

ตำราประกอบการสอนรายวิชา
340 358 วรรณกรรมท่องเที่ยว
(Travel Literature)



หลักสูตรศิลปศาสตรบัณฑิต
สาขาวิชาภาษาอังกฤษ ภาควิชาภาษาตะวันตก
คณะโบราณคดี มหาวิทยาลัยศิลปากร
ภาคการศึกษาต้น ปีการศึกษา 2565
ผู้ช่วยศาสตราจารย์ ดร. พนิดา บุญทวีเวช

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คำนำ

ตำราชุดนี้จัดทำขึ้นเพื่อใช้ประกอบการเรียนการสอนรายวิชา 340 358 วรรณกรรมท่องเที่ยว (Travel Literature) ซึ่งเป็นรายวิชาในหลักสูตรศิลปศาสตรบัณฑิต สาขาวิชาภาษาอังกฤษ คณะโบราณคดี มหาวิทยาลัยศิลปากร (หลักสูตรปรับปรุง พ.ศ. 2562) โดยรายวิชาดังกล่าวมีวัตถุประสงค์ดังต่อไปนี้

- 1) ให้ผู้เรียนสามารถอธิบายกลวิธีการประพันธ์วรรณกรรมท่องเที่ยวรูปแบบต่าง ๆ
- 2) ให้ผู้เรียนสามารถวิเคราะห์และวิพากษ์วรรณกรรมท่องเที่ยวในแง่มุมทางสุนทรียศาสตร์ ประวัติศาสตร์ สังคม และวัฒนธรรมตลอดจนคตินิยมของผู้แต่ง
- 3) ให้ผู้เรียนสามารถแลกเปลี่ยนความคิดเห็นเชิงวิชาการผ่านการพูดและการเขียน

ซึ่งผลลัพธ์การเรียนรู้ที่คาดหวังของรายวิชา (Course Learning Outcomes : CLOs) ดังกล่าว มีความสอดคล้องกับผลลัพธ์การเรียนรู้ที่คาดหวังของหลักสูตร (Program Learning Outcomes : PLOs) ตามเกณฑ์มาตรฐาน AUN-QA Version 3.0 ดังต่อไปนี้

PLO10 ใช้ภาษาอังกฤษเพื่อการสื่อสารได้อย่างมีประสิทธิภาพโดยอาศัยความรู้ทางภาษาศาสตร์ ภาษาอังกฤษ เทียบเท่าระดับ C1 (Proficient User) ตามมาตรฐานสากล Common European Framework of Reference for Languages: learning, teaching, assessment (CEFR)

PLO14 วิเคราะห์และวิจารณ์วรรณกรรมและตัวบทประเภทต่าง ๆ ได้อย่างเป็นระบบโดยการอ้างอิง แนวคิดและทฤษฎีที่เกี่ยวข้อง

การลำดับบทเรียน

เนื้อหาของเอกสารคำสอนชุดนี้แบ่งเป็น 3 ส่วน ส่วนแรก (บทที่ 1) ว่าด้วยคำนิยามและประวัติ โดยสังเขปของ วรรณกรรมท่องเที่ยว หรือ Travel Literature ส่วนที่ 2 (บทที่ 2-7) ว่าด้วยรูปแบบต่างๆ ของวรรณกรรมท่องเที่ยว ประกอบกับการวิเคราะห์รูปแบบตัวอย่างบทวรรณกรรม ส่วนที่ 3 (บทที่ 8-13) ว่า ด้วยแนวทางการศึกษาในด้านอื่นๆ ได้แก่ ประวัติศาสตร์ สังคม และวัฒนธรรม อุดมการณ์และอุดมคติต่างๆ ที่สะท้อนหรือแฝงมาในงานเขียน ประกอบกับการวิเคราะห์และวิพากษ์ตัวอย่างบทวรรณกรรม โดยแต่ละบท จะมีแบบฝึกหัดและคำถามเชิงวิเคราะห์ประกอบในตอนท้าย

รูปแบบทางบรรณานุกรม

เอกสารคำสอนชุดนี้ใช้การอ้างอิงทางบรรณานุกรมรูปแบบ Turabian Style

กิตติกรรมประกาศ

ผู้จัดทำตำราเรื่อง “วรรณกรรมท่องเที่ยว (Travel Literature)” ขอขอบพระคุณสาขาวิชาภาษาอังกฤษ ภาควิชาภาษาตะวันตก คณะโบราณคดี มหาวิทยาลัยศิลปากร ที่ได้จัดสรรงบประมาณเงินรายได้ ประจำปีงบประมาณ พ.ศ. 2564 ในส่วน ภารกิจประจำ : 1.3 งานวิจัย/สร้างสรรค์ผลงาน เพื่อสนับสนุนการจัดทำตำราชุดนี้ และขอแสดงความขอบคุณผู้ทรงคุณวุฒิทั้ง 3 ท่านที่ได้สละเวลาพิจารณาและให้ความเห็นที่เป็นประโยชน์ในการปรับปรุงเนื้อหาของร่างตำราดังกล่าว

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Section I

Introduction to Travel Literature

คำนำ

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Section I

Introduction to Travel Literature

Chapter 1

Introduction to Travel Literature

Précis

In this chapter, we consider the varied definitions and peculiar characteristics of travel literature. It starts with the definitions of "travel" and explores various reasons of travel as well as types of traveler. It then moves on to discuss the term "travel literature." Afterwards, we contemplate a history of travel literature and its readership.

Objectives

After studying this chapter, students will be able to:

1. Give definitions of "travel" and "travel literature."
2. Explain the reasons people travel and different types of travelers.
3. Give a brief history of travel literature.

Definitions of Travel

According to *Cambridge English dictionary* (online), "travel" means "to make a journey, usually over a long distance"; "to move or go from one place to another"; "journey." Meanwhile, "travel," to James Clifford (1992), is an inclusive term embracing a range of practices of leaving "home" to go to some "other" place. The experience of displacement takes place for the purpose of material, spiritual, or scientific gain (Clifford 1997, 66). Yet, the Old English noun "travel" (in the sense of a journey) was originally the same word as "travail" (meaning "trouble," "work," or "torment"). The word "travail" has derived from the Latin *trepalium* through the French. Thus, to journey – to "travail," or (later) to travel – then is to do something laborious or troublesome (Johnson 1983, n.pag.).

This probably rings true when one considers the fact that traveling is a physically demanding activity. However, it also brings about "a condition of deracination and cultural disorientation, a source of identity based on itinerary rather than bounded location" (Neill 2000, 4). Travelers, like translators, may, to a certain degree, be seen as "liminal figures moving between cultures, not quite or wholly belonging to any one exclusively" (Youngs 2014, 10) since

it requires one "to negotiate a complex and sometimes unsettling interplay between alterity *and* identity, difference and similarity [...] between self and other that is brought about by movement in space" (Thompson 2011, 9).

Why Do We Travel?

For Sir Francis Bacon (c. 1561-1626), English philosopher and statesman, travel is considered a form of education for adolescents and a way of building experiences for adults. In one of his essays "Of travel," he writes:

Travel, in the younger sort, is a part of education, in the elder, a part of experience. [...] The things to be seen and observed are: the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, [...] and, to conclude, whatsoever is memorable [...] If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some card or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. (Bacon 2003, n.pag.)

Noticeably, for the young member of the English aristocracy travel prepares him for his future career. (See Chapter 5 for details.) He should have some level of skills of the local language before his departure. Accompanied by a servant or tutor, he should take note of the local architecture and the administrative system.

In Antti Aarne's *Types of the folktale: A classification and bibliography*, "journey" is placed in the category of "supernatural tasks" (Aarne 1961, 156). Under this category, a poor youth embarks on a journey or a quest for the unknown. He is compelled to accomplish impossible or supernatural tasks. Once he succeeds, he receives a reward in the form of riches or a wealthy marriage (Aarne 1961, 156-159).

Nonetheless, if we consider the mythological adventure of the hero, we will find that the standard path represents the rite of passage.

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (Campbell 2004, 26; original emphasis)

The first stage involves the separation or departure. The second stage is that of the trials and victories of initiation. The final stage is the return and reintegration with society (Campbell 2004, 31-32).

According to the anthropologist Arnold Van Gennep (1873 –1957), each larger society contains within it several distinctly separate social groupings – the nobility, the world of finance, and the working classes. In addition, all these groups further break down into still smaller societies or subgroups (Van Gennep 1960, 1). The life of an individual in any society is thus a series of passages from one age to another, from one social group to another, and from one occupation to another (Van Gennep 1960, 2-3). Transitions from group to group and from one social situation to the next are usually accompanied by ceremonies whose essential purpose is to enable this individual to pass from one defined position to another which is equally well defined (Van Gennep 1960, 3). These ceremonies are referred to as *rites of passage* that may be subdivided into *rites of separation* (departure), *transition rites* (journey), and *rites of incorporation* (return) (Van Gennep 1960, 11).

One particular type of passage is territorial passage. A territory, for Van Gennep, usually defined by a boundary. Examples of the natural boundary include a rock, tree, river, or lake. More often, notwithstanding, the boundary is marked by an object – a stake, portal, milestone, or landmark (Van Gennep 1960, 15). In today's world, each country is surrounded by a strip of neutral ground as an area of transition from one country to another. The neutral zones are ordinarily deserts, marshes, and most frequently virgin forests (Van Gennep 1960, 17-18). In the case of a village, a town, a temple, or a house, the neutral zone shrinks to a simple stone, a beam, or a threshold. It is noted that the rites of territorial passage as one crosses the threshold are considered *transition rites* (Van Gennep 1960, 19-20). The acts of embarking and disembarking are often accompanied by *rites of separation* at the time departure and *rites of incorporation* upon return (Van Gennep 1960, 23).

Reading along these lines, the hero's journey is comparable to the rite of passage. He departs from his hometown, embarks on a journey of adventures, and finally returns home. During the voyage, he transitions from one social situation to another, from one place to another, while crossing several thresholds along the way.

While Campbell regards the hero's travel as the rite of passage, the idea of travel as a form of education still resonates in the twenty-first century. In "Traveling teaches students in a way schools can't," Amanda Machado, US-Ecuadorian writer, relates that her trip to Ecuador when she was 15 was a rite of passage. It not only turned her into a lifelong traveler, but also made her appreciate what she had earlier taken for granted. She explains:

But these trips didn't only teach me to appreciate what I had, they also moved me to consider why I had it in the first place. I realized that much of what I thought was necessity was, in fact, luxury and began to realize how easily I could survive off of much less. [...] Traveling to these places made me realize that the "advantages" I initially thought I had over others were not necessarily advantages to everyone. Many actually preferred living with the challenges they faced over living in a country like mine, where other things are missing. (Machado 2014, n.pag.)

For Machado, her trip to Ecuador was an eye-opener. Comparing her life in the US and her experience in Ecuador, she realizes that she is in a more privileged position than an Ecuadorian. She enjoys a lifestyle that is considered more luxurious. Meanwhile, Pico Iyer (b. 1957), British-born American essayist and novelist, further elaborates on the significance of travel in "Why we travel." He argues:

We travel, initially, to lose ourselves; and we travel, next, to find ourselves. We travel to open our hearts and eyes and learn more about the world than our newspapers will accommodate. We travel to bring what little we can, in our ignorance and knowledge, to those parts of the globe whose riches are differently dispersed. [...] Thus travel spins us round in two ways at once: It shows us the sights and values and issues that we might ordinarily ignore; but it also, and more deeply, shows us all the parts of ourselves that might otherwise grow rusty. For in traveling to a truly foreign place, we inevitably

travel to moods and states of mind and hidden inward passages that we'd otherwise seldom have cause to visit. (Iyer 2000, n.pag.)

For Iyer, travel teaches us about the world as well as ourselves. We come to learn about diverse cultures around the globe while developing an insight into our own personality.

Types of Travelers

In "The philosophy of travel" (1968), George Santayana (1863-1952), Spanish-born American philosopher and essayist, places travelers into categories based on their travel experiences. The first type of traveler is **the emigrant**.

The most radical form of travel, and the most tragic, is migration. [...] in travel, as in being born, interest may drown the discomfort of finding oneself in a foreign medium: the solitude and liberty of the wide world may prove more stimulating than chilling. Yet migration like birth is heroic: the soul is signing away her safety for a blank cheque. A social animal like man cannot change his habitat without changing his friends, nor his friends without changing his manners and his ideas. An immediate token of all this, when he goes into a foreign country, is the foreign language which he hears there, and which he probably will never be able to speak with ease or with true propriety. The exile, to be happy, must be born again: he must change his moral climate and the inner landscape of his mind. (Santayana 1968, 9-10)

Living in exile the migrant feels a sense of insecurity while struggling with a foreign language in an unfamiliar environment. In order to stay comfortably in a new habitat, he needs to readjust his mindset and be "reborn."

Another kind of travelers is **the explorer**, the great traveler whose "ventures are less momentous but more dashing and more prolonged. [...] the potential conqueror in him is often subdued into a disinterested adventurer and a scientific observer. He may turn into a wanderer. Your true explorer or naturalist sallies forth in the domestic interest; his heart is never uprooted; he goes foraging like a soldier, out in self-defence, or for loot, or for elbow room. Whether the reward hoped for be wealth or knowledge, it is destined to enrich his native possessions, to perfect something already dear: he is the emissary of his home science or home politics"

(Santayana 1968, 11-12). With the spirit of an adventurer, the explorer wanders and observes the world. His voyage will eventually enrich him either financially or intellectually.

The third type of traveler is the commercial traveler or **the merchant**.

Nowadays a merchant may sit all his life at a desk in his native town and never join a caravan nor run the risk of drowning; he may never even go down into his shop or to the ship's side to examine or to sell his wares. [...] But if the merchant now will not travel, others must travel for him. I know that the commercial traveler is a vulgar man, who eats and drinks too much and love ribald stories [...] and in those provincial inns where he is the ruling spirit, I have found him full of pleasant knowledge, as a traveler should be. (Santayana 1968, 12-13)

The traveling merchant leaves his hometown and joins a caravan, exposing himself to all kinds of risk. On the road, he enjoys eating, drinking, and listening to stories.

The last and most notorious type of traveler is **the tourist**.

[A]ll tourists are dear to Hermes, the god of travel, who is patron also of amicable curiosity and freedom of mind. There is wisdom in turning as often as possible from the familiar to the unfamiliar: it keeps the mind nimble, it kills prejudice, and it fosters humour. [...] the last thing a man wishes who really tastes the savour of anything and understands its roots is to generalise or to transplant it; and the more arts and manners a good traveler has assimilated, the more depth and pleasantness he will see in the manners and arts of his own home. (Santayana 1968, 14)

The tourist travels to fulfill his curiosity and to free his mind. He immerses himself in another culture and, in return, better appreciates his own culture.

All these types of traveler, noticeably, profess various possible reasons for traveling. They can be politically, economically, or recreationally-motivated. Yet, the traveler is tasked with the challenge of negotiating cultural heterogeneities.

Definitions of Travel Literature

In *English travel writing from pilgrimages to postcolonial explorations* (2000), Barbara Korte defines the "travelogue" as "accounts of travel that depict a journey in its course of events and constitute narrative texts (usually composed in prose). The accounts claim that and their readers believe that the recorded journey actually took place, and that it is presented by the traveler him or herself" (Korte 2000, 1). Meanwhile, Carl Thompson defines "travel writing" as "a retrospective, first-person account of the author's own experience of a journey, or of an unfamiliar place or people" (Thompson 2011, 14). The exclusive definition of travel literature is possibly "a representation of a journey, and of events on that journey, *that really took place*" (Thompson 2011, 15). It is preferably told in prose.

Later, in *The Cambridge introduction to travel writing* (2014), Tim Youngs posits that travel writing "consists of predominantly factual, first-person prose accounts of travels that have been undertaken by the author-narrator." They are distinguished from other types of narrative in which travel is narrated by a third party or is imagined (Youngs 2014, 3). More importantly, for texts to count as travel writing, the authors must have traveled to the place they describe (Youngs 2014, 4).

In "Defining travel: On the travel book, travel writing and terminology," Jan Borm (2004) argues that travel writing is not a genre, but a collective term for a variety of texts both predominantly fictional and non-fictional whose main theme is travel. Since the literary is at work in travel writing, it therefore seems appropriate to consider the terms the "literature of travel," or simply "travel literature," as synonyms of travel writing (Borm 2004, 13). (See more in Chapter 8 for details.)

Nonetheless, in this course, the term "travel literature" is used interchangeably with "travel writing," "travel narrative," "travel account," and "travelogue." The course would also like to propose an inclusive definition of "travel literature" as a literary genre that thematizes mobility. It relates actual or fictional accounts of a journey, composed in prose or poetry, in first or third person. It may be in oral or written form, and include visuals, such as diagrams, illustrations, sketches, etc.

Readership of Travel Literature

In "The self-reflexive traveler: Paul Theroux on the art of travel and travel writing," Elton Glaser (1989) argues that travel books attract three categories of readers. **The first type** includes "those who travel frequently and want to test their own experiences in Paris or Cairo against the adventures and insights of the travel writers" (Glaser 1989, 205). **The second type** is made up of people who, for one reason or another, do not travel. Also called "armchair travelers," they will never visit Venice or Mozambique or the Cajun parishes of Louisiana, and can only experience these places vicariously, through the senses of the travel writers (Glaser 1989, 205; Glaser 1992, 161). **The third type** of readers are the students of travel writing, whose emphasis is more on the *writing* than the *travel* (Glaser 1989, 205; original emphasis). To a certain extent, they will realize that "[t]ravel books offer a kind of recovery of innocence, a childlike reentry into a world that again seems alive with possibilities. [...] Travel books bring us new data that enable us to confirm, modify, or reject our visions of the world" (Glaser 1992, 161).

These three kinds of readers might as well be located in one individual. At one time, they can be both a physical and an armchair traveler vicariously enjoying works of travel writers. At another, they can critically examine those works as a form of discourse.

A History of Travel Literature

Ancient Greece and Rome

The origins of travel writing probably date back thousands of years. One of the earliest written texts of the travel theme is *The epic of Gilgamesh* (c.1000 BCE) (Thompson 2011, 35; Youngs 2014, 19). It has been hypothesized that initially written accounts of travelers appeared in the form of sea-farers' logs, providing information about distances, landmarks and harbors to facilitate future voyages. These are probably the origins of *periploi* (meaning "sailing around" in Greek) or *navigationes* (in Latin), ancient texts listing of sites along a particular coastline and providing navigational directions for sea captains, and of *stadiasmus* (in Greek) or *itineraria* (in Latin), ancient texts documenting places and distances along overland routes (Youngs 2014, 20; Thompson 2011, 35-36; Hutton 2020, 106).

Meanwhile, the term *periegesis* (meaning “leading around” in Greek) is applied to a wide variety of descriptions of places. The only two periegesis that survive in more than fragments are the poetic and thoroughly derivative *Periegesis of the inhabited world* (second century CE) by Dinonyus of Alexandria, and Pausanias's *Periegesis of Greece* (c. 175 CE), which is by far the longest work in Greek based on the author's own travels. All these terms are the closest the ancients come to using as separate labels for genres of travel writing (Hutton 2020, 106).

The most famous model of travel from classical times is found in Homer, whose *Odyssey* (700-600 BCE) is probably the earliest extended travel narrative to survive in Greek. It has influenced literary journeys for nearly 3,000 years, and is also one of the earliest examples of Greek literature of any sort (Youngs 2014, 20; Hutton 2020, 102). The *Aeneid*, by Virgil (70-19 BCE), is also a travel narrative. Like Odysseus, Aeneas and his companions are blown off course, to be shipwrecked on foreign shores (Hutton 2020, 103).

Travel writing itself is often traced back to Herodotus, whose *Histories* (c.600 BCE) relates the wars between the Persian Empire and the Greeks, drawing on his own journeys in the Middle East, North Africa, Central Asia and the Balkans. The *Histories* frequently showcases the wisdom that the author has gained on his travels (Youngs 2014, 20-21; Hutton 2020, 105).

The Bible and Medieval Times

There are also accounts of travels in the Bible, which reached the final written forms in c.400 BCE: from the banishment of Adam and Eve from Eden, Cain's punishment to wander, the exodus of the Hebrews from Egypt, to Moses's journey up to Mount Sinai (Youngs 2014, 22-23; Thompson 2011, 35). After the Bible came Christian pilgrimage, one of the most important institutions of late medieval culture, such as that of Apollonius, whose journey in the second century became a metaphor for spiritual progress (Youngs 2014, 23-24). One of the earliest accounts of Christian pilgrimage is the *Pilgrimage of Egeria* (c.381-84 CE), the epistolary account in Latin of a nun who traveled from Spain or Western Gaul to the biblical lands (Thompson 2011, 36-37). In her letters to her community of Christian women back home, Egeria gives us a glimpse of the early Christian communities in places like Mount Sinai and Jerusalem, and “attests to the development of infrastructure for receiving pilgrims in the biblical landscape” (Hutton 2020, 109).

It should be noted that Christian pilgrimages are structured around movement from place to place with a *telos* ("end" or "goal") in the relic or shrine to be visited, where prayers were offered and, in the later Middle Ages, an indulgence (a pardon of temporal punishments in purgatory due for sins) received" (Bale 2020, 152). They are considered "travel narratives" in first-person or third-person, but these accounts are seldom personal in terms of conveying the author's inner world and their subjective thoughts and feelings (Bale 2020, 152).

With its helpful tips of prices, and information for a future trip, medieval travel writing was often read *after* or *in place of* visiting the actual site. In other words, it is designed for remembering a place (Bale 2020, 153). In the mid-fourteenth century, with the development of the Franciscan-controlled pilgrimage industry in the Holy Land, Christian travelers' texts increasingly combined the spiritual benefits of pilgrimage with its practical elements. It is common to read lists of expenses and prices alongside extravagant prayers and miracle stories (Bale 2020, 153).

One of the most famous of medieval travelers is probably Marco Polo (1254-1324), whose *Travels* (1298) (also known as *The description of the world*) recounts the adventures of himself, his father and his uncle to the Far East. They traveled along an established trade and diplomatic route on a mission of business venture that ended with the job of serving the Great Khan as part of his extensive foreign contingent in China. While it is generally accepted that Marco dictated his story while in prison in Genoa in the late thirteenth century to the Italian novelist Rusticiano, it remains the chief authority for parts of Central Asia, and the vast Chinese Empire (Youngs 2014, 25). More importantly, it gained a wide readership and played a key role in establishing a medieval Western tradition in which the East was a land of prodigies and monsters (Bale 2020, 157).

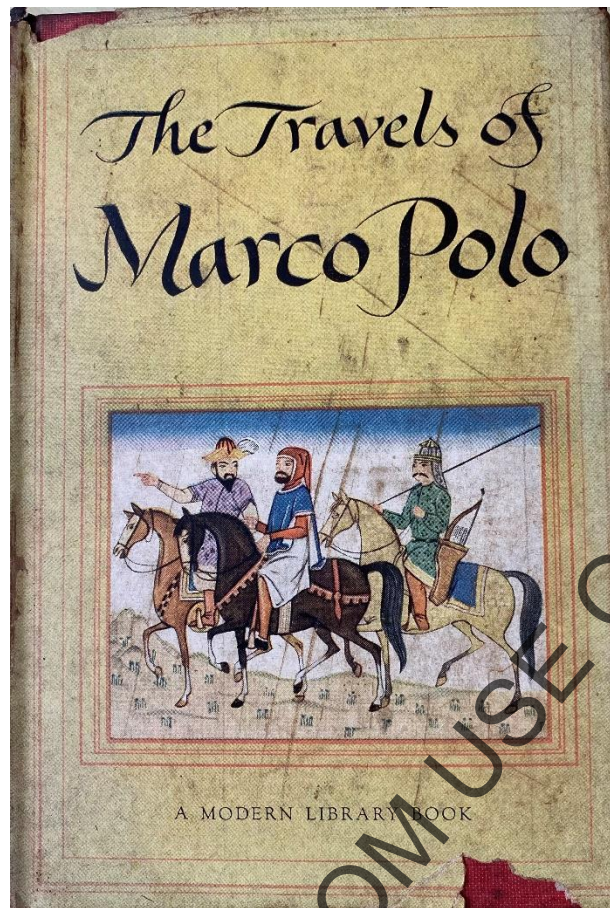


Figure 1.1 Dust jacket of *The travels of Marco Polo* (The Modern Library, 1953)

[Boonthavevej, Panida. "The travels of Marco Polo." Digital image. April 13, 2022. Personal collection.]

It should be noted that Latin was the dominant language of pilgrims' written accounts until the thirteenth century, when narratives in the vernacular began to appear, first in French and then in other languages (Youngs 2014, 24; Thompson 2011, 38). They include Mandeville's prose *Book of marvels and travels*, which emerged in England and France around 1356, and very quickly became widely read and translated into almost all the major European languages. Actually, it is not an eyewitness account, but rather a compilation of other accounts of those places (Bale 2020, 158)

Interestingly, medieval travel writing did not necessarily glorify travel or attempt to engage the reader's desire for wonder. In fact, it frequently made travel deeply unappealing (Bale 2020, 158). An important part of the travel writing genre in medieval times is the anti-travel narrative. Therefore, travel harbors a potential for sin. The Jerusalem pilgrimage is evoked

in the figure of Frate Cippolla in Giovanni Boccaccio's *Decameron* (1349-1353). This corrupt friar describes a journey through the Mediterranean to the Holy Land. Boccaccio was probably known to Geoffrey Chaucer, whose *Canterbury tales* (c. 1387) takes from the *Decameron* the form of a sequence of stories, but puts this into the frame of a travel narrative: a group pilgrimage from Southwark to the shrine of St Thomas at Canterbury. Yet, the pilgrims never reach their destination. As the *Canterbury tales* suggests, "to travel in the Middle Ages was to build a world out of stories: it is the journey not the journey's end, which sustains the making of narrative" (Bale 2020, 159).

Early Modern Period

In the early modern period, advances in navigational techniques, combined with developing European military power, made possible a rapid expansion in travel. Correspondingly, travel writing emerged from being relatively non-existent as a genre to having diverse literary traditions. It extended in geographical scope, increased in quantity and developed offshoots in a range of literary forms including the novel, drama, and poetry. In England, by the middle of the eighteenth century, "voyages and travels" were firmly established as one of the period's most frequently printed genres. This upsurge of travel writing reflected an enormous increase in European travelers in the early modern period. Most notable was the rise of extended oceanic voyages (Day 2020, 161).

Later, one sees the move towards empiricism that would gather momentum in travel literature of the Renaissance. The four voyages of Christopher Columbus (1492-1504) inaugurated an era of European discovery, led in the first instance by the navigators of Spain and Portugal. Vasco da Gama (c. 1460s-1524) sailed from Lisbon to India via the Cape of Good Hope in 1497; in the same year, Amerigo Vespucci (1451-1512) reached for the first time the mainland of South America; and in 1519, Ferdinand Magellan (1480-1521) led the first successful circumnavigation of the globe. These missions were driven not by intellectual curiosity, but rather by an awareness of the opportunities they opened up for trade, conquest and colonization, and also proselytization (Thompson 2011, 41).

Remarkably, much early modern travel writing and colonial writing was written to participate in social debates and political discourse (Youngs 2014, 30). Bartolomé de las Casas's *Brief account of the destruction of the Indies* (1552), for instance, greatly influenced the French thinker Michel de Montaigne (1533-1592), whose essay "On cannibals" (1580) questioned the

supposed superiority of European civilization to native American “savages” (Thompson 2011, 43). Based on European discoveries, these themes and debates also rippled through the imaginative literature of the period. In fiction, Thomas More (1478-1535) satirically imitated the new travel accounts in *Utopia* (1516), “inventing an imaginary new culture that could serve as an unsettling mirror to European society” (Thompson 2011, 44).

The early modern period travel was limited by both physical constraints and governmental regulations. Long-distance journeys within England were slow and dangerous. A trip to any country except Scotland or Wales required a voyage by ship and a royally issued license (William H. Sherman 2007, 20; Youngs 2014, 30). However, the English did not have a figure to set alongside Columbus in the national imagination until 1580, when Francis Drake (c.1540-1596) returned from his three-year voyage around the world. Spain and Portugal had already secured the safest and most profitable trade routes. The belatedness of the role of the English dominance as a world power might have explained that fact that the first English travel publications were translations of foreign works (William H. Sherman 2007, 18-19; Youngs, 2014: 30).

Moreover, the early modern period gave rise to great collections of travel in English. Richard Hakluyt (1552-1616), the British geographer, was first to bring English achievements to the forefront. Taking inspiration from Giovanni Battista Ramusio's *Navigazioni et viaggi* (*Voyages and travels*, 1550-59), the most significant Italian collection of travel narratives and related material, he drew on the English voyage material in compiling the *Principall navigations, voyages and discoveries of the English nation*, dividing it into distinct geographical areas (Day 2020, 164). Manifesting the connections between travel, nation, commerce and colonial expansion, it reveals the dual purpose of encouraging colonization and nationalistic propaganda would appear again in the mid to late nineteenth century (Youngs 2014, 30-32; William H. Sherman 2007, 22). The collection was first published as a single volume in 1589 and then expanded into three volumes in 1598-1600, inaugurating an English tradition of large compilations. In the years from 1580 to 1616, Hakluyt influenced or was directly responsible for the printing of numerous travel books printed in England during the period, such as Awtnsham and John Churchill's *Collection of voyages and travels* (1704) (Youngs 2014, 31; William H. Sherman 2007, 24; Day 2020, 164).

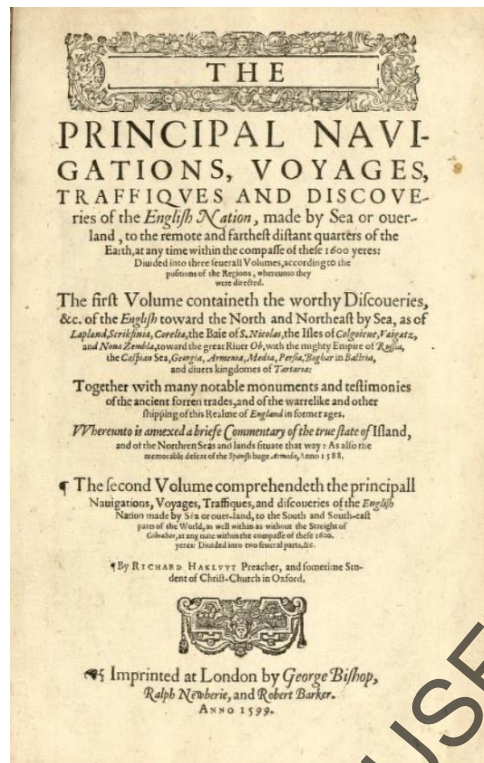


Figure 1.2 Title page of *Principall navigations, voyages and discoveries of the English nation* (London : G. Bishop, R. Newberie, and R. Barker, 1599)

[Unknown. "Principall navigations, voyages and discoveries of the English nation." Digital image. April 12, 2011. *University Library, University of Carolina at Chapel Hill*. Accessed April 13, 2022. <https://archive.org/details/principalnavigat1and2hakl/page/n7/mode/2up.>]

Travel narratives in those collections of voyages and travels first appeared in manuscript produced by the English East India Company, established in 1600, and the Verenigde Oostindische Compagnie or VOC (Dutch East India Company), established in 1602. Both produced enormous amounts of literature, although much remained in manuscript. Published accounts focused on the navigation and conditions of the voyages, the availability of commodities, rivalries with other European nations, and trading exchanges with non-Europeans. As European countries extended their involvement in India and the East Indies, so their activities became increasingly colonial (Day 2020, 166). Meantime, the search for the Northwest Passage (between the Atlantic and Pacific oceans via the North Pole) was one motive driving Europeans to North America, but the predominant reason for the westward enterprise was colonization. Beginning with the Spanish in the early sixteenth century, European nations increasingly

established control in the Americas. Their efforts were motivated by a number of factors reflected in the surviving literature (Day 2020, 167).

One significant travel writing of the sixteenth century is Sir Walter Raleigh's *The discoveries of the large, rich, and beautifull empire of Guiana* (1595). Relating his quest for El Dorado, it is considered "a transitional text, bridging the medieval and modern eras" (Youngs 2014, 34). On the one hand, modeled on the chivalric quest inherited from medieval writers, it casts the explorer as a secular knight on a golden quest for the sake of his Queen, providing a model for epic poetry such as Edmund Spenser's *Faerie Queene* (1590) (William H. Sherman 2007, 24-25). On the other hand, it is distinguished for its unprecedented attention to geographic and ethnographic detail and its autobiographical strategies (William H. Sherman 2007, 26).

The Eighteenth Century

Travel as an information-gathering exercise was regarded as a crucial arm of scientific learning of the late seventeenth century, and to this end the Royal Society, founded in London in 1660, did much to promote travel and coordinate the activities of travelers. Also influential in the English-speaking world in this regard was the empiricist philosophy propounded by John Locke (1632-1704), most notably in his *Essay concerning human understanding* (1690). For Locke, knowledge was generated by experience of the world, and as a consequence travel was regarded as obligatory for the person to know the world (Thompson 2011, 45-46).

At the start of the eighteenth century, travel writing was not a clear, well-defined genre. A generic norm emerged only slowly, while much diversity of style and form remained. Authors adopted different strategies depending on their purposes and aspirations for self-fashioning (Day, 2020, 163). Ambassadorial reports, histories of colonized locations, sailing directions, and tour guides were just some of the diverse forms of direct or reported travel literature of the period. These texts also contributed to other literature including drama, poetry, and the novel, as well as informing the geographical information contained in maps such as Abraham Ortelius's *Theatrum Orbis Terrarum* (*Theatre of the world*, 1570) (Day 2020, 164).

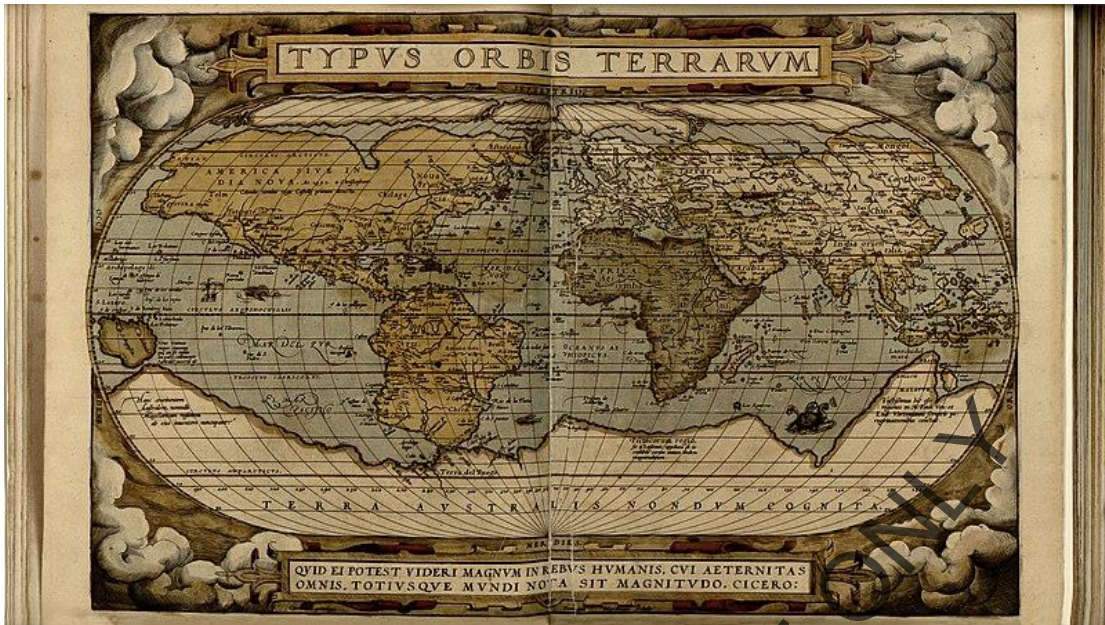


Figure 1.3 Abraham Ortelius's *Theatrum Orbis Terrarum* (1570)

[Unknown. "Theatrum Orbis Terrarum." Digital image. Undated. *Library of Congress's Geography and Map Division*. Accessed April 13, 2022. <http://hdl.loc.gov/loc.gmd/g3200m.gct00126>.]

It should be noted that maps were an obvious adjunct to eighteenth-century travel narratives, but they were less common than we might expect. This is partly because they were expensive to produce and partly because (in an age of intense national and commercial rivalry) they would be handled as state or trade secrets. By the end of the period, however, readers would have expected to see illustrations, not just of harbors and important cities, but that of native costumes and exotic flora and fauna (William H. Sherman 2007, 30-31). In a similar vein, buccaneer-scientist William Dampier's *A new voyage round the world*, for example, combined a lively narrative with careful descriptions of people, plants, and animals, and in subsequent editions he would add groundbreaking accounts of hydrography and meteorology (William H. Sherman 2007, 29).

Afterwards, the extended travel narrative – i.e. an eyewitness account, usually framed as a journal or diary, by someone who had actually made the journey – had emerged as the central and most characteristic mode in the genre now labelled "voyages and travels" (Day 2020, 164). Detailed notes about the external world – especially natural-historical and ethnographical information about humans, animals and plants – were presented within a text purporting to be a first-person journal. This practice underscored the eyewitness authority of the traveler, even

though in reality many journals comprised manuscript material which had been adapted and written up for publication. It also framed the traveler's observations with a narrative that made the volume more readable. The focus remained, however, very much on the external world; not until the latter part of the eighteenth century would travel writing begin to explore in any detail the inner world of the traveler (Day 2020, 165). (See also Chapter 9 for details.)

Maritime discoveries proceeded quickly in the eighteenth century. The proliferation of accounts of voyages and travels may be attributed to the improving technologies and infrastructures that enabled travel. In 1765 John Harrison designed a chronometer that enabled longitude to be determined at sea for the first time (Thompson 2011, 45). By 1720, among the European powers, Spain and Portugal had been eclipsed by France, Britain, and the Netherlands. Larger numbers of travelers and explorers made journeys to accumulate a comprehensive knowledge of the natural world (Bridges 2007, 54). (See also Chapter 4 for details.)

By the mid-eighteenth century, indeed, travel writing was well established as one of the most respectable and intellectually important genres of the age. Offering a blend of useful information and literary pleasure, the travelogue was by this date a form that was central to ongoing debates in science, philosophy, and many other disciplines, while remaining accessible and interesting to less sophisticated readers on account of its narrative element (Day 2020, 163).

The desire to explore and chart unknown regions received further stimulus with the publication in 1735 of *Systema Naturae* (*The system of nature*), by the Swedish naturalist Carl Linnaeus (1707-1778). In this work, Linnaeus established a classificatory system that could possibly be used to catalogue the whole of the natural world, and this taxonomic project was eagerly taken up in the latter half of the eighteenth century. The three voyages of Captain James Cook (1728-1779) to the Pacific Ocean (1768-80) inaugurated an era of more overtly scientific exploration by European and American travelers. Especially noteworthy amongst these explorers are James Bruce (1730-1794), Mungo Park (1771-1806) and François Le Vaillant (1753-1824) in Africa; Louis Antoine de Bougainville (1729-1811) and the Comte de La Perouse (1741-1788) in the South Pacific; Matthew Flinders (1774-1814) in Australia; Alexander von Humboldt (1769-1859) in South America; and in North America, Alexander MacKenzie (c. 1764-1820) (Thompson 2011, 46). The knowledge and specimens these explorers brought back were usually intended to be put to practical use, and to be harnessed to the larger economic and strategic goals of the European great powers. In this spirit, for example, Sir Joseph Banks (1743-1820), President of the Royal Society and effectively Director of the Royal Botanic Gardens at Kew from about 1773,

sent plant collectors to all parts of the world (Thompson 2011, 47; Bridges 2007, 55). (See Chapter 3 for more details.)

The sheer volume and variety of travel writing since around 1760 should not be understated. However, there are two major contexts in which travel and its narration were centrally entwined: the rise of the West to global dominance, and the spread of Western modernity, both these processes being essentially linked. Ideologically, they are based on the Enlightenment's philosophical debate about the status of humanity and the nature of society and civilization, as well as its production of an allegedly "universal" but essentially Western knowledge that is embodied in the monumental French *Encyclopédie* (1751-72) and similar projects in other European countries (Korte 2020, 173). The centrality of travel and cultural encounters in the intellectual life of this period is reflected in the work of one of its most influential thinkers, Jean-Jacques Rousseau (1712-1778), who also represents the gradual transition from Enlightened to Romantic ideas and ideals. Rousseau's two *Discourses*, and especially the second on the origins of inequality and the idea of "natural man" (1755), are impregnated with their author's reading about voyages of exploration (Korte 2020, 173-174).

The Enlightenment concept of humanity is reflected in the Pacific voyages of Louis Bougainville and James Cook, which were perceived as epoch-making and became media events of their day. Their narratives presented Tahiti as a fascinating, sophisticated society on the opposite side of the globe, while other Pacific societies were perceived to exemplify humanity in a more brutal state. The most influential account of Cook's voyages was written by Georg Forster (1754-1794), first in English and then in German (*A voyage round the world, 1777; Reise um die Welt, 1778-80*). Narratives of Pacific exploration provided pleasurable instruction for their general readers, but they also engaged philosophers because they could both confirm and challenge ideas about the perfectibility of man and civil progress (Korte 2020, 175).

The eighteenth century also saw the consolidation of the Grand Tour, a phenomenon usually identified as having begun in the seventeenth century (Youngs 2014, 44). It had its origins in an early-modern aristocratic practice: A young man's socialization was finished with protracted exposure to other European countries and their manners, languages, history and arts, which would prepare him for his later public roles. Italy and France were the most important destinations, but the typical Tour could also include Switzerland, Germany and the Netherlands. More unofficially, the Tour afforded pleasures and sexual freedoms that fuelled a lively debate concerning the usefulness of extensive and expensive absence from home (Korte 2020, 178).

Among intellectuals, the continental tour was the time during which a young man would not only accumulate knowledge, manners and competences, but also educate and cultivate his entire personality. The tour turned inwards, and its narratives began to focus on the traveler's subjectivity and how his intellect, sentiments and aesthetic sensibility were affected and developed through travel. One such journey was Goethe's famous tour of Italy between 1786 and 1788, which followed a conventional outward itinerary. Notwithstanding, the narrative of his *Italienische Reise (Italian Journey, 1816-18)* presents it as a transformative event for Goethe's personality and his understanding of art. It is in this sense that conventional and other forms of tourism now also entered the plots of European novels, and notably the *Bildungsroman*. (See more about *Bildungsroman* in Chapter 9.) It was an earlier English novel, however, that had "a decisive impact on travel writing itself and on how it could artistically respond to the new cultural valorization of sensibility, sensation and feeling that emerged in the 1760s" (Korte 2020, 178-179).

The eighteenth-century institution of the Grand Tour gave rise to the term "tourist," which had been coined by the end of century for those engaged in the Grand Tour (Thompson 2011, 47). Earlier, Joseph Addison's *Remarks on several parts of Italy* (1705) for many years became a virtual handbook for the Grand Tourist (Thompson 2011, 47). Tourism began as an elite practice; however, it was increasingly taken up by the emergent middle classes. From the 1760s especially, the number of middle-class travelers to the continent rose sharply. And when in the 1770s the domestic tour to regions within Britain became fashionable, this new mark of status became available to an even wider portion of British society (Thompson 2011, 48). At the end of the century and in the early nineteenth century, the Grand Tour was interrupted by the French Revolution and the Napoleonic Wars. It was undermined by the invention of steam travel and the development of package tourism for a middle-class clientele (Youngs 2014, 46).

The eighteenth century also witnessed the rise of the modern novel that was accompanied by the advent of contemporary travelogues. There emerged also picaresque fictions whose plots are structured around the travels of their heroes and that draw on the conventions of the mock-heroic narrators who experience misadventures and misfortunes (Youngs 2014, 38). Some argue that the picaresque tradition provided a model for some travel books in the twentieth century, in which the protagonist/traveler is set on the road to encounter a sequence of adventures and misadventures (Thompson 2011, 44). This is illustrated in Daniel Defoe's *Moll Flanders* (1722); Henry Fielding's *Joseph Andrews* (1742) and *Tom Jones* (1749); Laurence Sterne's *Tristram Shandy* (1759-67); Tobias Smollett's *Humphrey Clinker* (1771)

(Thompson 2011, 51-52). Laurence Sterne's *A sentimental journey through France and Italy* (1768) was widely remarked for its radically subjective first-person narrator who hardly makes progress in space but explores every nuance of his sensations and emotional reactions to the people he meets (Korte 2020, 179). Additionally, travel writing was often harnessed as a vehicle for satire (William H. Sherman 2007, 32-33). Daniel Defoe's *The life and strange surprising adventures of Robinson Crusoe* (1719), for instance, is a fictional version of the spiritual-autobiographical shipwreck narratives. Meantime, Jonathan Swift's *Gulliver's travels* (1726) is a parody of the voyage narratives produced by William Dampier and similar figures (Thompson 2011, 51-52).

Notably, there are also similarities between the adventures of the protagonists of eighteenth-century novels, travel writing and the Romantic poets. Images and motifs from earlier voyages and travels were incorporated by Romantic poets, such as Samuel Taylor Coleridge's *Rime of the ancient mariner* (1798) (Youngs 2014, 40). For the Romantic, travel was not simply about seeing new sights, acquiring new information, making new contacts; it could also be about becoming a new person. This transformational aspect of travel would place the narrative emphasis on the introspection, or association between the external and internal, that accompanies Romanticism (Youngs 2014, 46-47). Mary Wollstonecraft (1759-97), for instance, shows that how one looks at and judges a country is affected by one's thoughts and moods, by one's private circumstances. Her personal mood may have an impact on her observations (Youngs 2014, 48). (See more about Wollstonecraft in Chapter 4.)

The Nineteenth Century

In the nineteenth century, the autobiographical material in travel narratives was often blended with colonial, imperial and missionary aims. In Cook's journal, we can clearly see the mixture of personal, scientific, commercial and exploration discourses. There is in his writing "a mélange of discourses: official and individual; scientific and romantic; formal and personal; racial superiority but strong criticism of the country he serves" (Youngs 2014, 50-52). One of the most important forms of travel writing in this era of high imperialism was the exploration narrative. From Charles Darwin's *Voyage of the Beagle* (1839) to Alfred Russel Wallace's accounts of the Amazon basin and the Malay archipelago (1853 and 1869 respectively), they worked to legitimate the imperial project to domestic audiences, while simultaneously inspiring readers with fantasies of the heroic exploits they might themselves perform in distant regions of the world (Thompson 2011, 53).

European colonialism in Asia and Africa intensified during the second half of the nineteenth century. The huge body of travel writing during the heyday of Empire reflects the ongoing role that the accumulation of geographic and anthropological knowledge played in the imperial project. Even its most personal and adventurous narratives are fraught with comprehensive descriptions of people, manners and customs as well as maps and statistics. At the same time, they reveal the "imperial eyes" with which many travelers perceived lands and people as available for European domination and possession. Examples include David Livingstone's *Missionary travels* (1857), and Henry Morton Stanley's *In darkest Africa* (1890). The popularity of such books is explained by a close relationship with contemporary imperial adventure fiction such as Henry Rider Haggard's *King Solomon mines* (1886), in which travels and quests were a prominent theme (Korte 2020, 176). (See also Chapter 3 for details.)

The nineteenth century was also the age of the missionary narrative. Often in the form of letters home to family or missionary societies, or of diary entries, it may be considered another subgenre of travel writing (Youngs 2014, 57). Later, the second half of the nineteenth century saw an emergent women's movement and an increasing number of women who ventured beyond the European continent as tourists and, sometimes, as explorers. Even though these women faced a restrictive gender order and gendered exclusion in their home societies, their travel writing is not necessarily more sympathetic towards the non-European other and demonstrates equally divergent and ambivalent attitudes as that of men. Isabella Bird's account of China in *The Yangtze valley and beyond* (1899), for instance, reveals her sense of European superiority, but Mary Kingsley, in *Travels in West Africa* (1897), constructed herself as a traveler critical of missionary interference, who was open to African life and on friendly terms with her African porters. In their texts, Bird and Kingsley had to be concerned about their reputation and thus were unable to fully emulate the heroic self-fashioning of Richard Francis Burton (1821-1890) or Henry Morton Stanley (1841-1904). But they did not suppress the perils they underwent and emphasized their proficiency as collectors of data and specimens for male-dominated scientific institutions such as the Royal Geographical Society. They took obvious satisfaction from their mobility and the crossing of gender gaps between private and public life, and they paved the way for later adventurers and explorers such as Gertrude Bell (1868-1926), who crossed gender boundaries with even greater confidence in *The desert and the sown: Travels in Palestine and Syria* (1907) (Korte 2020, 176-177). (See more in Chapter 10 for details.)

Much travel writing of the 1800s owes its existence to new forms of transport and communications: the steamship, the railway, the bicycle, and the motorcar. Huge increases in literacy rates and book production facilitated the circulation of travel narratives. These developments affected how people traveled and how the accounts of their journeys were written, distributed and read (Youngs 2014, 53). Steam power, on the rails and on the water, greatly increased the speed and decreased the cost of traveling, resulting in the authoritative portable railway timetable and the emergence of the "travel agent," especially in the corporate person of Thomas Cook and Son, the modern tourist's guidebook, as it was separately invented by Karl and Fritz Baedeker in Germany and by John Murray III in England (in 1835 and 1836, respectively) (Buzard 2007, 47-48). (See more about guidebooks in Chapter 5.)

The spread of industrialized tourism during the second half of the nineteenth century generated a dilemma for travel writers. All the sights seemed already to have been seen, not only during actual travel but also because the world was increasingly turned into a spectacle, reproduced in museums and panoramas, colonial exhibitions and ethnographic shows, and above all through print illustrations and photography. However, literary travelers appear to have always found their way out of this dilemma: by traveling differently, by dramatizing themselves as interesting or even eccentric tourists, or by putting emphasis on their personal experiences. Contempt for the "mere" tourist's allegedly superficial and indiscriminate consumption of sights survived as a trope of literary travel books in the twentieth century (Korte 2020, 181).

Significantly, the Victorian era saw many writers with established reputations in other literary genres take up the travelogue form (Thompson 2011, 55). For instance, the young United States was visited and depicted as a social experiment and an increasingly important destination for emigrants in Charles Dickens's *American notes* (1842), and Anthony Trollope's *North America* (1862). England, the vanguard of modern capitalism, was often traveled with an eye on its economic situation, its modernity arousing admiration but also radical critique, such as in William Cobbett's *Rural rides* (1830), and Friedrich Engels's *The condition of the working class in England* (1845) (Korte 2020, 177). In Mark Twain's *The innocents abroad* (1869), the invented traveler served as "the vehicle for a body of knowledge about foreign countries" (Youngs 2014, 49). As a countermovement to organized tourism, it also satirizes practices both of tourism and touristic writing (Korte 2020, 181).

The Twentieth Century

In the twentieth century travel writing in general began to lose the critical prestige and popularity it had enjoyed between 1750 and 1900. Several factors appear to have contributed to such developments. Scientific specialization and the fact that Western expansionism had reached its limits created the impression that the time for adventurous exploration was *passé*. The two world wars, although they brought other forms of mobility with them, proved a significant hiatus for traveling and accelerated the disintegration of the European empires (Korte 2020, 182).

Three factors have been especially dominant in the shaping of travel writing since 1900. **First** is the motorcar. **Second**, intellectual and aesthetic movements have radically influenced ideas of the self, of truth and authority, and of artistic representation. **Third**, the politics of race and decolonization, accompanied by the rise of liberation movements, have produced travel texts that challenge colonial stereotypes through the revision or reversal of colonial-era journeys (Youngs 2014, 68).

Arguably, the motorcar epitomized innovations in technologies of travel that made people more aware of how their experiences were affected by the mode of transport. This in turn resulted in a narrative self-consciousness about how they traveled previously and now. J.E. Vincent's *Through East Anglia in a motor car* (1907), for example, informs its tourist readers of the need for a new species of guidebook that would rely less on the train timetable. The preference for automobile travel over journeying by rail is also expressed by the American Thomas Murphy (1866-1928), whose narrative is a record of a fifty-day, 5,000 mile trip around England and Scotland. The new mode of transport was seen as permitting a closer view of nature than that afforded by the train (Youngs 2014, 69).

As far as the intellectual and aesthetic movements are concerned, twentieth-century travel writing developed a more subjective form, and often an alternative form of writing for novelists. A remarkable number of novelists and poets were *traveling* writers, whether or not they were in addition actual *travel* writers (Carr 2007, 73-74; original emphasis). Besides recounting their own journeys in their travel books and essays, they explore the significance of journeys in their fiction, poetry and drama also, as in V.S. Naipaul's *The middle passage* (1962), with elements of both autobiography and travel writing (Hulme 2007, 89).

This is indicative of Modernism, a product of the more mobile and more globalized society that thus came into being. Much Modernist literature and art bears the imprint of the faster lifestyle and the sense of disorientation and displacement that is seemingly characteristic of modernity. Many Modernist writers and artists were also deeply fascinated by the “primitive” societies described by explorers and anthropologists (Thompson 2011, 57). This propelled a Romantic desire to visit sites of unspoiled natural beauty, and/or cultures seemingly untouched by modernity, such as the islands of the South Pacific, which attracted, among others, Paul Gauguin (1848-1903) and Robert Louis Stevenson (1850-1894) (Thompson 2011, 54; Youngs 2014, 73).

Twentieth-century travel literature has been shaped by the politics of race and decolonization. Travel writers became increasingly aware that they were describing fragmented, hybridized cultures, “the shabby remnants of the tapestry of otherness their predecessors had woven” (Carr 2007, 82). One of the most pervasive moods in travel writing of the inter-war years is a certain world-weariness, springing from disillusionment with European civilization and dismay at its impact on the rest of the world. Much of travel writing in the 1920s questions European progress and suggests the vanity of its attempts to maintain a supremacy that was increasingly contested (Korte 2020, 182). Critically acclaimed travelogues of the 1920s included T.E. Lawrence’s *The seven pillars of wisdom* (1922), D.H. Lawrence’s *Sea and Sardinia* (1921), and Graham Greene’s *Journey without maps* (1936). Even T.S. Eliot’s *The waste land* encapsulates many of the themes of inter-war travel writing (Thompson 2011, 58; Carr 2007, 81). And as the use of trains, planes and automobiles steadily grew across the twentieth century, so travel increasingly became a mass activity, available to almost all members of Western society. These new technologies contributed significantly to a dramatic increase in what one might label global interconnectedness, the sheer volume of exchanges and transactions between the different regions and different cultures of the world (Thompson 2011, 57).

Noteworthy, the travelogue seemed to enable a more direct engagement with worldly affairs and with politics in the twentieth-century than was possible in the traditional literary genres. Writers took up the travel writing genre, and utilized it to diverse ends. It was appropriated as a form of political and cultural commentary. George Orwell (1903-1950) used travel to observe the social conflict in British inter-war society in *The road to Wigan pier* (1937). He was also one of many writers who participated in and reported about the Spanish Civil War in *Homage to Catalonia* (1938) (Korte 2020, 182). The several conflicts of the 1930s also generated many travel narratives. Evelyn Waugh’s *Waugh in Abyssinia* (1936) deals with the

Italian invasion of Abyssinia (1935-6) while W.H. Auden's poem *Spain* (1937) covers the Spanish Civil War (1936-9). Additionally, W.H. Auden and Christopher Isherwood's *Journey to a war* (1937) relates the Japanese aggression against China (Youngs 2014, 71).

Yet prevalent in much British travel writing of both the 1930s and the post-war era is a self-deprecating persona, and a strategy of understatement that presents the narrator in ironic and belated counterpoint to the more overtly heroic travel writing of Victorian explorers (Thompson 2011, 59). For instance, Robert Byron's *The road to Oxiana* (1937) displays the anti-heroic self-representation that will come to characterize many travel books of the twentieth century (Youngs 2014, 74). Travel writing serves as a source of comic adventures, such as Bill Bryson's *Notes from a small island* (1995) and Tony Hawks's *Round Ireland with a fridge* (1998). Meanwhile, it functions as a means of exploring subjectivity, memory and the unconscious, reminding one that "I" in travel writing is a construction, not a straightforward correspondence with the author. Many interwar and modernist travel texts admit that they are partial, in the sense both of biased and incomplete, such as in Graham Greene's prefatory note to *The lawless roads* (1939). He claims that it is his personal impression of a small part of Mexico in the spring of 1938 (Youngs 2014, 72).

In the post-war period, English gentlemen were still able to travel the world and to write with witty nonchalance about what they encountered. Interest in the nomadic life has remained a constant theme in subsequent travel writing as travel writing rediscovers its connections with journalism and cultural history (Hulme 2007, 88). Twentieth-century travel writing is characterized by the emphasis on the lone traveler, on the seer instead of the seen. Being alone is esteemed by some as a valuable and enriching condition of travel. Works such as *On the road* (1951) and *Dharma bums* (1958) were fictionalized accounts of Jack Kerouac's own travel experiences, "they established a picaresque, low-life agenda, and a fast-paced 'hipster' style that would become the hallmarks of a self-consciously alternative, counter-cultural tradition in travel writing" (Thompson 2011, 59). The figure of the nomadic or rootless traveler has become a popular one in recent years. Their identity predicated on the lack of affiliation or on multiple affiliations, such as Pico Iyer's *The global soul* (2000) (Youngs 2014, 77-80).

In the late 1970s a wave of new travelogues – most notably, Paul Theroux's *The great railway bazaar: By train through Asia* (1975) and *The old Patagonian Express* (1979), Peter Matthiesen's *The snow leopard* (1975), Bruce Chatwin's *In Patagonia* (1977) and Robyn Davidson's *Tracks* (1980) – achieved both commercial success and critical acclaim, thereby

helping to revitalize the form. In 1979, the British magazine *Granta* was launched, with travel writing as one of its specialties (Thompson 2020, 196). In *The great railway bazaar: By train through Asia*, the narrator takes the center stage in the travelogue, and readers pay as much attention to the details of his journey as to the characteristics of the travel writer himself. (See Chapter 9 for more details.) Meanwhile, in *In Patagonia*, Chatwin questions the clear demarcation line between what is factual and fictional in his travel account. (See Chapter 8 for more details.) Subsequently, Davidson demonstrates, in *Tracks*, how women writers can discover and express their individuality through travel and travel writing. (See Chapter 10 for more details.)

By the end of the 1980s, travel writing regained its popularity, and has seen a profound transformation of the form. The postcolonial era and the postmodern era have shaken the intellectual and moral certainties that underpinned much Western travel writing in the nineteenth and early twentieth centuries (Thompson 2020, 196-197). Nonetheless, the imbalance of wealth, in terms of mobility, leisure and access to cultural production, has ensured that travel writing since 1950 has remained overwhelmingly a genre produced by and for First-World Westerners (Thompson 2020, 201-202). It is still rooted in the romanticizing vein which reassures readers that the distinctions between "them" and "us" remain strongly demarcated, even in a decolonized, increasingly hybridized world (Thompson 2020, 204). Refusing to acknowledge the contemporary and modernity of the cultures they visit, these First-World travelers offer simplified portraits which fix and trap their "travellers" in an idealized past, turning them into museum pieces and overemphasizing their exoticism to suit the traveler's own fantasies of escape and renewal. This idealizing tendency, which is also fundamental to the tourism industry, may obscure or downplay the hardships and challenges actually faced today by communities and environments. In Bruce Chatwin's *The songlines* (1987), for example, an innovative, fragmentary structure is used to deliver what is essentially a romanticized, mystical depiction of Australian Aborigine culture (Thompson 2020, 204-205). (See Chapter 11 for details.)

Globalization, as one may notice, has unsettled, or at least complicated, the traditional binarisms of "home" and "abroad," "them" and "us," that we tend to assume are fundamental to travel writing. On the one hand, for most travelers today "home" is no longer a clearly bounded locality from which they depart to encounter the wider world; rather, a range of global connections, commodities and influences are everywhere apparent in our supposedly "local" environments. Many travelers now hail from multicultural societies, making it harder to assume any singular, shared cultural identity at home. Conversely, travelers now frequently encounter an "abroad" that does not match conventional expectations of foreigners and exotic difference. For

instance, Redmond O'Hanlon's *Into the heart of Borneo* (1984) relates an encounter with the young tribespeople who want to learn disco dance (Thompson 2020, 204).

Another important development has been an increasing number of travel writers from postcolonial backgrounds. The emergence of the Third World means more travel writers hail from formerly colonized nations or from expatriate, immigrant communities of former colonies (Thompson 2020, 197). With travel writers from non-Western nations, or alternatively from minority ethnic communities in the West undoubtedly sharing a sense of writing back against the dominant traditions of the genre, postcolonial travel writers have pursued this project in diverse ways. Caryl Phillips's *The European tribe* (1987) reverses the standard trajectories of Western travel writing by having a black man of Caribbean/African descent visit the mostly white populations of Europe, in a version of the traditional Grand Tour which reveals that the tribalism routinely ascribed to other cultures by European travelers is alive and well in the supposed center of civilization. Jamaica Kincaid's *In a small place* (1988) offers a local's perspective on the seemingly idyllic island of Antigua, and incorporates some scathing discussion of how foreign tourists appear to native Antiguan (Thompson 2020, 211).

Taken in tandem, globalization and the escalation in tourism have brought to recent travel writing a pervasive mood of belatedness. In itself this is not a new theme; nostalgia for a supposedly lost age of heroic travel, and a sense that the scope for epic expeditions and major new discoveries was rapidly diminishing. Yet this mood has undoubtedly become more pronounced in the genre, as demonstrated by the surfeit of recent accounts which retrace the journeys of earlier travelers (Thompson 2020, 206). This may have led to "Footsteps" or "Second journey," another subgenre that offers a sense of renewal by recycling itineraries previously taken by well-recognized personalities or literary figures. For instance, Jonathan Raban's *Old glory* (1981) provides an account of journeying in the Mississippi Valley in the wake of Huck Finn (Youngs 2014, 182-185). (See Chapter 12 for details.)

As the twentieth century draws to an end, new approaches to travel and travel writing emerge. For example, the travel writer often doubles as a journalist, such as Peter Robb, who addresses the Mafia problem in Sicily in *Midnight in Sicily* (1996). Philip Gourevitch's *We wish to inform you that tomorrow we will be killed with our families: Stories from Rwanda* (1998) tries to understand the genocide in 1994 and combines travel writing with investigative report (Hulme 2007, 98-99). However, post-war travel writing also had to compete with television, which

created a new mediascape in which pictures and narratives about the wider world were brought into everybody's home (Korte 2020, 183).

"Extreme travel" has also become a new subgenre. Colin Thurbon's *Behind the wall: A journey through China* (1987) and *The lost heart of Asia* (1994) explore the vast areas of Asia after the collapse of the Soviet Union. Jonathan Raban's *Passage to Juneau: A sea and its meanings* (1999) relates his journey from Seattle to Alaska (Hulme 2007, 95-96). Travelogues can also be an important medium for the investigation of ecological disaster and mismanagement, or alternatively for generating a more sophisticated and respectful understanding of specific regions, habitats and ecosystems, such as George Monbiot's *Poisoned arrows: An investigative journey through Indonesia* (1989), relating his adventures into West Papua, where the indigenous people were divested of their culture and natural resources.

The Twenty-First Century

The twenty-first century sees globalization and new technologies usher in novel travel experiences and kinds of travel writing. Several factors that have transformed travel and travel writing in this century include the rapid growth of low-cost carriers, the widespread use of the Internet, the advent of smartphones, and the arrival of sharing economy.

In 1949, Pacific Southwest Airlines, the world's first low-cost carrier, was established. By 2017, low-cost carriers carved out more market share, accounting for 57.2% in South Asia, 52.6% in Southeast Asia, 37.9% in Europe, and 32.7% in North America (Wall and Carey 2017, n.pag.). With an emphasis on minimizing operating costs and dropping some of the traditional services and amenities, they resulted in greater democratization of travel, making it more affordable to travel domestically as well as internationally.

In the 1960s, the Internet was initiated by the US Department of Defense that initially funded research into time-sharing of computers. In 2019, 4.1 billion people (or 54 per cent of the world's population) were using the Internet. Since then the number of users has surged by 800 million to reach 4.9 billion people in 2021, or 63 per cent of the population (International Telecommunication Union 2021, 1).

With smartphones and mobile broadband network, the World Wide Web has become increasingly accessible. Ninety-five per cent of the world population now has access to a mobile broadband network. Between 2015 and 2021, 4G network coverage doubled to reach 88 per cent of the world's population. (International Telecommunication Union 2021, 10). Moreover, in almost half of the countries for which data are available for the 2018-2020 time-frame, more than 90 per cent of the population own a mobile phone (International Telecommunication Union 2021, 17). Concurrently, the emergence of sharing economy, such as Airbnb in 2008, has contributed to new travel experiences.

As travel writing responds to new technologies, the means and speed of motion affect the way people experience their travel as well as how they write about it. The Internet presents a special case. As the traveler sees the destination through the lens of the familiar, s/he views the world through a new perspective. While undertaking physical travel, s/he simultaneously refers to the experiences of cybertravel. Not only does the Internet provide a new mental geography, it also alters how one reconfigures the landscape outside (Youngs 2014, 178-179).

The Internet is widely seen as democratic, bringing about greater collaboration and more open access. (Youngs 2014, 179). This is evidenced in the collaborative nature of travel writing as well as the increasing ease of self-publishing. Forms of travel writing have become more diverse. One might question whether tweets, emails, blogs and text messages count as travel writing at all (Youngs 2014, 187). Meanwhile, one sees a blurred demarcation line between the guidebook and travel documentary when conventional guidebook publishers branch out into online media. Thus, the *Lonely Planet* website and smartphone application provide contents, that used to be found in printed forms, in digital forms, along with vlogs and reviews. (See more about travel blogs in Chapter 6 and travel documentaries in Chapter 7.)

While the world was enjoying the speed and ease of travel, this was brought to a screeching halt by the global pandemic in the early 2020, sending a tremendous effect on travel and travel writing. What kind of travel literature can be produced while most of the world is in lockdown? There have been several solutions to this conundrum.

One of them is to reminisce about a place one has visited with reference to a historical account of the same place. (See Chapter 12 for more details.) A good example is found in *Travel writing in an age of global quarantine* (2021), a collection of travel writers relating their travel experiences in relation to previous accounts of the same places by earlier writers. For

instance, in “Off-stage: A war: Wuhan, 1938,” Jonathan Chatwin reminisces of his visit to Wuhan in July 2018. On one morning he walked around the old city of Hankow, “peeking through fences at repurposed colonial buildings and consulting my old 1930s map of the city” (Chatwin 2021, 13). He strolled along the bank of the Yangtze, where Mao Zedong took the legendary swim in the river on 16 July 1966 to demonstrate his physical vigour. In 2018, Chatwin found bronze letters that “spell out the date of this symbolic event: 66.7.16.” (Jonathan Chatwin 2021, 14)



Figure 1.4 Front cover of *Travel writing in an age of global quarantine*
(Anthem Press, 2021)

[Anders, Jörg P. “Travel writing in an age of global quarantine.” Digital image. Undated. *Anthem Press*. Accessed April 13, 2022. <https://anthempress.com/memory-place-and-travel-writing-in-an-age-of-global-quarantine-hb>.]

In the article, he refers to the journey of W. H. Auden and Christopher Isherwood, who arrived in Wuhan in 1938 after having been commissioned by Faber and Faber in London to report the situation in Central China. Afterwards, *Journey to a war* was published, a travel book consisting of prose and poetry. Chatwin read *Journey to a war* before his own journey, and realized that both Auden and Isherwood “had no particular expertise which qualified them for

the job of correspondents in late 1930s China" (Jonathan Chatwin 2021, 15). In the foreword, they write:

This was our first journey to any place east of Suez. We spoke no Chinese, and possessed no special knowledge of Far Eastern affairs. It is hardly necessary, therefore, to point out that we cannot vouch for the accuracy of many statements made in this book. (Auden and Isherwood 1939, 13)

Actually, modern-day Wuhan city was the tri-cities of Wuchang, Hanyang and Hankou on the banks of the Han and Yangtze rivers. It has been known in China as the "Thoroughfare of Nine Provinces," and trade and transport in Central China had been focused on its three cities since long before the British arrived in the nineteenth century (Jonathan Chatwin 2021, 13). In 1938, Auden and Isherwood stayed in the European enclave of Hankou (Hankow). This was before the Second Sino-Japanese war in northern China began. From there, the Japanese swept southwards to Shanghai before moving up the Yangtze to Nanjing where the Japanese army committed the atrocities that became collectively known as the "Rape of Nanjing," killing tens of thousands of civilians and engaging in the mass rape of Chinese women (Jonathan Chatwin 2021, 12). On 29 April 1938, the Japanese launched an air raid killing five hundred civilians (Jonathan Chatwin 2021, 17). By the end of October 1938, Wuhan had fallen, and the Nationalists relocated up the Yangtze to the city of Chongqing in Sichuan province. (Jonathan Chatwin 2021, 12). Nonetheless, by March 2020, everyone knew Wuhan differently. It was no longer a city of 11 million people at the confluence of the Han and the Yangtze. It was no longer the place Chatwin had visited. It had become synonymous with the birthplace of the global pandemic that claimed millions of lives (Jonathan Chatwin 2021, 17).

In addition to revisiting past travels, one can travel virtually during lockdown. For instance, Lucy Lovell and other editors of *Time Out* introduce virtual tours of museums around the world. Visitors can indulge in the online collections of British Museum in London, Solomon R. Guggenheim Museum in New York, Rijksmuseum in Amsterdam, to name a few. Meanwhile, the Faroe islands offer "Remote Tourism tours," in which virtual visitors from all over the world could experience the Faroe Islands through the eyes and body of the local guide. The local was equipped with a live video camera, allowing virtual visitors to not only see views from an on-the-spot perspective, but also to ask questions in real time. Using a joypad as in the computer game, the main player (the virtual visitor) controlled the moves of the Faroese

islander, who explored unspoilt, wild and natural countryside on foot, by boat, and by helicopter (Visit Faroe Islands 2022, n.pag.).

Instead of virtual travel, for some, domestic travel is still possible between lockdowns. Simon Parker, a travel writer and cyclist, cycled around Britain in the midst of a global pandemic. Starting from the Muckle Flugga lighthouse in Shetland, he met the people and heard their stories during the 3,427-mile journey, split into two legs from 2020 to 2021. Afterwards, he told his own story in a weekly column for *The Daily Telegraph*. He was also interviewed by Andrew P. Sykes in Episode 37 of *The Cycling Europe Podcast* (Sykes 2022). From March to October 2022, he is on the book tour after his new book *Riding out: A journey of love, loss and new beginnings* (2022) was launched. It relates his travel experiences from the northernmost point of Britain through 55 counties on his bicycle (Parker 2022, n.pag.).

In 2021, some travelers mustered up their courage and traveled internationally only to discover that post-Covid travel would never be the same. For example, Alisha Prakash, senior digital editor at *Travel + Leisure*, traveled to St. Barts, one of the Caribbean islands. Compared to the French Riviera, it is noted for "talcum beaches ringed by windswept hills, bright bougainvillea spilling from the rooftops, and turquoise coves flecked with ritzy sailboats" (Prakash 2021, n.pag.). She had earlier visited the island twice. This time she and her husband chose the destination for its low overall Covid cases and mostly outdoor, socially distanced activities, and easier access from the U.S. There she experienced the unusual procedure and transformed tourist vibe. The 14-day trip was peppered with multiple Covid tests. "We spent our time doing typical vacation things, as far as the *before times* go anyways, but everything felt brand-new in the age of COVID" (Prakash 2021, n.pag.). In the pre-Covid times, she did not pay much attention to the travel details. But on that day when the plane took off,

[T]he small details came into focus. Seats were mostly empty, and the eerie look of masked passengers joining in a synchronized choreography of disinfecting their seats and tray tables was apparent, but the nervous, excited energy in the air was palpable, too. As the plane banked away from Newark, I watched a couple — dressed in shorts and sandals despite the snow on the ground outside — begin to beam. No, I could not see their smiles behind masks, but the enthusiasm in their eyes and words as they pointed at the plane window was unmistakable. (Prakash 2021, n.pag.)

When will unrestricted travel fully resume? One can only guess. But one can be sure that the global lockdown will remain in the memories of travelers for years to come.

Conclusion

In this chapter, we define "travel" as a troublesome and laborious activity of moving or going from one place to another. Travel may be considered a form of education, teaching us about the world as well as ourselves. Travelers can also be classified into the emigrant, the explorer, the merchant, and the tourist. Afterwards, "travel literature" is defined as a literary genre that thematizes mobility. Whether in an oral or written form, in prose or poetry, in first or third person, it relates stories of journeys, and is enjoyed by three kinds of readers. Finally, a short history of travel literature spans over the period from ancient times to the twenty-first century.

Class Activities

Chapter-end Exercise

1. Give definitions of "travel" and "travel literature."
2. Explain why people travel and different types of travelers.
3. Relate a brief history of travel literature.

Discussion Questions

1. Tell your class about one of your memorable trips.
2. What makes it memorable?
3. What type of traveler are you?