers' confessions as well as baptizes their children and is gradually decaying in appearance with torn clothes and only the upper parts of his shoes left so "that he walked to all intents barefoot" (42-3).

The scene shifts to padre José, the priest who has married to escape execution. While meditating in the cemetery, he is entreated to say a prayer for a dead child who is being buried but he refrains, afraid of denunciation. Young Luis is fed up with the story of the martyr as he has never experienced any formal religious service while his father remembers the days of old with nostalgia, dreading the spiritual emptiness. At the same time, Coral takes care of the plantation and personally oversees the loading of bananas forgotten by her father.

The priest, wearing torn peasants clothes is being driven by the chasing soldiers towards the very place he most longs to reach, the village where his daughter Brigitta lives with her mother Maria. However, the police's practice of shooting hostages if he is not

betrayed makes him unwelcome there. Just as he has finished a secretive mass, the lieutenant and his men surround the village and the priest is timely saved by acknowledging to have a wife and daughter.

When crossing the river to his hometown, he is overtaken by a mestizo or half-caste with protruding teeth who travels with him. He manages to shake him off before arriving to the state capital to buy wine for mass. Unfortunately, the Chief of police drinks it all with the Governor's cousin as the storm breaks out. He is arrested for smuggling alcohol after Padre José refuses to shelter him but is not recognized as a priest. Once in the overcrowded cell, he confesses that he is a whiskey priest but nobody betrays him, not even the mestizo who prefers to wait.

Unaware of his true identity, the Lieutenant pities him and offers him money. The priest returns to the Fellows' banana plantation which he finds deserted and fights against a wounded dog for a bone. Then on his run, he meets an Indian woman with her dead child and they both travel silently under the rain but he soon finds himself completely alone in a totally abandoned place hungry, thirsty, and rather feverish. At the bottom of despair, he suddenly comes across a paradisiacal farm owned by a German Lutheran and his sister where he can rest and heal.

The mestizo has caught up with the priest at the Lehrs' farm and beguiles him to travel to the dying American criminal to absolve him rather than head North towards safety. Once in the wounded Yankee's presence, the latter warns the priest of danger and offers him his weapon before expiring without confession. The lieutenant and his men immediately surround the place but the priest does not even attempt to escape.

After a rainy night spent in the American gangster's hiding place where the priest and the lieutenant discover each other's true personalities, they set out on horses towards the town's prison. On

their journey, they continue their conversation and feel more sympathy for each other, especially the previously hard lieutenant who mellows towards the priest.

The last trip of the priest is a sort of "procession" (200) which ends in a prison cell where he is confined alone. Unexpectedly, the lieutenant, against all laws and precepts, offers to fetch Padre José to hear the whiskey priest's confession and brings him prohibited brandy to ease his last night. The sleepless and drunken priest realizes that he is an utter failure and prepares to die in a state of mortal sin whereas the villagers' sacrifice for his sake should have deserved them to have a martyr or a saint.

The novel ends in the reverse order of its beginning focusing on the Fellowses then on Mr Tench. Captain and Mrs Fellows are preparing to leave for their home when they hear about the priest's execution, wondering if he is the same man they have sheltered. It is implied that they are alone in the world which means that Coral has died though they never mention it. Mr Tench has transported his dentist equipment to the capital to treat the jefe's carious teeth. Still suffering from indigestion, he feels sorry about the impossibility of intervening to stop the execution of the priest whom he thinks of as "a neighbour" (216). After all traces of the last priest have been cleared, Tench decides to leave for England while the pious woman reads the execution of the young martyr Juan who prays for his executioners before dying unlike the whiskey priest. Yet, the devout mother believes that a piece of handkerchief soaked in the latter's blood could be bought as a relic just as for Juan. Her son later spits at the Lieutenant's revolver, regretting the end of all heroes in his country just before another priest knocks at his door.

Glossary

Chronotope: which literally means "time-space" is coined by Mikhail Bakhtin to refer to the interweaving of time and place in literary works.

Geocriticism: proposed by Bertrand Westphal, is a systematically geocentric or geocentered approach to the study of literature, focusing on place or geography in literary criticism.

Heterodiegesis: a third-person narrative or 'heterodiegetic' voice when the narrator is not present in the story and therefore presents a trustworthy, seemingly objective depiction of the story world in contrast with **homodiegesis** when the story is told by one of the characters using the first person "I".

Heteroglossia: Another coinage by Bakhtin, a combination of 'hetero', meaning "different" or "other", and 'glossia' which refers to tongues, heteroglossia is the diversity of speech forms and discourses in novels as well as a plurality of voices or **polyphony**.

Psychogeography: coined by the French Situationist Guy-Ernest Debord as a combination of 'psyche' and 'geography', it concerns the effects of the geographical environment on the psychology of the individual. It also refers to the relation between the psychological state and the outer environment.

Heterotopia: coined by Michel Foucault and literally meaning "other places", heterotopias are spaces that transcend ordinary places and open multiple possibilities for otherness.

Travel Novel: Any novel that contains trips and is based on travel for its plot development. It is used systematically and purposefully for the first time in the present thesis.

ملخص:

بالاعتماد على مصطلح "رواية الرحلة" الذي يشير إلى كل رواية تعتمد على السفر، يسعى هذا العمل البحثي إلى دراسة الرحلات الباطنية التي ترافق كل سفر بدني خارجي عن طريق تحليل انعكاس الجانب الروحاني على البعد المحسوس في روايات جوزيف كونراد و هانري جامس و جراهام جرين المعتمدة على أسلوب الراوي بضمير الغائب، وذلك بإبراز كيفية توظيف أدباء الرحلة الثلاث للبيكوجغرافيا والهيثيروتوبيا والهيثيروغلوسيا من أجل معرفة أعمق للآخر وللذات على حد سواء.

الكلمات المفتاحية: رواية الرحلة – المعرفة – البيكوجغرافيا – الراوي الغائب – الهيثيروتوبيا – الهيثيروغلوسيا.

Résumé

Ce travail de recherche qui utilise le terme « roman de voyage » pour décrire les romans centrés autour du voyage explore le voyage intérieur qui sous-tend chaque déplacement physique. Il examine les réfractions de l'introspection sur l'observable dans les romans hétérodiégétiques de Joseph Conrad, Henry James et Graham Greene. Ces trois romanciers voyageurs font usage de psychogéographie, d'hétérotopies ainsi que d'hétéroglossie pour illuminer la connaissance externe et interne.

Mots clés : Roman de voyage – Connaissance – Psychogéographie – Hétérodiégèse – hétérotopie – Hétéroglossie.

Summary

This research work, which uses the term "travel novels" to refer to novels that centre on trips, explores the inner, spiritual journey underlying any outward, physical voyage. It examines the reflection of the introspected on the observed in the heterodiegetic travel novels of Joseph Conrad, Henry James and Graham Greene. These three travel novelists are showed to avail themselves of psychogeography, heterotopias and even heteroglossia to enhance outer and inner knowledge.

Key words: Travel Novel – Knowledge – Psychogeography – Heterodiegesis - Heterotopia – Heteroglossia.

Summary
of
**Outward Voyages, Inner Journeys in the Travel Novels of
Joseph Conrad, Henry James and Graham Greene**
by **Soaad Baghli Berbar**

The correlation of travel and knowledge is evident in the *Holy Quran*, surat Al Ankabout: "Say, Travel through the earth and see how He began creation" (29: 20). To see in this divine injunction is to observe in order to know. Similarly, the best way of knowing a person, according to the old Arabic saying, is either to have been his neighbour or his in-law, or to have travelled with him. This wise axiom found its way into the notes of twentieth-century travel writer Bruce Chatwin's *Songlines*, as "He who does not travel, does not know the value of men – Moorish proverb" (164). Its equivalent is a 1670 English proverb "He that travels far knows much" (quoted by Browning 381). In all ages and under any latitude, travel, then, is a key to knowledge. It allows knowing the 'other' but may also induce self-knowledge.

Travel, which involves mobility in the form of movement to another place, is an inherently human activity and one not without merits. Journeying to an unknown place and opening a new world by enlarging the mind are most likely to improve human nature just as refraining from trips brings no betterment but rather makes matters worse. This is clearly illustrated in Mark Twain's *Speeches* after his return from his trip to Europe and the Holy Land: "You never saw a bigoted, opinionated, stubborn, narrow-minded, self-conceited, *almighty mean* man in your life but he had stuck in one place ever since he was born" (quoted in Paine 30). Ignorance as well as an ignoble nature can thus be linked to lack of travel.

To travel is however no easy enterprise and involves certain suffering, whether in days of old or even nowadays, as evidently expressed by its definition in the *Concise Oxford English Dictionary*.

Travel, which means “a journey”, has the same sense and Middle English origin via Old French as “travail”, deriving from Medieval Latin “*trepalium*” which is an instrument of torture. Travel then refers to “painful or laborious effort” (COED 1336), notably in connection with ‘travail’ when it evokes the pains of childbirth. However difficult though, travel is an intrinsically human activity as aptly subsumed by traveller Susan Orlean when she professes in the Introduction to *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere* that “Journeys are the essential text of the human experience – the journey from birth to death, from innocence to wisdom...” (xi). She links journeys to texts and points to the written expression of journeys in a telling metaphor – metaphor itself in its Greek etymology being “a change of place” (COED 898). Literature and travel are thus intricately linked.

Travellers have always been keen on describing what they saw; that is why narrating a trip is one of the oldest forms of story-telling – whether fiction or non-fiction. From the *Book of Exodus* to *Robinson Crusoe*, from *The Odyssey* to *Don Quixote*, from *Gilgamesh* to *Moby Dick*, travel is at the heart of the most famous works of literature. Yet, interest in this form of writing is relatively recent. It was given impetus in the 1980’s with Paul Fussell’s *Norton Book of Travel* and Percy Adams’ *Travel Literature and the Evolution of the Novel* which aimed at rehabilitating travel writing as part of scholarly preoccupation.

Travel writing can take many different shapes: essays and novels, diaries and guides, reports and autobiographies. The focus of this thesis will be on that of the ‘Travel Novel’, the novel that involves a trip and relies on the trope of travel. Its concern is to disclose the inner journey conflated in the outward voyage and to unveil the spiritual dimension that underlies any physical transportation from one place to another, pinpointing the self-discovery that is entailed by exploration of other locations.

Travel writing which is mostly non-fictional and even autobiographical is obviously a depiction of the writer’s own impressions

and personal responses to the unknown regions he/she visits. It is often an introspective voyage as much as an exploratory expedition. I contend that this is equally true for such fictional form as the novel, where the character who travels is subject to the same process of inner questioning and self-discovery paralleling not only outer encounter and acquaintance with the 'Other' but also arising from subconscious exposition to different surroundings.

The novel is a flourishing and polymorphous genre and new categories are regularly defined and added to widely-known ones like the *bildungsroman* or the Gothic novel. The latest is the Maximalist novel with its ten characteristics as proposed by Stefano Ercolino in *The Maximalist Novel: From Thomas Pynchon's Gravity's Rainbow to Roberto Bolano's 2666* (2014). The 'Travel Novel' proposed in this thesis is another one.

The notion of the 'travel novel' is an original contribution as will be fully demonstrated in the first chapter. Despite increasing references to travel literature following the rehabilitation of the genre as worthy of scholarly pursuit, novels structured around journeys continue to be referred to as travel literature, travel fiction or sea novels. Even Stephen Levin, whose title *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in an Era of Globalization* shows travel and novel in juxtaposition, does not do so self-consciously. Apart from the title, the conjunction of the two terms occurs only once again in the whole book, namely in the introduction (32). Levin repeatedly uses "travel books", "travel writing", "travel literature" and "adventure travel narrative", which is evidence that the "travel novel" of the title is merely incidental rather than fully intended.

In the course of analyzing English travel writing in "La main du potier: le récit de voyage dans la littérature anglaise", Jean Viviès also mentions "le roman de voyage" (31), then italicizes it as *roman de voyage* (34) but only to distinguish it from travel writing as fictional, never systematically or attempting a taxonomy.

The label 'travel novel' proposed in this thesis lies at the intersection of travel and literature. While proponents of travel writing have sought to introduce it into the literary canon, my proposed initiative takes the reverse direction, bringing novels of the canon into the realm of travel literature by labelling them 'travel novels'. The term 'travel novel' is used to refer to the category of novels that are imbued with journeys – external and internal ones. Besides its nicely-rhyming name, it reflects precisely this telling combination of the trip content of such novels with the journey form of novelistic narrative as movement from beginning to end, from ignorance to knowledge.

Hence, the research questions to be explored in this thesis can be articulated in the following manner:

- * What characteristics should be found in a novel to be labelled 'travel novel'?

- * If travel writing as autobiography is largely introspective, can the same principle apply to travel novels even as third-person narratives?

- * To what extent can physical trips reflect inner spiritual journeys in travel novels?

To provide answers to these research questions, it is necessary to explore a number of travel novels that will enable generalization of the findings about them. However, the focus of this thesis will mainly be on three travel novels by such different authors as Joseph Conrad, Henry James and Graham Greene. The selection of the corpus of study as their three travel novels *Lord Jim*, *The Ambassadors*, and *The Power and the Glory* is not haphazard. First, they are third-person narratives, except perhaps for certain parts of *Lord Jim* when Marlow steps in as narrator but without interfering with the process of self-knowledge by Jim who is the hero-traveller and therefore primarily concerned with such journey of self-discovery. More importantly, the novels under study represent the three aspects that any travel can take; namely travel as occupation, which is embodied by the sailor in *Lord Jim*, travel as discovery, as leisure, as a form of cultural tourism, which is what Strether is up to in *The*

Ambassadors, and finally travel as escape, even as running away, as in the man-hunt that *The Power and the Glory* draws out.

The selection purposefully encompasses different epochs and various places to permit generalization of the findings to any instance of travel novel in English. By choosing from the mainstream of the literary canon, it also serves the goal of attracting a wider audience of literature students. The corpus is purposefully representative of as broad a range as possible of travel novelists, including a British traveller (Graham Greene) as well as a foreigner writing in English (Joseph Conrad) and an American expatriate (Henry James). Not only have the three authors under study embraced the journey as an inherent subject-matter for their writings, they are also connected in intermeshed ways and their reciprocal influence can be strongly felt.

The approach selected for this study, which is an instance of Comparative criticism, is a combination of New Criticism – which consists in close reading and detailed textual analysis of the novel – and Psychoanalytic Literary Criticism or Freudian Criticism – which explores the role of the subconscious in literature. It also draws upon Mikhail Bakhtin's heteroglossia as well as Michel Foucault's heterotopias. Due to the focus on the issue of place inherent to travel, the recent theories of Geocriticism and Psychogeography are also of certain relevance.

This work is not about the English travel novel as imperialistic literary form as it has largely been the object of postcolonial criticism from Edward Said's *Orientalism* (1978) to Homi Bhabha's *The Location of Culture* (1994) and even more recently in Julia Kuehn and Paul Smethurst's *Travel Writing, Form, and Empire: The Poetics and Politics of Mobility* (2009).

The study falls into four chapters. The first one, at the onset of this journey into the world of the travel novel, is a review of the literature pertaining to the novel and to travel writing to cover the contextual and critical background necessary for analyzing and interpreting such travel literature. It details the different trends of this field with special focus on

what is called 'the Travel Novel' in contrast with other forms of travel writing. It then details the literary theories and critical tools instrumented for such analysis.

Chapter Two explores the sea travel novel which constitutes the first form of travel fiction that harks back to such classics as Homer's *Odyssey*, with its leading figures Daniel Defoe, Herman Melville and Joseph Conrad. It examines the projection of the inner life of the eponymous hero of *Lord Jim* onto his shifting surroundings to the extent that the changing geography merges into the character's mental state and substantiates his psychological voyage of knowledge.

The third chapter, which considers American travel novelists like Washington Irving, Mark Twain and Henry James, focuses on the latter's use of "central consciousness" as examined through Strether's trip to France in *The Ambassadors*.

The fourth chapter deals with modern-day global travel writers who happen to write travel books as well as novels out of their experience such as D. H. Lawrence, V. S. Naipaul and Graham Greene. It expounds the metaphysical dimension underlying the physical journey in Mexico as depicted in *The Power and the Glory*.

The three selected travel novels have received considerable critical attention. They are unanimously agreed to be their authors' best achievements and, as such, figure so prominently in the tradition of English literature that the readers of this thesis may be quite familiar with the corpus of study. The synopses of these travel novels provided as appendices rather than their summaries are intended to indicate the events and characters in their order of appearance in those novels which is more suitable to my purpose of demonstrating the role of journeys in character development and plot progression.

The selection then permits an attempt at reading widely-discussed canonical literary works in a new light and considering them from the angle of travel to demonstrate that novel meanings can be unearthed from hitherto over-analyzed novels. Therefore, the analytical lenses

applied to *Lord Jim*, *The Ambassadors* and *The Power and the Glory* will focus first on the outer aspect of knowledge gained through travel by the characters, especially in special sorts of spaces or heterotopias as well as on the lack of such understanding that results from immobility to show that physical movement is the basic road to spiritual enlightenment. Then the focus will shift to the inner aspect of knowledge and self-discovery as attained in situations of journeys by probing into the kind of psychogeography generated by trips whereby the deeper self and even the subconscious is projected onto the actual surrounding space, giving vent to multiple colliding and echoing voices in a sort of heteroglossia.

As inferred from the title "Outer Voyages, Inner Journeys in the Travel Novels of Joseph Conrad, Henry James and Graham Greene" which contains three synonyms of travel, the notion of travel is quintessential to this study. It focuses on defining the sub-genre of the novel labelled 'travel novel', to which I hereby lay claim, as any novel that is imbued with trips and relies essentially on journeys for the development of its plot. At the intersection of travel writing and the literary novel, the travel novel has originated with the very inception of this novel genre as illustrated by early novelists who were themselves travel writers like Daniel Defoe and who consequently suffused their novels with journeys.

The travel novel has then thrived across the centuries, especially in this age of mobility, and has been used as a reflection of the confluence of outer knowledge with inner probing which is agreed to characterize travel writing. The test of the travel novel as proposed in this thesis lies not only in its impregnation with travel elements and the reliance of its plot on journeys, but more importantly in its propensity to combine inner perception and spiritual enlightenment with the knowledge of the outer world and a deeper understanding of the other along those trips.

To better exemplify what is meant by the travel novel explored in this thesis, a large variety of novels that fall into this category have been described, ranging from *The Unfortunate Traveller* (1594) to *The Expatriates* (2016), in an attempt to illustrate the different forms that

travel novels can take. Indeed, starting with the first and most widely-known one, the sea travel novel which relies on navigation journeys has received particular attention in the second chapter by presenting a slate of travel novels concerned to several degrees by the heterotopias of ships before focusing on Conrad's *Lord Jim* which features a sailor as its protagonist. Moving to transatlantic travel, the third chapter has laid emphasis on American travel novels that have been showed to share the same focus on outward and inward dimensions of knowledge epitomized in James' *The Ambassadors* which traverses two continents in cultural or touristic journeys. The fourth chapter which trails more global travel novels up to the present time has brought forth rather harrowing spiritual considerations which characterize far-reaching trips that explore lesser known spaces outside the bounds of the Anglo-American world, focusing on Greene's *The Power and the Glory* which enacts a religious journey of escape.

My allegation about the intricate relationship between travel and deep perception, especially spiritual and even religious knowledge, can be backed by the story of Moses and his trip for learning recounted in Surat al Kahf. The Prophet and recipient of God's direct Word and Tablets does not have wise men come to him to instruct him, he journeys towards the learned man "whom We had taught knowledge from Our own" (18:65) with his young travel companion to acquire more knowledge. It is no coincidence that their first trip together occurs on the heterotopic space of a ship which is then punctured by the wise man, giving rise to Moses' questioning. Travel is then indispensable for more knowledge which is hence best imbued by the mind as the body moves and outward voyages are thus invariably paralleled by inner journeys of self-discovery. Such assumption is largely accepted to be the essential feature of travel writing whereby the traveller undergirds his account of the trip with personal musing and inner speculation. This pattern is naturally invited by the first-person quality of travel books by means of which the traveller directly discloses his mind.

The second claim made in this thesis is that the obvious inner exploration found in autobiographical travel writing can be similarly discovered in fictional travel novels, even in those narrated in heterodiegetic manner. For the purpose of demonstrating it, only third-person travel novels have been selected as case studies even though *Lord Jim* contains some passages of first-person narrative but only by Marlow who is not the protagonist concerned by such travels. By putting forward a challenging reading of three of the most studied and analyzed novels of the English language, namely *Lord Jim*, *The Ambassadors* and *The Power and the Glory*, the opted direction of critical appraisal has allowed an original interpretation of these travel novels and a significant contribution to the conversation of on-going literary analysis.

Relying on comparative criticism to bring to the fore the criss-crossing influences buried in the depths of these travel novels and pertaining to the trope of travel, the present study rests mainly on the tenets of close reading and New Criticism by thoroughly examining the words on the page to extrapolate the symbolic import of such images. It also draws upon the theories of Bakhtin for dialogism and heteroglossia and Freud for psychoanalytical considerations of the characters. The most innovative aspect of this study is its recourse to the recent critical schools of Geocriticism which give paramount importance to the spatial dimension of the chronotope. Its significant contribution to this field consists in delineating the psychogeographies found in the three novels under study. Drawing on computer-assisted literary criticism as a tool to trace the recurrence of knowledge in these travel novels adds another innovative aspect to the literary analysis carried out in this thesis.

It is beyond the scope of the present thesis to fully examine all the aspects of the three selected travel novels. Its focus is to bring to the fore the patterns devised by Conrad, James and Greene to reveal the spiritual exploration that underlies physical transportation in order to generalize it to any travel novels after demonstrating it for three representative novelists of travel. The brief illustrations of several travel novels before

focusing in more details on the selected ones by Conrad, James and Greene help lay the ground for the process of generalization of the findings to what are formally and systematically identified as 'travel novels'.

The examination of the three travel novels, *Lord Jim*, *The Ambassadors* and *The Power and the Glory*, permits to underscore the strong relationships between their authors and at the same time to unearth deeply buried similarities that are not obviously noticed nor are consciously acknowledged as far as travel is concerned. All three novelists exhibit recurrent references to knowledge in their works and mainly rely on the sense of vision meant to symbolize understanding and gain in knowledge. They largely use the trope of knowledge as intricately bound to travel and show its increase as the result of trips, connecting ignorance or lack of understanding to sedentariness and refrain from journeys.

All three novelists are seen to share the postulate that knowledge of the other is intricately linked to travelling together. Lord Jim, Strether and the priest who travel extensively in the course of the travel novels under scrutiny learn more about other characters during those trips than otherwise, besides reaching insightful revelations about themselves.

Conrad, James and Greene likewise exhibit exceptions to the rule – namely examples of travellers who do not gain in knowledge because their physical trips are not matched by any spiritual advancement due to their base nature. Their minds are "of the stay-at-home order" in Marlow's words while their bodies move without any improvement. They are impervious to change as they do not see beyond the surface of the other and their outward visions are only sensory, devoid of the deeper meaning of understanding. The benefits of travel are lost on characters such as the German captain in *Lord Jim*, Waymarsh in *The Ambassadors* or the mestizo in *The Power and the Glory*.

The use of heterotopias or other spaces is a common trope for the three novelists. As epitomized in their travel novels, profound understanding best takes place in special heterotopias that are not to be

found at home but arise along the travelled paths or above the ploughed seas. Even when no actual boats or real seas are involved, water-related and ships metaphors are employed as heterotopic mirrors of the mind and moving loci that enhance outer discovery. The hidden nature of characters, even the closest ones, remains obscure until it is revealed in travel circumstances while those excluded from trips preclude any insightful discovery as illustrated by the abstruse relationships between Jim and Jewel, Strether and Mrs Newsome and the priest with Maria to give but few examples.

The process of self-awareness and inner perception that is at play in travel literature has been showed to be largely at work in the three travel novels under study despite their heterodiegetic or third-person indirect narrative mode which offers only oblique visions of the workings of their characters' minds. This obstacle has been symbolically overcome by all three novelists by having recourse to a sort of psychogeography or mindscape whereby the characters' consciousness and even subconsciousness is projected onto their physical surroundings which metaphorically correspond to their psychological states. Violent sound and visual images of storms are found in *Lord Jim* and *The Power and the Glory* due to their more fatal outcomes as both Jim and the priest die in the end, while milder images colour the mental landscapes found in *The Ambassadors* where the stakes are less vital.

Moreover, all three novelists have been proved to rely on outer geography to represent the hidden side of the human psyche when they substantiate its three Freudian components (the ego, super-ego and id) in terms of two geographical entities crossed by a stream. For instance, the psyche is represented by the two hills of Patusan crossed by the river in *Lord Jim*, the Seine separating the two banks of Paris and the river running between the church and the village in the Lambinet scenery of *The Ambassadors* as well as the river traversing the banana plantations and the one distinguishing the village from the forest and the stream running through the Lehrs' property in *The Power and the Glory*.

Dreams as manifestations of the subconscious find their way into these travel novels as keys to the inner perception achieved by the travellers-protagonists but it is Graham Greene who most notably avails himself of this trope since he has himself been formally acquainted with the principles of psychoanalysis and the significance of dreams early in his life.

In addition to psychogeography where inner consciousness is projected onto the outer, physical spaces, the three travel novels display the polyphonic echo of inner voices in situations of journeys. Indeed, nowhere better than in travel novels can heteroglossia be fully displayed with the presence of the other in addition to the multi-voiced reverberations that are given rise as the traveller is confronted with unfamiliar surroundings which resonate within his consciousness. Lord Jim, Strether and the priest similarly disclose several voices colliding into their minds resulting from the reverberation of their own and others' words as they proceed along their trips.

The complete self-knowledge that is reached at the end of the journey for all three characters concurs with their extinction, either by physical death for Lord Jim and the priest, or by the total demise of his former self for Strether. Like a pilgrimage which combines travel with spiritual self-discovery and culminates in a full understanding, journeys are made to transcend ordinary human experience through the expiration of the older self.

Travel is thus a connecting thread, a sort of interface melding the inner journey with the outward voyage. The shifting nature of travel in such novels is explored through physical spaces that are not merely geographical loci but rather states of minds or psychological insights. Travel novels that so exude the preponderance of travel in human life as a key to various forms of knowledge and understanding allow to venture to postulate for those travelling characters the maxim modelled on Descartes' famous one as 'I travel, therefore I am'.

This exploratory journey into the three selected travel novels of Conrad, James and Greene is an open door towards new avenues of research on the trope of travel in other novels, by female authors for example. It is also an invitation to veer off in different directions by instrumenting various critical tools and schools of literary criticism other than those tackled in the present thesis and to consider different dimensions of travel novels like intertextuality for instance.

This study is an implicit call for using the label 'travel novel' when referring to those novels that centre round journeys and a proposal for introducing this category in the curriculum, and even enlarging it to other literary genres as 'travel short stories' and 'travel poems' which will have to be properly defined in future research works.

HERMAN MELVILLE AND ISLAM

SOUAD BAGHLI BERBAR

Department of English, University of Tlemcen, Algeria

ABSTRACT

This is the English version of an article published in Italian in Acoma: Rivista Internazionale di Studi Nordamericani. No 2. Nuova Serie, Primavera 2012.

American novelist and poet Herman Melville is a romantic rebel and iconoclast. He presents Islam, its prophet and its followers in a more favourable light than his contemporaries such as Washington Irving. Counterpoising stereotyped representation of Islam either as romantic overindulgence in the senses or the traditional enemy of Christianity and an epitome of despotic rule with a benevolent attitude, he provides an alternative vision of Western and Oriental relationship through an ethos of tolerance and understanding, stemming from a better knowledge of the other.

KEYWORDS: *Herman Melville, Islam, Romanticism, Orient*

Received: Jan 11, 2016; **Accepted:** Jan 18, 2016; **Published:** Jan 21, 2016; **Paper Id.:** IJELFEB20169

INTRODUCTION

Ishmael asserts at the beginning of Herman Melville's masterpiece *Moby Dick* that "ignorance is the parent of fear" (35). Whether genuine lack of knowledge or wilful choice to ignore the reality of the other and cling to biased assumptions and prejudice, it leads to fear which breeds the antagonism that has so marked the relations of East and West binary as sharply pointed by Edward Said. However, Melville's narrator is grateful to harbour "Doubts of all things earthly, and intuitions of some things heavenly; this combination makes neither believer nor infidel, but makes a man who regards them both with equal eye" (446). Such levelling of the physical and the spiritual, of the believer and infidel and of the occident and the orient seems to be the basis of Melville's stance which tallies with the themes, characters and imagery his works teem with.

Melville's representation of Islam has attracted scholarly attention since Dorothy Metlitsky Finkelstein's groundbreaking book *Melville's Orienda* (1961). Timothy Marr has insightfully explored *The Cultural Roots of American Islamicism* (2006) while William Potter in *Melville's Clarel and the Intersympathy of Creeds* (2004) tackles Islam from a comparative religious stance and agrees with Djalaluddin Khuda Bakhsh in his unpublished PhD dissertation "Melville and Islam" that Melville's sybaritic and sensual vision of Islam in his earlier works, which had stemmed from his "uncritical acceptance of whatever information he found on Islam" (39) would "change drastically by the time of *Clarel* where the religion is held in much higher esteem" (154) as a result of Melville's (1856-57) visit to the Holy land. Moslem critics however are harsher on Melville's distortion of Islamic faith and assume that "he has been a dupe of Orientalists who preceded him and ha[s] become a tool of those that followed" (Al Disuqi 117).

My contention is that Melville's stereotyped representation of Islam either as romantic overindulgence in the senses or the traditional enemy of Christianity and an epitome of despotic rule is rather to be found in his early

works destined to curry the favour of nineteenth-century American public, the “potboilers” or artistic compromises that earned him wide fame and financial ease. Yet, his more sympathetic and therefore challenging depiction of Islamic faith, its prophet and its followers is reserved for what may be deemed his more *private* and rather “wicked” works like *Moby Dick*, those “eminently adapted for unpopularity” (Potter xiii) as Melville himself pronounced *Clarel* to be, critical and commercial disasters like *The Confidence Man* and works in which he gives free vent to philosophical speculations on questions of belief and doubt as he does in *Mardi*, without necessarily having to ingratiate himself with an occidental Christian audience.

The opening of Melville’s first novel *Typee* is conspicuously projecting the Islamic Orient onto Polynesian landscape to advertise it to his American audience. “Naked houris” precede “cannibal banquets—groves of cocoa-nuts—coral reefs—tattooed chiefs—and bamboo temples” of the Marquesans echoing the image of Islamic paradise by another Romantic and fellow New Yorker – Washington Irving – in *The Conquest of Granada* where the faithful will be “surrounded by immortal houris” (161). *Mardi* equally begins with visions of “airy arches, domes, and minarets; as if the yellow, Moorish sun were setting behind some vast Alhambra” (*Mardi* 8). Concurrently, in *Recollections of the Alhambra* Irving evokes his living “in the midst of an Arabian tale”, pointing to the *Arabian Nights* which according to Timothy Marr constitute an “important influence on Western attitudes towards Islam” (Marr 13).

Melville’s novels as expected by his readers are fraught with characters and tales from the *Arabian Nights*, the most famous ones being Aladdin who is referred to in *Redburn* in the escapade to London with Harry to “Aladdin’s palace” and in *Moby Dick* where “the whaleman equally makes his berth an Aladdin’s lamp” (*MD* 507). Israel Potter’s son “listened, night after night, as to the stories of Sinbad the Sailor” (*IP* 166) while the whale’s “island bulk” (18) in *Moby Dick* suggests one of these very tales in which Sindbad and his sailors mistaking a whale for an island were picnicking on its back until it plunged and drowned most of them. Even in his long poem *Clarel*, Melville begins the Timoneer’s Story with “those Sinbads had begun/Their Orient Decameron” (*Clarel* 306).

By far the most recurring embodiment of Islam in Melville’s works is the Turk who incarnates at once the despotic enemy of Christianity and the sybarite indulging in his harems. As early as in his second novel *Omoo*, Melville’s characters are repeatedly portrayed “sitting like a Turk” or “seated after the fashion of the Turk.” However, when indicting tyrannical maritime codes, Melville still conventionally vilipends “a despotism like the Grand Turk’s” and rejects the “Turkish code” ruling “one arm of the national defences of a Republic” in *White Jacket*. Yet, following Melville’s recurrent pattern of tolerance, “Sultans, Satraps, Viziers, Hetmans, Soldans, Landgraves, Bashaws, Doges, Dauphins, Infantas, Incas, and Caciques” (*Mardi* 604) are soon merged in a unified benevolent gaze in *Mardi*.

On the other hand, readers’ crave for sensual overtones are met with frequent references to harems and other seraglios in Melville’s works. In the beginning of *Mardi*, stealing a boat was “Harder than for any dashing young Janizary to run off with a sultana from the Grand Turk’s seraglio” (*Mardi* 20) while *Moby Dick* has a whole chapter on the so-called schools or whale harems, the whale patriarch being “a luxurious Ottoman, swimming about over the watery world, surroundingly accompanied by all the solaces and endearments of the harem” (*MD* 391), a “Bashaw defending his ladies from an intruding Lothario” (*Ibid.* 392).

Turks are also seen as the epitome of cunning which is imaginatively extended to ships in *Israel Potter* where the Ranger was disguised as a merchantman that “under the coat of a Quaker, conceal[ed] the intent of a Turk” (*IP* 96). Yet this negative image is elsewhere undermined by a romantic drawing of “The three shrouded masts [that] looked like the

apparitions of three gigantic Turkish Emirs striding over the ocean” to describe the main-top at night in *White Jacket*, and of “the white sails [that] glistened in the clear morning air like a great Eastern encampment of sultans” (*Redburn* 240).

Turks are as aptly symbols of tyranny as they are of “barbaric jauntness” (*IP* 56). In *Israel Potter*, Allen “the unconquered soldier” addresses the crowd of British starers likening them to Turks: “You Turks never saw a Christian before” (*IP* 144). Yet, the same Allen is showed “like an Ottoman, bowing over his broad, bovine forehead, and breathing the words out like a lute” (*IP* 145) when addressing a “lovely charmer”, a token of the Ottoman’s seducing gallantry.

The Barbary Coast is another handy antagonistic representation of Islamic lands with its inherent barbarism and threat in contemporary American imagination. Although piracy was “a constant in the maritime world, and strongly affiliated with the slave trade” (Blum 122), Melville is not content to abide by existing hostile feelings towards “Algerine despotism” (Marr 34), he also ascribes barbaric characteristics to Europeans at the same time as he provides sympathetic hints at the land of Barbary.

In *Redburn*, Riga purposed “taking them to Barbary, and selling them all for slaves” (*Redburn* 260) to frighten his passengers. However, Irish emigrants “looked like an irruption of barbarians” (Ibid. 198) investing Liverpool docks and “to protect this detachment of gentility from the barbarian incursions of the *wild Irish*” emigrants, ropes were passed athwart-ships, by the main-mast, from side to side” (*Redburn* 242), extending barbaric traits to Western Irishmen.

In *Moby Dick* as well as *Mardi*, Melville uses the Algerine coinage for a purpose species to highlight their dangerousity, whether in the Cetology chapter: “Algerine Porpoise - A pirate. Very savage... Provoke him, and he will buckle to a shark” (*MD* 144) or in an Ichthyology survey including “the Algerines; so called, probably, from their corsair propensities” (*Mardi* 42). Conversely, Ishmael’s wise decree “it is but well to be on friendly terms with all the inmates of the place one lodges in” (*MD* 7) occurring just after a reference to “barbarous coasts” shows a benevolent attitude to all the peoples of the earth, the inmates of this planet. Similarly, the shores believed to be “pestiferously barbarous” (*MD* 110) were only touched by whale-ships, ascribing to whalemens a highly tolerant attitude and counterbalancing hitherto detrimental connotations of barbarity.

Of all the stock imagery employed by Melville for Islamic Orient, the turban and the crescent appear to be the most conspicuously appealing to his nineteenth-century readership. They were readily used by Washington Irving in association with death and fighting and symbolic of Christians’ foes. Irving relates the events of the conquest of Granada, when “Christian knight and turbaned infidel disputed, inch by inch, the fair land of Andalusia, until the Crescent, that symbol of heathenish abomination, was cast down, and the blessed Cross, the tree of [their] redemption, erected in its stead” (Irving *Chronicle* 2). The sight of a “hostile turban” or desecrating a “turbaned host” of Moors filled his narrative with awe as the two opponents “continued their struggle in the waves, and *helm* and *turban* rolled together down the stream” (Ibid. 158, italics mine).

Melville, however, endows these two symbols with a more favourable connotation. As early as *Omoo*, is found a “Bashaw with Two Tails” alluding to the turban made of a shirt with the two sleeves hanging behind. In *Clarel*, where Moslem characters are most likely to be found, “First went the turban--guide and guard” (*Clarel* 133) denoting Djalea’s double trusted role towards the community of pilgrims. The friendly relationship between the two faiths is serenely depicted as early as Canto 8 of Part One, in “Among brave Turbans freely roamed the Hat” (*Clarel* 29), the Hat being Christian Nehemiah (Gale 459).

Whatever hostile or disparaging overtone ascribed to Moslems is made, not in the reference to a turban, but simply to knots as in Jack Chase's vivid rendering of the battle of Navarino in *White Jacket*, with the Turks' "top-knots floating on their shaven skulls, like black snakes on half-tide rocks". Turbans are rather life-saving devices as when the carpenter in *Moby Dick* intends to "have [him] thirty separate, Turk's-headed life-lines" (*MD* 468) tied to the coffin-buoy; or in the *Encantadas* Sketch Eight "Norfolk Isle and the Chola Widow" when abandoned Hunilla "as a last resort catches the turban from her head, unfurls and waves it" (*PT* 159) over the jungles towards the ship to be seen and rescued. Both characters will owe their lives to a sort of turban.

Melville further imparts romantic undertones to the turban and the crescent to enhance the beauty of his descriptions. In *Mardi*, Nora-Bamma, the Isle of Nods is seen as "round and green, a Moslem turban by us floats" (*Mardi* 265) while in *White Jacket*, "near cape Horn High, towering in their own *turbaned* snows, the far-inland pinnacles loomed up, like the border of some other world". The "White turban like snow-wreath" in *Clarel* rivals with the "moss-turbaned, armless giant" of *Pierre* (25.V). And in *Moby Dick* when Melville "celebrates a tail", he has recourse to Islamic image of a crescent to delineate the beautiful curve of the whale's tail when he claims that "In no living thing are the lines of beauty more exquisitely defined than in the *crescentic* borders of these flukes" (*MD* 375).

The most important embodiment of Islam is undoubtedly its Prophet Mohammed who is namely mentioned only five times in all Melville's production. The first instances occur in *Moby Dick* in "a Prophet who prophesy'd of Mahomet" (*MD* 458) and *Mardi* in "the arches of Mahomet's heavens" (*Mardi* 230) where the Prophet is referred to as Mahomet following widespread contemporary English transliteration that is also used by Irving in his famous romanticized biography *Mahomet and his Successors* (1850). However, Melville resorts to a closer Arabic spelling in *White Jacket*: "like that old exquisite, Mohammed, who so much loved to snuff perfumes and essences, and used to lounge out of the conservatories of Khadija, his wife, to give battle to the robust sons of Koriesh" and in *Pierre*: "and it was one of his own little femininenesses—of the sort sometimes curiously observable in very robust-bodied and big-souled men, as Mohammed, for example—to be very partial to all pleasant essences" (*Pierre* 94). These passages underscore complementary qualities of robustness and masculinity with the love of perfumes and delicacy which are truly the attributes of the Prophet of Islam as asserted by himself in a saying related by Al-Tirmidhi (Hadith 1388): "I was made to love three things from your world: women, and perfume, while the comfort of my eye is in salat" i.e. prayer. Still in *Pierre*, "the Grand Master of a certain mystic Society among the Apostles" excuses his lack of temperance by claiming that "Mohammed hath his own dispensation" (*Pierre* 291), thus illustrating Melville's ignorance of Islamic precepts rather than deliberate offence just as the Ramadan chapter in *Moby Dick* involves a sort of Lent performed by Queequeg albeit not in accordance with Islamic practice, acknowledging Queequeg as "a member of the first Congregational Church" (*MD* 88) to which all humanity belongs. After his journey to the Levant and his better acquaintance with the Islamic world, Melville is able to be more accurate in *Clarel* as to the practice of fasting in Derwent's rebuke to Belex (*Clarel* 314-16) while as early as *Omoio* a whole chapter called "Hegira or the flight" shows the narrator using a calendar in a similar fashion to Islamic calendar that starts with the Prophet's flight from Mecca to escape persecution and build a state at Medina.

In Melville's most overtly philosophical and spiritual novel *Mardi*, prophet Foni cannot be said to represent Prophet Mohammed, even though "distinguished for the uncommon beauty of his person" as pretended by Finkelstein (166-67) for he bore an "ineffaceable tattooing" (*Mardi* 342) and his band were dispersed and killed and he himself slain as a solitary old vagabond. It is rather Alma that is imaginatively construed as a parallel to the prophet of Islam. Indeed,

during the characters' visit to Serenia, allusions to Islamic faith and the teachings of its prophet abound in an analogy drawn by Melville with the true teachings of Alma as practised in this island away from the corrupted religion of Mardians. "They declare that the prophet himself was the first pilgrim that thitherward journeyed: that from thence he departed to the skies" (*Mardi* 324), echoing the night journey of the Prophet of Islam from Mecca to Jerusalem and thence to the seventh heaven. In Chapter 184: "Babbalanja Relates to Them a Vision", Babbalanja is seen "advancing in his snow-white mantle", a token of Islam. He describes his trip with an angel, delineating sights of paradise and visions of the seven skies in which he gained wisdom and learned more about his faith, hence recalling the miraculous trip to heaven made by Prophet Mohammed to which Irving devotes the whole of Chapter 12 in his biography. In *Mardi*, the words of the old Alma priest are hailed as "Poetry!" cried Yoomy; "and poetry is truth! He stirs me" (*Mardi* 629) just as the Koran was considered at first by Koreishites as poetry and beguiled them through its sweetness and rhetoric while revealing deepest truths. The old man in *Mardi* declares "We have no king; for Alma's precepts rebuke the arrogance of place and power" (*Mardi* 627), another similarity with Prophet Mohammed who in the words of Gibbon "despised the pomp of royalty" and "observed without effort of vanity the abstemious diet of an Arab" (54).

When introducing his characters, Melville subtly draws the line between Oriental allusions and Islamic references. Such is the case with Fedallah who "has often puzzled and dissatisfied critics" (Isani 386). He is not meant to represent Islam even if his name literally means "sacrifice of God" in Arabic for he is referred to as Parsee more often than as Fedallah in *Moby Dick*, hinting at his Zoroastrian creed rather than connecting him with Islam. Finkelstein's far-fetched explanation as "fidai" or assassin, a sort of kamikaze sent to destroy blasphemous Ahab (229-39) is less likely than his being Ahab's fiendish alter-ego, ready to sacrifice himself on his god's fiery altar. He is more connected with fire and lightening than any image of Islamic undertones. Ahab blindly clings to his prophesies in a way similar to Macbeth falsely allured into safety by the witches "till Burnam wood comes to Dunsinane" (*Macbeth* V, iii, 2) and firmly believing that no man born of a woman can kill him.

Captain Ahab is not only "alien to Christendom" (Marr 227) but also unlikely to belong to an Islamic community – despite the "numerous references to the Islamic world" pointed by Timothy Marr – for he has not only thwarted the holy ceremony of Baptism in a diabolical manner, "*Ego non baptizo te in nomine patris, sed in nomine diaboli!*" but he has also perverted the Islamic shahada or profession of faith when stating that "There is one God that is Lord over the earth, and one Captain that is lord over the Pequod" (449).

The Melvillean character who is most likely to embody Islamic features is *Clarel's* Djalea in whom Melville has concentrated "the serene confidence that befits the son of an emir" (Rollyson 64). Though a Druze of Lebanon, Djalea pronounces the shahada "No God there is but God," and invokes Moslem name for God: "Allah preserve ye, Allah great!". His description in "The man and pipe in peace as one" lays emphasis on his peace of mind in accordance with the essence of Islam which is derived from the word "salam" meaning peace in Arabic.

Islamic virtues of hospitality, chivalry, honesty and magnanimity are promoted in Melville's literary production. In *The Confidence Man* it is asserted that "hospitality being fabled to be of oriental origin, and forming, as it does, the subject of a pleasing Arabian romance, as well as being a very romantic thing in itself" (299), it is always welcomed on every shore including those of the Mississippi. Knighthood and gallantry originated in Moslem lands as put forward in *Clarel* "And chivalry, with all that breed/Was Arabic or Saracen/In source, they tell." (Part II Canto 27) and as extolled in Irving's "Spanish Romance" with "the high-minded school of Saracenic chivalry" and in his *Recollections of the*

Alhambra. *Clarel* further tips the balance in favour of Islam in comparison with Christian behaviour in the story of a European merchant cheated by his own co-religionists and honestly paid back by Moslems:

A merchant Frank on Syria's coast,
That in a fire which traveled post,
His books and records being burned,
His Christian debtors held their peace;
The Islam ones disclaimed release,
And came with purses and accounts (Part IV Canto 12).

The same canto relates Caliph Omar's noble refusal to pray on the church yard to save it from being annexed by Moslems which has failed to be met with a corresponding magnanimity by "Christian knights, how ill conformed/The butchery then to Omar's prayer/And heart magnanimous" (Ibid).

These Islamic values cannot be dismissed as mere romantic colouring, they herald an unmistakably benevolent attitude toward the Moslem "other" in Melville's deep inter-religious crosscurrents. Melville intersperses his works with affinities and common traits joining Islam and Christianity to be ultimately summed up in his most religious-bent poem *Clarel* by Derwent's remark, setting a model for ending confessional conflicts in the person of Moslem Djalea:

This policy
(Djalea's) bred now a pleasing thought
In Derwent: 'Wars might ended be,
Yes, Japhet, Shem, and Ham be brought
To confluence of amity,
Were leaders but discreet and wise
Like this our chief.' (Part III Canto 8)

Melville's novel *Redburn* features a floating chapel on the docks of Liverpool where "On Sundays [the sexton] hoisted the Bethel flag, and like the *muezzin* or cryer of prayers on the top of a Turkish mosque, would call the strolling sailors to their devotions". "Sundays, Bethel and Muezzin and mosque", deriving from the three monotheistic religions, are all equally associated in the same metaphor for religious devotion and faithful worship. Tashtegoo on the top of the whale's head shouting to other sailors in *Moby Dick* seemed like "some Turkish Muezzin calling the good people to prayers from the top of a tower" (329) while ambergris is a pretext for drawing parallels between Christian and Muslim rituals in "The Turks use it in cooking, and also carry it to Mecca, for the same purpose that frankincense is carried to St. Peter's in Rome" (391).

In "The Piazza" tale when "seventy years since, from the heart of the Hearth Stone Hills, they quarried the Kaaba or Holy Stone, to which, each Thanksgiving, the social pilgrims used to come" (1), Melville recurses to Islamic imagery of pilgrimage to the Kaaba, merging Thanksgiving feast with Hadj celebration in transreligious analogy.

As a travel writer *par excellence* Melville extols the unifying virtue of pilgrimage in *The Confidence Man* where he unites pilgrims of differing faiths; “As among Chaucer's Canterbury pilgrims, or those oriental ones crossing the Red Sea towards Mecca in the festival month, there was no lack of variety” (10). *Clarel* which is at once *A Poem and a Pilgrimage in the Holy Land* combines literature with travel to express Melville's “journey of universalism” (Ferrantello) and transcend religious differences. The “Easter Fire” Canto best epitomises Melville's way of unifying Christian and Islamic faiths:

To Christ the Turk as much as Frank
 Concedes a supernatural rank;
 Our Holy Places too he mates
 All but with Mecca's own (Part III Canto 16),

while in Canto 37 “Rolfe”, the reader is invited to “Look, by Christ's belfry set,/ Appears the Moslem minaret!” and behold how “The Saracen shaft and Norman tower/In truce stand guard beside that Dome”, to symbolize their peaceful proximity.

Like one of his characters in *Israel Potter*, Melville is “an untrammelled citizen and sailor of the universe” who uses the trope of travel and adventure to advocate through his famous Ishmael “cultural and religious tolerance, revelling in what he perceives as the universal connections between human beings” (Roolison 153). Ishmael who is supposedly cast out as a “wild man; his hand ... against every man, and every man's hand against him” (as found in Genesis 25:9–17) calls his fellow humans to “squeeze hands all round; nay, let us all squeeze ourselves into each other; let us squeeze ourselves universally into the very milk and sperm of kindness” (398). Rather than an outcast or rejected son, he is “one whose name contained the promise of divine redemption” (Sten 190) for it means in Hebrew “God shall hear” and hence is Melville expecting his written words of inter-religious dialogue to be heard specially as Ishmael, the father of the Arab nation and ancestor of the Prophet of Islam, is symbolically saved in *Moby Dick* by the ship purposefully named Rachel after the mother of the Jewish tribes.

Irving who was more acquainted than Melville with Islamic sources displays less tolerance and understanding of this religion and its prophet, his “presentation frequently challenges Muslim orthodoxy” (Einboden 44). Melville, however, seems to be more abiding by Islamic orthodoxy. He has only used “Mussulmans” or “Islamites” to refer to Muslims whereas Irving repeatedly mentioned “Mahometans” which connotes worship of Muhammad and is offensive to Muslims who worship no other God but Allah.

Melville offers an alternative vision of Western and Oriental relationship through an ethos of tolerance and understanding, even condoning. His world-famous Ishmael, the New Englander Presbyterian Christian, learns to open up to other religions and cultures. Though a “good Christian; born and bred in the bosom of the infallible Presbyterian Church” (68) Ishmael is none the less ready to “turn idolator” (68) and even finds justification for it in his own religious precepts: “to do to my fellow man what I would have my fellow man to do to me” - an attitude reciprocated by Queequeg who seems to think “It's a mutual, joint-stock world, in all meridians. We cannibals must help these Christians” (76).

CONCLUSIONS

A romantic rebel and iconoclast, Melville overtly condemned missionary proselytism in the South Sea Islands. Yet, his greatest achievement in his contribution to inter-religious dialogue is his subtle counterpoising of a conventionally Orientalist image of Islam with a more favourable, open and even admiring view which is particularly pertinent in these days of rampant Islamophobia.

REFERENCES

1. Al Disuqi, Rasha. "Orientalism in Moby Dick". *The American Journal of Islamic Social Sciences*, Vol. 4, No. 1, 1987.
2. An-Nawawi, Imam Abu Zakariya Yahya bin Sharaf (compiler). *Hadith Al-Tirmidhi*. Translated by S. M. Madni Abbasi. Karachi, Pakistan: International Islamic Publishers, 1983.
3. Bakhsh, Djadaluddin Khuda. "Melville and Islam". PhD Dissertation. Florida State University, 1988.
4. Einboden, Jeffrey. "Washington Irving in Muslim Translation: Revising the American Mahomet" *Translation and Literature*. 18:1 (2009): 43-62.
5. Ferantello, Dona. *Moby-Dick and Peace*. Marietta, GA: Opensky Press, 2000.
1. Frazier Clarke C. E ed. *Nathaniel Hawthorne's Journal (1973)*. Washington DC: NCR Microcard Editions, 1975.
6. Gale, Robert L. *A Herman Melville Encyclopaedia*. Portsmouth: Greenwood 1995.
7. Gibbon, Edward and Simon Oakley. *History of the Saracen Empire*. London: Murray, 1870.
8. Irving, Washington. *A Chronicle of the Conquest of Granada*. London: Murray, 1829.
9. _____. *Mahomet and His Successors*. (Chicago and New York: Belford, Clark & Co. 1808). Tansill Press 2007.
10. Isani, Mukhtar Ali. "Zoroastrianism and the Fire Symbolism in Moby-Dick". *American Literature* 44.3 (1972): 385-97.
11. Marr, Timothy W. *The Cultural Roots of American Islamicism*. Cambridge: CUP, 2006.
12. Melville, Herman. *Moby Dick (1851)*. London: Penguin, 1994.
13. _____. *The Writings of Herman Melville*. Evanston: Northwestern University Press, 1970.
14. Metlitsky Finkelstein, Dorothy. *Melville's Orienda*. New Haven and London: Yale University Press, 1961.
15. Potter, William. *Melville's Clarel and the Intersympathy of Creeds*. Kent: The Kent State University Press, 2004.
16. Rollyson, Carl et al. *Critical Companion to Herman Melville: A Literary Reference to His Life and Work*. New York: Infobase Publishing, 2001.
17. Said, Edward W. *Orientalism*. London: Penguin, 1978.
18. Shakespeare, William. *Macbeth*. Edited by Kenneth Muir. London: Methuen, 1966.
19. Sten, Christopher. "Sounding the Whale: Moby Dick as Epic Novel" in Harold Bloom (ed.) *Herman Melville's Moby Dick*. New York: Infobase Publishing, 2007.