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Title

**Travel Writing as a Multi-Dimensional Discourse
in Graham Greene's *Journey Without Maps*
(1936), William Burroughs's *Naked Lunch*
(1959), and William Least Heat-Moon's *Blue
Highways: A Journey into America* (1982)**

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Submitted and Presented Publicly by
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Statement of Authorship

I do hereby declare that this doctoral thesis entitled Travel Writing as a Multi-Dimensional Discourse in Graham Greene's *Journey Without Maps* (1936), William Burroughs's *Naked Lunch* (1959), and William Least Heat-Moon's *Blue Highways: A Journey into America* (1982), and supervised by Dr. Ramdane Mehiri of Mohamed Khider University of Biskra is my own work and, to the best of my knowledge, all the sources that I have used and/ or quoted have duly been indicated and acknowledged by complete reference.

Mr. Elhamel Lamdjed

A handwritten signature in black ink, appearing to be 'Elhamel Lamdjed', is written over a horizontal line.

Dedication

To my parents,

To my uncle Elhadi and his wife Hayet

To my brothers

Last but not least, to my small family, my wife and my children

Acknowledgments

First, I would like to thank Allah for blessing me with guidance, power and insight to fulfill this project.

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I would be ungrateful if I forget the tremendous support of my family throughout all the years of researching; therefore, I admit that without their stand by me, this thesis could not have been completed by now.

Abstract

The current thesis endeavours to explore one of the vital literary genres, travel writing, with its unique and interdisciplinary structure. The travel text intermingles history, culture, ethnography, anthropology, ideology and many other lively disciplines that contribute to shaping its discourse. Thus the travel discourse is impacted by this intellectual and epistemological diversity which renders it a multi-faceted construct rather than a monologic one. Taking into account the fact and fiction juxtaposition, this research tends to examine the multi-perspectival travel discourse and how it fuels the systematic process of ideological projection of an imperial self at the expense of the mapped other. For the sake of fulfilling an accurate and methodical analysis, we opted for implementing the postcolonial canon as well as the deconstruction approach as we deem the most pertinent methodological instruments to probe deeply into travel, history and discourse-related tropes. Additionally, the crisis of representation is at the core of this research which delves into the covert and overt dimensions of travel through valorising the traveller's discrete objectives. In fact, what is instilled in any travel narrative is more than an account of exploratory adventures; rather, it is an oriented ideological quest in favour of imperial legacy restoration. Even the explored destinations are portrayed as exotic spaces to entrench and deepen the disparity between these travellers' realm and the other whose image is always portrayed as an epitome of the uncivilised emblem. All these representations are encoded in the discourse's racist binaries which transcend the scope of the outward as well as inward journeys.

Keywords: Travel Writing, Discourse, Postcolonialism, Imperialism, Self, Other

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General Introduction

Travel has ever been a human preoccupation to fulfill multiple objectives. Its dynamic spirit impacts many people with its catalytic mobility leading them to adopt this practice as an integral lifestyle. Impressively, travellers across the globe ventured into different destinations where they experienced personal adventures worth recording; these recordings contributed to the dissemination of these travel accounts. Over time, the passion of travel and its exploratory adventures boomed together with these recordings which promoted from mere personal travel accounts to be a unique literary genre called travel narratives or travelogues. In the twentieth century, the genre marked its presence strongly with its distinctive features that played a competitive role with the modern novel when it matured in content and structure. Its maturity amounts to a degree of complexity which renders it a controversial issue among critics to determine its essence.

The current research aims to delve into the controversial issues that surround this genre. Starting with its essence, evolution and content, the research introduces three travel narratives from the same century but different generations to highlight the genre's evolution and its effects on updating its content and optimizing its structure comparing to fiction. The travelogues are respectively: *Journey Without Maps* (1936) by Graham Greene, *Naked Lunch* (1959) by William Burroughs and *Blue Highways: A Journey into America* (1970) by William Least Heat-Moon.

The works represent invaluable hallmarks of travel writing. By elucidating their points of convergence and divergence, we attempt to bridge the gap between three generations of writers who perceive travel narratives differently and contextualise it according to the requirements of every era. We also intend to shed light on the powers involved during every journey and how they contribute to shaping the travellers'

identities and ideologies. All these objectives are enclosed in a theoretical frame which reflects the mood of the genre and interrelates it to the appropriate ideological and historical approaches that tend to reveal as well as deepen its significance and validity.

The seeds of interest in travel in general and travel writing in particular lie in the multi-disciplinary nature of both. While travel widens our scope of visualising the world around us through its outward journey, travel writing stirs the incentives of inward quest to acquaint with one's self and explore its psyche in depth. In the twentieth century, Travel acquired extensive credibility in response to the updated concept of the self. This latter is no longer the one entity construct; it is a set of psychical fragments that can never be approached from one angle. Therefore, travel is posited as the ideal mold to encompass this fragmented self which shares with it a multi-disciplinary nature.

Furthermore, the spatial and temporal facets of travel provide a fertile soil to the self which experiments with perpetual alterity to disclose more and more secrets one can never uncover when on stasis. In travel writing, space has a very significant impact on shaping identity; it distances the self to defamiliarise its context for achieving certain purposes, amongst them is self construction. Additionally, the travel writer opts for an exotic space as the self's new image cannot be fully framed at home but elsewhere.

Between imaginative and factual space, the travel writer swings his narrative to evoke an interesting interactive negotiation that is meant to trigger the reader's attention to play his due active role. He is supposed to take part in his conscious exploratory reading by involving his senses as well as intellectual faculties to distinguish between the two realms and figure out the nature of the travel incidents. In other words, he mimics the travel experience through a process of conscious reading which takes into

account that any piece of narrative is interwoven thanks to that exceptional combination of fact and fantasy.

As far as time is concerned, the temporal dimension of travel has ever been a passion of paramount importance. By intermingling the past and the present, the traveller's momentum events tend to overlook the future. Such a temporal spectrum fuels interest in the genre and summons a multiplicity of readings which contribute to enriching its significance and credibility. Logically, confining the self in only one temporal dimension yields a short-sighted view about this complex construct and its composition. Hence shifting its context between the three temporalities helps decipher its fragmentary nature of multi-faceted angles. Actually, any self projection entails varying its temporal as well as special context to offer this self the opportunity of experimenting and being experimented with diverse arenas that are meant to reveal its intrinsic essence. Thus travel writing seized its exceptional position as an autonomous genre with its own concepts and paradigms.

Another focal element that boosted travel writing's boom during the last two centuries is the portrayal of the other. Besides to projecting the traveller's self, the encounter with the other is on top of any traveller's priorities. The objective of approaching the self cannot be attained unless an encounter with the explored other is elaborated. Whether for achieving psychological, political or ideological purposes, the other is always portrayed and dissected in contrast to the self; he is mapped in a way that allows the reader to sense an enigmatic discrepancy between the two entities. The claim of putting them in a context of negotiation connotes their conflicting interaction which alludes to a set of historical and imperial binaries the traveller tends to revive through his discourse.

Usually, travel is considered as one of the crucial modes to represent the self in the proximity of another. In travel writing this other is associated with a typical role assigned to him by the travel writer in his piece of narrative. This fact evokes another front of attention for educators who embark on studying the genre's legacy for investigating the subjectivity of these writers and to what extent their travelogues side away objective depictions. They also question the historical and ideological backgrounds of these writers and if they foreground a systematic dictation of the other's image to let their empires rise anew. The crisis of representation casts its shadows paving the way for a juicy debate among critics over the purposely overlap between description and prescription for determining the other's role.

Hence the choice of the three travel narratives under study, *Journey Without Maps*, *Naked Lunch* and *Blue Highways*, is fairly pertinent to the core of this research. The works embrace a wide variety of noteworthy motifs that play an important part in highlighting the processes of self projection and other mapping. In fact, the selected masterpieces take into consideration all the aforementioned elements which appeal to foster more and more interest in this fertile and lively field of study. Accordingly, the researchers find themselves amazingly overwhelmed by the richness of the genre in general and these works in particular to endeavour and work hard for the sake of extracting the treasures embodied in them.

For *Journey Without Maps*, Graham Greene's incessant travels and prolific production reflect his genius for being one of the genre's prominent pioneers. Therefore, benefiting from his experiences is indispensable especially through this travelogue which stands at the crossroads of many ideological, historical and spiritual preoccupations. Like Joseph Conrad, he crossed the roads towards Africa to explore its

mystic and enigmatic implications. In his attempt, he strives to approximate two arenas which are strikingly different aspiring to come up with the poignant diagnosis of that discrepancy between his home and the targeted exotic destination. In so doing, the markers of the imperial discourse flow to the surface stimulating our interest to investigate how travel is implemented to reincarnate the imperial presence through the multi-faceted travel discourse.

William Burroughs marks his contribution to the genre with his masterpiece *Naked Lunch*. Although it belongs to a cultural strife, it could impose itself and reserve its exceptional rank in the inventory of travel narratives. Its exception is derived from intermingling the countercultural defiance ideology with a philosophy of travel which exceeds the dimension of factual mobility. Together, they posit a new imaginative spirit to the genre which witnessed one of its crucial stations of evolution thanks to this masterpiece. Being one of the Beat's seminal books, it injects the genre with its spontaneity for the sake of resisting the then conformist ideology of stasis. The imaginative destinations in the book revolutionised the ethos of modern travel writing by reinvigorating the debatable dichotomy of fact and fiction rendering it dyed with imperial ideological load.

It also updates the genre by posing two versions of the portrayed other, the Western other and the Oriental one. Both are placed in a context of strife or negotiation with the traveller's self. The dual vision of the other hooks our attention by arousing a second scope of othering besides the traditional one. Consequently, it appeals to be a promising field of investigation that is likely to theorise something new concerning the representation of a multi-faceted otherness and how it is ideologically and culturally mapped in contrast to the self's imperial realm.

Responding to the constant evolution of travel writing and its requirements during the last decades of the twentieth century, *Blue Highways* represents an ideal sample to dissect. The author, William Least Heat-Moon, marks his distinction when experimenting with a 13000-mile journey that represents his demarcation between stasis and mobility. Although his motives seem to be existential and spiritual after the tragic losses of his self, his wife and his job; the quest for racial roots arouses our attention to investigate the in-depth dimensions of this multi-faceted journey.

The choice of the internal blue highways, the inclusion of racial memory, and the author's hybrid bloodlines are controversial issues that deserve due profound study with regard to the imperial theory. Therefore, the focus is directed to shed light on the nature of the relationship which binds his Indian Osage half with his white one. Both represent the two conflicting facets of his self. On the road, they interact in an inward quest for roots and land paralleling the outward journey. In addition, the cartographic and ecological preoccupations are to be highlighted in relation to the way how their implementation serves the ideological and imperial motives of the traveller.

In fact, comparing and contrasting the three aforementioned works invites the use of a thorough critical eye to delve into their underlying clues and ideologies. Such research is intended to widen the scope of travel writing through bridging the gap between the three targeted eras. It is also meant to stimulate the reader's attention by immersing him as an eye witness who is supposed to experiment with travel and take part in its adventures through his close reading. All in all, the genre's glamour lies not only in the interesting adventures of travel, but also in its mystic themes that combine a multitude of powers and fronts that strive to carve its radiation mainly on the self and the explored other.

Travel writing is also a fertile intellectual field of study. It appeals to a host of literary theories and approaches that contribute in a way or another to the enrichment of the genre. For instance, postcolonialism, new historicism, psychoanalysis, deconstructionism, existentialism and the various cultural studies are likely to reveal the genre's treasures in the light of the struggling powers. Moreover, the leitmotif nature of travel renders it timeless and spaceless vis-à-vis its two variations, the inward and the outward journeys. Thus, it exceeds the literary arena to mark its connection with other fields of knowledge like history, politics, culture, ideology, psychology, ecology and so on.

In a nutshell, the background of this study is based mainly on the rich concept of travel and its exceptional eclectic implications. In both theory and practice, and thanks to its inward as well as outward aspects, travel inspires countless travellers to record their road accounts and insightful adventures that contributed to the widespread of this impressive genre. Tackling the self in the light of exotic lands and others drive researchers to dive more deeply to experiment with that quest for knowledge that mirrors the travellers' quest for truth and pure selfhood.

Travel literature is accredited as the literature of exploration. However, this purpose does not exclude many other drives which contribute to the construction of travel discourse. The current research tends to pursue the tangible and underlying purposes behind a travel narrative and how they shape its discourse. It investigates the multi-faceted discourse in travel writing through analysing three travel works from three different generations; these are respectively: *Journey Without Maps* by Graham Greene,

Naked Lunch by William Burroughs and *Blue Highways: A Journey into America* by William Least Heat-Moon.

By delving into the points of divergence and convergence that bind these three works, the role of the imperial ideology, which replaced the colonial legacy, seems to be the focal point of interest regarding the evolution of the genre through these sample works. These are written by Western writers who claim embarking on travel experiences to far exotic lands for the sake of exploratory campaigns to heal the self and maintain its spiritual or cultural welfare. Yet, the descriptive apparatus and the hegemonic judgments, together with the set of racist binaries engendered in their works prove the opposite.

In response, our study comes to clarify these paradoxes after problematising the very nucleus of the problem which is the imperial representation of the other in travel works. Whether this other is a person or culture or land, its image is always darkened and attributed to a realm that is explicitly or implicitly demoted to a rank lower than the traveller's. Besides, projecting the self takes various forms and strategies this thesis attempts to disclose depending on the appropriate theoretical approaches.

All in all, the problem of self projection through mapping the other is complex and multidisciplinary. Therefore, decoding its discourse depends mainly on going through an aware reading of the three travel accounts where the travellers' trajectories are compared and contrasted for discerning what governs their ideological discourse and how it impacts the non-Western other.

The strategies implemented to achieve these writers' goals are multiple and every writer has his own ideological strategies that should be compatible with his political, cultural and ideological context. Therein, investigating these strategies and how they are

imbedded in the travel discourse is of paramount importance to help examine the research problem. So a multitude of contexts shall be traced together with the way how they pertain to every travel track and presupposed plan.

Travel writing has acquired over time unique characteristics that promoted its classification to an independent genre of a specific canon. The ethos of mobility, experimentation and exploring exotic territories represent the prominent markers to canonise these writings and blow in them a new creative spirit. Since bygone times, Man has conducted endless journeys towards countless destinations for achieving multiple objectives and fulfilling some desires. These objectives and desires vary in a way that creates a pluralistic shadow in the genre and opens a host of controversial readings which result in intensifying the interest in this genre and its interpretations.

The substantial amount of travel narratives across centuries reflect the immense passion of these travellers about mobility and exploration. This passion has been aroused when these travellers started recording the incidents of their travel in the form of travelogues which became a fashion. Critics, in their turn, have their own contribution to interpret these works and enrich their significance with more credibility. In addition, these critics tend to delve into the background of these travellers and their intellectual ideologies. They uncover the hints within every travel discourse and how they serve their implicit objectives. In their critical accounts, politics, history, psychology, culture and many other arenas of knowledge are implemented to decipher every travelogue's discourse.

In fact, tracing the critical works on travel writing requires from any researcher to be selective when choosing the credible works which really discuss the genre in depth in

order to provide a comprehensive view about the huge travel legacy. The subsequent travelogues produced through history need more than compilations of descriptive anthologies; they require a critical and analytical study which enables critics, after compare and contrast processes, to classify these works into groups according to their thematic, historical, ideological, political and cultural interests. They should take into consideration their historical periods, geographical locations and narrative structures to generate the reliable critique which allows us to evaluate the genre objectively far from any groundless assertive assumptions.

In this respect, this thesis opts for a set of critical works to foreground its theoretical frame and illuminate the researcher about the various trends to be incorporated in this study. These critical works are modern since before the twentieth century the attention was paid just to travel accounts not studies. Also, these recent critical resources have taken their due time to scan the travel production over all the previous centuries; they have conducted a comprehensive study of the travel heritage and come up with pertinent divisions, theories, points of divergence, intersections, and a hierarchical roadmap for the evolution of the genre. All these are basic requirements for any researcher to dissect any travel book and evaluate its content and structure with conscious objectivity.

One of the outstanding critical figures in the field of travel writing criticism is Paul Fussell. He is a proliferate writer. In spite of his interest in historical studies, he devoted time to write one of his masterpieces on travel, *Abroad: British Literary Traveling Between the Wars* (1980). In this book, he examines travel literature through a thorough study of the following writers' travelogues: Evelyn Waugh, Graham Greene, D. H. Lawrence and Robert Byron. Among his invaluable contributions to the theoretical background of the genre is his distinction between three phases along the history of

travel: exploration, travel and tourism. Such a tripartite division reflects his profound insight as well as comprehensive critical view about the history of travel over ages. He notes that “the terms *exploration*, *travel*, and *tourism* are slippery. In 1855 what we would call exploration is often called travel “(38). In the same context, he clarifies the confusion when adding:

It was not always thus. Before tourism there was travel, and before travel there was exploration. Each is roughly assignable to its own age in modern history: exploration belongs to the Renaissance, travel to the bourgeois age, tourism to our proletarian moment. But there are obvious overlaps. What we recognize as tourism in its contemporary form was making inroads on travel as early as the mid-nineteenth Century (38).

Fussell also distinguishes the travel book from the guide book in terms of content and form (203).

Another interesting book which illuminates the travel library is Casey Blanton’s *Travel Writing: The Self and the World. Studies in Literary Themes and Genres* (1997). The author presents a general survey on the development of travel writing from classical times to the present. This critical study focuses mainly on the Anglo-American travel narratives since the eighteenth century. For the sake of achieving a comprehensive analysis of the genre and its evolution during that period, Blanton elaborates a historical overview in the light of analysing six model travel books written by: James Boswell, Mary Kingsley, Graham Greene, Peter Matthiessen, V. S. Naipaul, and Bruce Chatwin. One of the book’s distinctive touches is its emphasis on the binary of self and other where the writer sheds light on the historical background and how it contributes to establish the traditional prototype images.

In the same way, Patrick Holland, together with Graham Huggan explore the genre of travel writing with their book, *Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing* (2000). They discuss in depth the works of the following contemporary travel writers such as Jan Morris, Mary Morris, Peter Matthiessen, V. S. Naipaul, Barry Lopez, Paul Theroux, Peter Mayle, and the late Bruce Chatwin. The book exposes the reasons behind the genre's popularity. It combines literary and cultural critique and devotes much attention to ethnocentrism as a relevant perspective. In addition to exploring other arenas of knowledge such as geography, history, Anthropology, tourism studies take the lion share from the book's interest which underlines how it pertains to travel. Furthermore, Holland and Huggan highlight the role of the alien other in travel writing and how his non-Western culture is reflected.

Another important reference that widens the scope of travel writing is *New Directions in Travel Writing Studies* (2015). Its editors, Julia Kuehn and Paul Smethurst, provide a critical study about travel narratives as they opt to focus on many axes that are pertinent to the core of a travelogue and the paradigms of its construction. For instance, textuality, topology, mapping, alterity and other notions which illustrate important sides any educator needs to consider when evaluating any travel book. The book offers a detailed discussion of the theoretical approaches to travel writing accompanied by a set of examples illustrating how these theories are applied.

Moreover, Debbie Lisle's *The Global Politics of Contemporary Travel Writing* (2006) is considered a cornerstone in the modern academic publications about travel. This critical account interrelates the world of geopolitics with contemporary travel writing. It tends to point out that the successful travel books are the ones which encode political clues about justice, equality and multiculturalism. Debbie Lisle argues that the

construction of power in the travel discourse depends mainly on notions of identity, geopolitics and history. He illuminates how the modern Western travel narratives reproduce the old colonial relations. Impressively, he discloses the apparatus of hegemonic colonialism and its portrayal within a smooth cosmopolitan context.

In fact, Lisle's book is considered to be a reconciling bridge between the traditional pillars of travel writing and the new global interests. It foregrounds an invaluable discussion of the boundaries between fact and fiction. Besides, it tackles the ethics of difference that contribute to constructing the other's image. The re-articulations of subjectivity in the travel narrative are also scrutinised together with its effects on the traveller's discourse which frames and orients a particular ideology in the modern travelogue.

As usual, Cambridge publications open a new horizon in travel writing criticism when issuing its masterpiece, *The Cambridge Companion to Travel Writing* in 2002. The editors Peter Hulme and Tim Youngs tend to present a comprehensive view about the genre through the compilation of essays they collected. These essays vary to cover the wide arena of travel since 1500 till modern times. In so doing, they tend to approach its essence to the reader; therefore, they encompass topics like exploration outside Europe, modernism and other gender issues. The book surveys the activity of travel in many geographical contexts such as the Middle East, South America, The Pacific, Africa, Ireland, India and California.

Tim Youngs reinforced the travel library with another essential book which shows his deep insight about the genre. *Travel Writing in the Nineteenth Century: Filling the Blank Spaces* (2006) represents a very important window that places travel writing in its multidisciplinary context when examining various travel accounts and destinations. The

book marks its distinctiveness by devoting more focus on the nineteenth century when travel in all its aspects and purposes boomed. It pays equal critical attention to the diverse explored locations, their cultural and social modes of life. Thus it studies travel accounts on Africa, Asia, America, the Balkans and Australia.

In this collection, Youngs sheds light on different types of travellers and texts. He includes explorers, artists, missionaries and writers, colonialists and indigenes, romantics and socialists. He also attempts to reveal the travellers' ideologies, perceptions and prejudices towards their destinations and how they are perceived and compared to their mother homes. Additionally, the imperial ideology is questioned through examining the travellers' portrayals in their accounts and how they serve the colonial project.

Similarly, many other critical studies show interest in the colonial and imperial presence in travel writing. They try to dissect mainly the Western travel book from the traveller's point of view which disguises his nostalgic yearning for restoring the imperial role that drives him to set out. They uncover the travellers' different strategies and binaries which allow them to achieve that goal; therefore, they discuss relevant notions such as subjective description, ideological comparisons between the self and other as well as home and far exotic lands.

One of these crucial works which successfully explored the imperial arena of travel writing is Carl Thomson's *Travel Writing* (2011). As the title indicates, the book introduces a comprehensive theoretical background of the genre in an unprecedented thorough style of documentation. It starts with a discussion of the broad significance of travel, then it exposes a very detailed overview of travel writing through the ages covering the ancient world till the present time all over the globe. Thomson's analytical

sense proves a high level of proficiency as he investigates many controversial problems relevant to the genre; this includes: perennial problems, epistemological decorum, authority and veracity in the modern travel book.

Moreover, Thomson outlines the concept of self, revealing how it is fashioned by travellers. He highlights the imperial aspect of this self by elaborating the different colonial strategies of othering. The colonial discourse is scrutinised in the light of a neo-colonial context which implements its own paradigms to serve the imperial ideology of modern travel writers. The book also explores many other important issues within the same scope such as autobiography, sexuality and gender; it tends to portray their influence on the discourse of the genre. Both British and American travelogues are implemented as samples to demonstrate the genre's role in shaping the history of nations.

In the same way, *Travel Writing Form and Empire: The Poetics and Politics of Mobility* (2008) represents a landmark in the arena of travel writing critique. The editors Julia Kuehn and Paul Smethurst opted for a collection of essays that address mainly the validity of form, poetics, institutions and reception of travel narratives in constructing empires and diffusing their authority. The book also illuminates the relationship between power and travel through the political discourse of postcolonialism. Besides, it traces the imperial clues in modern travel writings which are considered no more than an extension of the old colonial project in a new form and poetics. Thus all the other relevant issues that have a close or far effect on the formulation of the imperial discourse in travelogues are also tackled, including gender theory and its contribution to a correct interpretation of travel premises.

Interestingly, many travel writers explored the arena of travel through their journeys to Africa. Most of them are Western travellers who felt attracted to this mysterious continent that many of its countries were once colonies of the Western empires. After *Heart of Darkness* publication, the interest in this continent increased more and more to witness a huge wave of travellers, explorers and missionaries who documented their adventures during their trips. As a result, many critical accounts are devoted solely to examine travelogues on Africa.

One of these inspiring references is *Victorian Travel Writing and Imperial Violence 1855 – 1902* (2003) by Laura E. Franey. The book focuses on British travel writings on Africa during the 19th century. It elucidates how British travellers' writings and depictions portray verbal and physical violence in Africa. The cultural and political impact of these writings is exposed as a crucial element to feature the continent's image from a Western perspective. The study also explores the multi-dimensional concept of colonialism relating its forms to imperialism as a theory. It clarifies how formal imperialism replaced informal colonialism in the nineteenth century. In addition, the African scene is approached from an anthropological ground to reflect the abuse of descriptive power in major travel narratives as well as volumes and newspaper accounts of expeditions by these Victorian writers.

Another critical study which is overwhelmed with intensive analysis of travel writing from a postcolonial perspective is *Postcolonial Travel Writing: Critical Explorations* (2011), edited by Justin D. Edwards and Rune Graulund. This collection of essays aims to challenge the Eurocentric view of the genre. The book represents a critical analysis of the main contemporary travel writers together with the new theoretical paradigms that

have become adherent to the study of any travel book such as globalisation, transculturation and contact zone.

The editors tend to vary the thematic load of their collection to further discuss the genre in many contexts. Thus they revisit the imperial realm and its incarnation in travel writing by foregrounding the position of home in travel. They also explore the controversy of civilisation placing it at the crossroads between the traveller and the exotic other. The spatial dimension of travel is also explored through contrasting its significant borders between somewhere and elsewhere. Decolonising the genre is one of the collection's priorities; it is illustrated to reflect an attempt to rid the genre of the Western hegemonic assertions.

Sam Knowles bridges the gap between transnational studies and travel writing in his benchmark *Travel writing and the Transnational Author* (2014). It explores the postcolonial canon through examining the transnational literature of Michael Ondaatje, Vikram Seth, Amitav Ghosh, and Salman Rushdie. These writers' travel works are interrogated with regard to being icons in the two fields, travel writing and transnational literature. The book tends to come up with a reconciling approach to pave the way for a credible criticism of the genre. It also reviews many concepts relevant to the two aforementioned scopes such as travel, writing and existence in the contemporary arena and how they impact the individual.

Last but not least, *Writes of Passage: Reading Travel Writing* (1999) represents an invaluable contribution to the genre as it diverts the attention to an in-depth study of otherness. The editors James Duncan and Derek Gregory highlight the mutual effect shared between the system of othering, which travellers associate to a place, and the tangible geographical difference they realise when arriving to their targeted

destinations. The uniqueness of this critical study also lies in its potential to decipher the tension between the fantastic and the real focusing mainly on travel writings during the 18th and 19th centuries. Herein, these writings are placed within the context of the then imperial power which is questioned at root. The account covers three main regions: Africa, South Asia and Europe. Furthermore, the book explores other pertinent fields of knowledge that are directly related to travel, including cultural studies, touristic therapy and sexuality.

The advent of travel writing in the recent decades has not been the result of only these critical books. Many leading journals, magazines and other sorts of publications helped boost the genre in academia. One of these leading magazines with radiating reputation is *Granta*. The magazine was first founded at Cambridge University in 1889. Since then, it had gone through many difficulties until it was successfully resumed in 1979. Its subsequent issues still record the wonders of modern travellers with a new writing spirit and different purposes.

Tackling the substantial body of travel writing requires narrowing down the research scope. In so doing, the researchers opts for selecting the three aforementioned travel books as sample texts in order to focus on one main question that interrelates the installed motifs, themes and ideologies in the genre. The main question on which this research is based is: How does the travel writer implement a multi-faceted discourse, under the guise of travel, to project his imperial self at the expense of an ideologically-mapped other?

Yet, circumscribing the core of the research problem from all its corners cannot be attained unless the main question is accompanied by a set of sub-questions which are

selected to reinforce the wide significance of the main question. Therein, these sub-questions help integrate the three works by interrelating the common ideologies they embody. These questions are:

1. How does travel shape travel writers' selves?
2. What strategies are used to portray the other from the travellers' ideological perspectives?
3. What role do space (the road), time (history) and ideology play in mapping the other's image?
4. In what way does the multi-faceted discourse operate to construct the different imperial binaries?
5. What clues, symbols and codes are instilled to set a demarcation between home and exotic destinations?
6. What do the three selected works have in common and what distinguishes each work from the others_?

Addressing all these questions is very prerequisite for a thorough and comprehensive study of the three works. Of course, every answer has to be immersed in the due context that is supposed to dye it with more credibility.

Presupposing the outcomes of any research represents a methodical step towards solving its main problem. Like any academic research, this thesis adopts certain

premises that are meant to tackle its problem by illuminating the researchers to lead their path. The main premise on which this work is structured presupposes that if the travellers adopt a multi-faceted travel discourse, they will disguise a hegemonic imperial ideology in their travel writing instead of a mere informative and exploratory account.

In addition, many other premises are set to encompass the corners of the whole research and achieve more accurate findings. Hence the enigmatic bond between the self and the other is to be approached in the light of the following conception: As the traveller opts for certain strategies to project his superior self, he will embody in these strategies what guarantees the other's inferior image. This major premise can be broken into three sub-premises; each tends to highlight the ideological background of each selected travel book, thus:

1. As far as *Journey without Maps* is concerned, Graham Greene takes his empire's colonial history as a stand to portray the African's inferior status.
2. As far as *Naked Lunch* is concerned, William Burroughs involves his defiant countercultural revolution in a dual visualisation of the other: a Western superior other to be liberated, and an Oriental inferior other to be preserved in his stereotypical traditional image.
3. As far as *Blue Highways* is concerned, William Least Heat- Moon resorts to a fusion of historical and racial memory to reincarnate two roles through his two-faceted self: the white conqueror role and the Indian conquered one.

The validity of these presuppositions can be confirmed or rejected depending on the critical analysis of the works under study as well as the multiple methodological tools to scrutinise their discourse.

Designing any research requires selecting the appropriate methods and approaches that pave the way for a pertinent analysis and accurate findings. Hence travel writing is no exception. It is a fertile interdisciplinary field that can never be covered by means of only one single analytical approach or method. Therefore, the theoretical frame of this research relies on a triangulation method. This method interweaves a set of literary and intellectual approaches that seem to be feasible and helpful in elucidating the enigmatic themes and ideologies instilled in the three works' discourses.

The current thesis represents a comparative study between three prominent travel narratives: *Journey Without Maps*, *Naked Lunch* and *Blue Highways*. These have been deliberately selected from three different generations, the 1930s, the 1950s and the 1980s, to investigate their ideological loads and how they are impacted by every temporal context of these eras. As the context varies, the embedded themes, motifs and ideologies also change in accordance with it. Accordingly, the theoretical approaches have to be compatible with the context of every travelogue and its specific characteristics. Of course, without forgetting to foreground a holistic theoretical frame that combines all the works under its critical paradigms.

First and foremost, the postcolonial theory is the major theoretical apparatus to be applied for analysing the thematic and ideological body of the three travel narratives. Thanks to its broad scope and thorough canon, postcolonialism imposes itself by proving its convenience to unveiling the strong historical backgrounds of the works

especially *Journey Without Maps*. This latter is historically oriented; therefore, opting for this approach which offers a critical reading of the historical, imperial and colonial ideologies concealed under its guise serves the crux of the research. Moreover, this theory can act as a common bond between all the selected books that, in some way or another, alludes to the impact of colonial history on their thematic loads.

However, digging the depth of the colonial and imperial discourse within the travel texts requires much more analysis at the level of structure. In this respect, the deconstruction approach is implemented to trace and figure out those ideological and hegemonic clues and codes enclosed within the folds of the three accounts. In fact, we tend to focus mainly on Jacques Derrida's notion of *Différance* to interpret the paradoxical extremes of the imperial binaries and how they reflect the travellers' racist ideologies. This theory stands as a yardstick to verify the exploratory claims of these travellers through deconstructing their discourses into segments sorting out what is hegemonic from what is claimed to be naïve journeys.

Last but not least, in this research, the textual material represents the major evidence on which all analytical perspectives are grounded. Hence the three texts are analysed on the basis of qualitative standards of research; they are considered as the main textual source from which we infer, quote and extract what testifies or objects to any theoretical standpoint. Also, the notion of intertextuality and its leitmotivic features are taken into consideration regarding the textual recurrence and association; these are implemented to fathom to what extent these phenomena affect the structure as well as the ideological content of the selected travel texts. Eventually, all these approaches represent an integral part from the wide array of discourse analysis which preoccupies a considerable space

of this study. It is composed of a combination that intermingles structure, language and ideology we tend to decipher here using multiple methodologies.

The thesis structure relies on a partition that coheres the theoretical part with the practical one. It provides a smooth transition from one chapter into the other and aims to bridge every gap between its constituents. Metaphorically, the reader can feel that he is led through an insightful journey across the travel writing realm and its premises. Therein, he is acquainted with an overall overview of travel writing together with the theoretical approaches to be used for investigating its enigmatic ideologies as well as framing its essence. Then, he is drifted to the application of these theoretical paradigms through three carefully selected masterpieces of the genre to illustrate its core in a tangible context of constructive critique. Therefore, this thesis consists of four chapters, two theoretical and two practical.

The first chapter represents a general overview that tends to circumscribe and introduce the theoretical background of travel writing. It endeavours to highlight critically the concept of travel writing which is pregnant with many ambivalent controversies at the level of terminology and content. In so doing, it attempts to clear this confusion by setting the dividing line between the various terms used when attributing each to its due relevant context. Thus the reader is summoned to figure out the difference between a travel book, travelogue, guide book and other terms' significance between the past and the present.

The chapter dives more deeply in the genre's content by revealing the problematic essence between fact and fiction. Many theories are tackled to decipher the demarcation

between them and how it contributes to construct its body. In need of relating the past to the present, a historical overview of travel writing is presented to bridge the gap between the early beginnings of travel writing and its recent structure, of course without forgetting to shed light on the role of its evolution in optimising the formation of that structure.

The last two sections correlate the genre with two pertinent notions. The first one is meant to reflect the effect of leitmotif features on travel narratives. The leitmotif's recurrence and association help interpret the repetition of certain motifs across the successive generations of the genre's production; they deepen its significance and widen its thematic load. Similarly, the notion of intertextuality is highlighted to trace the mutual effect of travel texts towards one another and the intermediary role of the reader who binds the text with the intertext through his critical and aware reading.

The second chapter incorporates the theoretical approaches that seem to be convenient to the nature of this research. These approaches are adopted for their aptitude to dissect the travel texts and dig out their concealed ideologies. In fact, they are complementary as each one covers a different arena of the theoretical as well as structural frame of the study. History, ideology, colonialism, discourse and many other perceptions are targeted by these theories which tend to fathom their interrelation with travel writing across ages till our present day. Postcolonialism is the focal theory adopted in this study. Thanks to its arsenal of perceptions, trends and theorists we believe that we can approach, through it, our far-reaching objectives on a convincing grounded basis. Its credibility lies in intermingling and pertaining multiple intellectual trends in a way that helps diversify the significance of any text. Thus the postcolonial

canon will be implemented through its critical paradigms such as history, discourse, culture studies, otherness, binaries and others. These are meant to deconstruct the travel discourse for the sake of figuring out its allegiances to the imperial and colonial ideologies.

Therefore, the traveller's role is inspected and scrutinised together with the other influential factors that are likely to transmute this role from an explorer to an ideologue. Therein, we opt for the deconstruction theory as a key tool to deconstruct the travel discourse by examining its language and extracting its disguised clues, codes, hints and symbols at the level of the travel text. Derrida's *Différence* theory is of paramount importance to decode the oppositional binaries instilled in the textual tissue; it is inserted to decompose the recurrent mysterious motifs in the travel text and how they pertain to and serve the imperial presence in the travel discourse.

Reaching the practical phase, the third chapter elaborates the travel spirit and its incarnation in the three travel writers' works. It tends to reveal that Graham Greene, William Burroughs and William Least Heat-Moon are innately travellers before they are writers; they are the fruits of mobility which haunts their fertile experimentation with the road. Yet, this mobility is not a mere naïve or touristic act of pleasure for self amusement; it is driven by an ideological dogma that dyes every travelogue with its reflexive mechanisms of representation.

In this practical phase, the proclaimed motives of every traveller are extensively tackled. So Greene's political and religious stance is discursively traced, but at the same time questioned to evoke the reader's skeptic intuition towards the validity of his quest. Also, Burroughs's countercultural front is mythologised from his beatific liberating

perspective; simultaneously, his fragmented structures and unconventional obscene language that combines junk and sexual abuse are placed in the right context to reflect his defiant discourse to the main stream. His noble cause is contextualised within his dual discourse that distinguishes between two versions of the other. This dual representation is tackled with more thorough analysis in the fourth chapter.

Furthermore, the existential and spiritual journey of William Least Heat-Moon arouses a unique quest we intend to probe into. Therefore, we start by analysing the symbolic dimension of his blue highways and how they are interrelated to his lost identity he tends to collect. Then we tend to embark on decomposing his self into its two facets, the red and the white ones, which evoke his quest for his roots. These latter summon the involvement of the writer's historical background which is implemented as a bridge to shed light on his ideological attitude towards the relationship between his self's two halves. Besides, we target the way how these red and white facets are represented to hint at the imperial ideology of othering in favour of the white bloodline and against the red one.

In this final practical chapter, the tangible motives of every traveller are discussed and analysed critically in a way that unveils the true identities of the protagonists and how they are interwoven within a fabricated context of representation. Their discourses bear more than a travel account; they are multi-faceted chronicles which espouse a hidden imperial ideology of superiority under the disguise of a noble cause. Therein Graham Greene's travel is approached from his covert political perspective as well as his ideological overt one to disclose his real stance towards travel and how his colonial strategies instill his imperial attitude towards the African other.

Likewise, William Burroughs's fictional journey sides off the motto of *art for art's sake* to embody a multi-faceted discourse of cultural othering. The juxtaposition of representing the other through a dual discourse of countercultural liberation and hegemonic assertion is exposed in depth. Thus the countercultural liberation is the façade through which the real ideology of cultural segregation stands between a superior Western other and an inferior non-Western one.

Additionally, Heat-Moon's proclaimed self loss and search are tackled to trace a journey for roots. However, his racial memory and existential quest aim at more than psychic rest and ancestral unification. The shadows of his white and red selves are scrutinised throughout the blue highways to figure out the internal conflict aspects, together with the blue highways' significance. That is to say, Heat-Moon's coloured discourse is deciphered to infer the ideological dimension of its clues and how they pertain to a concealed hegemonic ideology of imperialism.

The final chapter underscores fruitful and pertinent implications that are inferred from this study. It recapitulates all the findings of the previous chapters as it lists them in the form of insightful notes which revolve around deeming travel writing as a unique genre with a unique interdisciplinary discourse. A discourse that consists of many powers which strive to interact and practise a sort of camouflage under many guises, but they actually voice an imperial discourse of hegemony towards the other and all his belongings.

Chapter One : General Overview on Travel Writing

Introduction

The specificity of travel writing as an independent literary genre entails devoting the first chapter of this research to explore its unique essence. By unfolding the concept of travel writing, we tend to fathom its deep significance as a hybrid genre which combines the ethos of mobility with the creative imaginative faculty. Therefore, the controversy of fact and fiction is also taken into consideration to be examined critically. Herein, we summon the witness of prominent critics like Carl Thomson to weigh up the sides of the matter objectively.

For a better grasp of the genre, the chapter also surveys the historical trajectory of travel writing and its evolution; it aims at tracing the effect of this evolution on its present construct. At the same time, it sheds light on its leitmotivic features where the notions of recurrence and association play a major role in keeping the genre's heart throbbing prosperously and competing with the novel to seize its due attention.

The textual tissue of the travel book is also within the scope of our investigation; therefore, we opt for highlighting the intertextual phenomenon and how it helps reconceptualise the recurrence of the genre from a thematic perspective. Thus the three intertextual axes, the intertext, the text and the reader, are to be scrutinised and correlated to the core of travel writing to justify their pertinence to this study.

1.1. Conceptualising the Genre

The multiplicity of terminology used by critics when referring to travel literature reflects their disagreement about determining the scope of the genre and its boundaries. What is noteworthy concerning the main reason for not having a common definition of travel literature is the elastic essence of travel itself. The difficulty of juxtaposing travel

as a theoretical term with its physical dynamic facet has always been the major source of not coming up with a consensus.

If we regard travel from a theoretical literary perspective, we directly relate it to the act of mobility or to the notion of the journey without interfering any ideological or dialectical dimensions. It is no more than a spatial displacement towards a destination that can be either intended or unexpected. As a literary term the genre seems to be confined within a historical dimension that portrays it only through a set of narrative accounts focusing mainly on the adventurous content of travel. This view makes the journey a mere motif devoid of any ideological or cultural load but only a subjective ritual of the move.

Among the critics who raised this paradoxical nature of travel and its reflection on the literary perspective is Carl Thomson who offers a simple definition of travel when he states:

To travel is to make a journey, a movement through space. Possibly this journey is epic in scale, taking the traveller to the other side of the world or across a continent, or up a mountain; possibly it is more modest in scope, and takes place within the limits of the traveller's own country or region, or just their immediate locality (9).

Thomson's tendency in this quote tends to undermine the considerable value of travel itself when describing it as 'modest'. This superficial definition casts its shadows on the literary motif of travel; it dilutes its essence ridding it of that profundity one reads within the folds of the move let alone the whole journey.

Another definition that backs up this attitude is introduced by Sam Knowles who contends: “‘Travel writing’ is either a hobby, or else it is a paid job, often referred to in its capacity as a branch of that most prosaic of literary occupations: journalism”(11). Sam’s definition seems more passive as it hints at travel writing as an aimless hobby, a paid job or an aspect of literary journalism. This devalues this act and demotes it to a routine or ordinary act of moving that bears no ideological or cultural load.

This naïve definition is also included in many encyclopedias and dictionaries which tend to reflect their objectivity through offering a factual definition of the genre. Yet this definition does not even serve its literary dimension. Rather, it characterizes travel with a factual note that cannot transcend the controversial imaginative dimension of the genre. For example, The Lexico Dictionary defines it as: “A genre of writing in which the author describes places they have visited and their experiences while travelling” (“Travel Writing”).

The Britannica Encyclopedia also introduces a similar definition that includes: “In this nonfictional prose form, the traveller himself has always counted for more than the places he visited, and in the past, he tended to be an adventurer or a connoisseur of art, of landscapes, or of strange customs who was also, occasionally, a writer of merit” (“Travel Writing”).

The first criticism that one raises about such definitions is that they are traveller-centred rather than travel-centred. They seem outdated since they still stem their perceptions from the earliest travel books that portray the journey as a mere descriptive account of what has been encountered while on move, or sometimes they reflect the traveller’s focus on himself as a heroic stereotype who explores this unknown world and confronts many challenges on his epic journey.

Such attempts to define the genre ignore the other factors that contextualize travel and dye it with more ideological and cultural significance. The one-dimensional view either towards the traveller as the super catalyst, or to his adventures as mere actual series of events contribute to narrowing the true essence of travel. Such outdated concept diverts the travel's core from an integral act of mobility within a network of related powers, which are interacting and conflicting to shape and draw the true effect of the journey as an influential and interactive power, to a naive spatial exploration. On the other hand, it undermines how travel plays a vital part through influencing and interacting with other ideological, social, cultural and historical factors encountered while on the move. William H. Sherman emphasises this limitation and argues: "Modern attempts to define travel writing have often sought to limit the genre to true accounts of actual travels" (31).

On the other hand, the boom of literary theory has offered new readings of the literary texts and phenomena considering them extremes in a set of ideological and discursive discourses. In this respect, travel literature is now treated in a way strikingly different from the traditional one. So instead of being read as a piece of narrative epic, it is an act of subversion that meant to deliver an ideological message through the culture of move. The new readings intermingle history, anthropology and many other disciplines as eye-witnesses as well as crucial participants in the process of critical reading. Peter Hulme and Tim Youngs confirm this fact:

The academic disciplines of literature, history, geography, and Anthropology have all overcome their previous reluctance to take travel writing seriously and have begun to produce a body of interdisciplinary

criticism which will allow the full historical complexity of the genre to be appreciated (1).

The travel account is now read critically together with a heterogeneous circle of powers that accompany it on the road. All these powers act and react towards one another taking part in the process of modern critical decoding of the text which is seen now as a construct shaped by all those interactive powers. It is a new vision that has been engendered by the rise of literary criticism in the twentieth century when modernist educators called for a new way of reading the literary heritage. The critic Mary B. Campbell points out to how literary criticism bettered the common conception of travel literature when it summoned the intervention of other powers:

As a kind of writing, 'travel writing' provokes certain kinds of essentially literary questions and formulations. Most interesting here are works of literary criticism that find themselves directly facing issues of power, knowledge, and identity as a consequence of the very nature of the formal matters raised (263).

In fact, the century's historical, economic, social and cultural conditions imposed new paradigms to better grasp any literary texture. The revolutionary spirit that marks the century casts its shadows on arts in general and fiction in particular. The First World War has had a tremendous impact on triggering a modernist against the rigid conventional norms of art. Besides the Second World War's aftermath, the Beat's non-conformist movement liberated fiction from more constraints and inserted its spontaneous style in its militant ideological counterculture against the 1950s consumerism culture. Then, the advent of postmodernity with its new postmodernist concepts swept the academic

career to offer a new map and a new epistemological trajectory.

Interestingly, History remains always the key factor that stirs all the conditions and resembles in its format the journey that is composed of many constituents. “History, including ancient history, composes itself now from different images, different facts, and most importantly, different and multiple points of view,” argues Mary B. Campbell (262).

In the light of this intervention, travel literature is redefined not from a new angle, but from new angles that allow to approach the genre more vividly and credibly reflecting the core of the journey as a spectrum of disciplines. The journey encompasses all those disciplines and conflicting powers as an ideal scope that portrays their points of convergence as well as divergence; it is the arena where multiple fronts and discourses negotiate. Thus Patrick Holland and Graham Huggan clarify more clearly the hybrid essence of the genre that embraces everything “from picaresque adventure to philosophical treatise, political commentary, ecological parable, and spiritual quest,” whilst simultaneously “borrowing freely from history, geography, anthropology and social science.” For them it is a “hybrid genre that straddles categories and disciplines”(qtd in. Thomson 13).

Considering the temporal and spatial facets of travel, one can never detach the influence of this binary combination on having a multi-faceted definition of the genre. This binary concept contextualises travel literature as a space-time construct, but it adds to it many other constituents that seem decisive in having a comprehensive view about it. For time, travel between the past and the present are miles away. History plays its part in shifting the definition from that naïve heroic move to that ideological and subversive act of mobility. The concept of travel writing shifts from that rite of

presenting certain events, persons and places to the act of re- presenting the dialectical ties of these elements with the ideology of the road powers, and how they contribute through travel to rewriting history instead of narrating it.

The descriptive function of the earliest travel accounts is now replaced with the prescriptive function that involves the different constituents and elements of the journey in a process of critical reading and interpreting. It is impossible to define travel writing without placing it in the context of those internal constituents and external powers that reshape the act of mobility and give it new dimensions; it is now seen as a discourse, power, ideology, hegemony, imperialism, rebellion, resistance, cultural revolution and even a horizon for travel writers to recreate a new world. Therefore, it has become an end in itself as Neill Whitehead maintains: “All these authors share the experience of extensive and persistent travel, for travel has become an end in itself, a context for recreation, if not recreation, even though the idle and playful aspect of recreation is part of the way such experiences are written” (135).

Another important shift at the level of travel definition concerns the notion of place which lost its significance and relevance to be replaced by space. The term ‘place’ denotes stasis and fixation rather than mobility; this led many modern theorists to adopt the term ‘space’ instead. This latter has more depth and significance as it connotes a sense of freedom that goes with the spirit of the journey. The spatial facet widens the ideological dimension of travel through transcending and countering the stagnant dimension of ‘place’. It also connotes fluidity of travel and travellers’ psyches. The fusion of the abstract and concrete in space satirizes and subverts the traditional concept of place that is confined and contained within certain physical locations. The spatial

dimension seems beyond any physical containment or constraint as it requires meditation rather than limitation.

Space refers to what is seen and implied, what is observed and meditated; it widens the scope of struggle in any conflict; it is the battlefield that embraces all the conflicting powers. The nucleus of any travel which is mobility can never be determined or outlined unless it is contextualized in the mould of space not place. Thus it takes part in deepening the meaning of the journey and transferring it from the literal meaning to a new dialectic one that corresponds to the evolution of literary theory and its revolutionary interpretation. Therefore, it is impossible to conceive any movement or travel outside space, even the simplest model of negotiation between the self and other is defined through travel in the light of space. Carl Thomson points out to the importance of space as an integral component of any definition of travel writing; he argues: “One definition that we can give of travel, accordingly, is that it is the negotiation between self and other that is brought about by movement in space” (9).

Writers tend to accommodate the space of their journeys to criticizing certain social or cultural dogmas while on the move. It is one of the prominent features of travel that allows writers to play the part of commentators and satirists through immersing all what is encountered on the journey in a process of critical evaluation. Thus space represents one of the vital features that identify travel and clarify its perception within a tremendous network of interacting ideologies and conflicting powers. These latter can never be studied thoroughly unless they are treated in their natural spatial context. William Sherman points out to the importance of these features to identify better the core of travel writing when he says:

The fact that there were features that instantly identified a text as ‘travel writing’ made it available not only as a form for new knowledge but as a vehicle for satire, and from a surprisingly early date, actual and imaginative voyages were used to criticise foreign habits, domestic conditions, and even travel itself (31).

Another controversial problem that surrounds the definition of travel writing is the dividing line between fact and fantasy. This dichotomy evokes a fierce debate among critics who are divided, on the basis of the past and the present view, into those who still hold a traditional view about travel as a realistic journey for exploring real places and destinations, and the modernist critics who consider travel writing like any other literary genre, a combination of real and imaginative paradigms. This paves the way to inquire about to what extent the intervention of fictitious elements can help identify the borders of the genre and determine its affiliation.

1.2. Travel Writing: Fact or Fiction?

Setting the borders of travel writing has been one of the most controversial and debatable issues among all the critics who tried to define it. As we illustrated previously, the disagreement about the constituents of the genre left a crack in how to conceive its frame as well as its belonging. Even at the level of terminology, the diversity in using multiple terms such as travel writing, travel narratives, travel literature, travel books, travelogues reflects this crisis of perception rendering the term “a very loose label, and has always embraced a bewildering diverse range of material” (Thomson 10). Moreover, these terms and what they denote may be another reason for widening the scope of the non-consensus about to what extent travel writing is inclusive and/or exclusive to the other genres as Carl Thomson clarifies: “What we class

as travel writing, and what we exclude from the genre, are perennially matters of debate, and may vary according to the questions we bring to bear on the genre” (12)

Accordingly, many critics tend to define the genre in a more broader and inclusive fashion, considering mainly the travel writings of earlier periods. The earliest travel books are accurate descriptions of travellers’ trips, the places they visited, and the different adventures of their journeys. The motives of writing those early accounts are similar, to explore unknown lands, places and races for the sake of documenting all what had been encountered realistically on the journey and record it in a history-like book; its central theme is travel. In this respect, many factual genres have been classified as travel writing as they bear the same informative and documenting function of early travel writings; this includes memoirs, guide books, journals, documents, letters and many other travel- related forms. Zweder Von Martels suggests even “maps...accounts of journeys over land or water, or just descriptions of experiences abroad to be an essential part of it (qtd. In Thomson 23).

Other educators refer to the purpose or motive of travel itself to determine its informative nature, always in parallel with the earliest journeys. They argue that travel is meant to be a testimony on the part of an eye-witness (the travelling writer) to report, document, and date the journey events and destinations. Thus the genre is again defined and attributed to its earliest assumed aim, the truth, that Marry Campbell puts it simply: “The travel book is a kind of witness: it is generally aimed at the truth” (qtd. In Thomson 15). What characterises the earliest travel accounts is the impersonal tone of the narrator. In spite of their implementation of the first person narrator, they could create a kind of reconciliation between the writer’s subjectivity and the travel text’s

objectivity as the focus had been laid upon the gathered information rather than the writer's perceptions and assumptions. The critic Carl Thomson confirms this fact:

Many written books written before the late eighteenth century will strike modern readers as remarkably impersonal and un-autobiographical, even when they are written in the first person. Typically, the emphasis falls not on the subjective thoughts and feelings of the writer, but on the information gathered during the journey (19).

Some critics like Paul Fussell justifies this factual orientation of travel writing by attributing it to an era they call 'pre-travel'. For them, it is an era not of travel but of exploration (qtd. In Thomson 20). Others regard this attribution as a function rather than affiliation. Thus the fact that the genre is meant to report realistic events and adventures in no way means that these elements are not blended with a touch of artistic imagination that characterises the craft of writing, namely creative writing.

Therefore, it is of much importance to differentiate between the earliest travel writings and the modern or recent ones for determining thoroughly any fictitious traces. This distinction is logically dictated by many criteria one should consider if we seek to have a fair and objective classification of the huge amount of travel accounts which have been produced since their early beginnings till present. The modern travel writers have undergone a kind of change in their writings with regard to the new conditions that contextualised the travel book in the twentieth century. The core of this change lies in interweaving their factual accounts with fiction arguing that the role of an eye-witness that many travel writers claimed remains a pretension; instead, they started playing a new part Sussan Bassnett explains:

Many travel writers, men and women, have reinvented themselves in similar ways, always claiming to be writing in a spirit of ‘authenticity’ yet fictionalizing their experiences by writing themselves as a character into the account of their travels. There is an evident tension between this process of self-fictionalising and the travel writer’s claims to veracity (235).

For Bassnett, this act of blending fiction widely in their narratives comes as an act of defiance to liberate the genre from the old narrow classifications; she adds: “Increasingly in the twentieth century, male and female travellers have written self-reflexive texts that defy easy categorization as autobiography, memoir, or travel account” (225).

This change, on the other hand, can be read as an inevitable evolution that led to a sophisticated degree of maturity; of course, responding to the new ideological, cultural and intellectual requirements as well as the specificities of this twentieth century. The genre has now evolved and reached an unprecedented phase of maturity that made it closer to fiction than reality, both stylistically and thematically. The critic Susan Bassnett sheds light on the stylistic evolution and how it affects even the comparative criteria of the genre to be compared with the novel instead of memoir or any other factual form:

In the twentieth century, evidence of a change in the construction of travel narratives can clearly be seen in stylistic terms. Though the I-narrator still occupies a dominant position, the increasing use of dialogue in travel writing has further closed the gap between travel account and fiction, making the travel text resemble the novel much more closely.

The protagonist engages in conversations that introduce a range of other characters into the narrative, and the reader is expected to believe that such conversations which apparently transcend any language barrier are recorded rather than invented (237).

Thematically speaking, the narrative mode of the recent travelogues has become traveller- centered rather than travel-centered. The focus is now on this traveller's selfhood, psyche, spirituality, ideology, identity, quest, assumptions, dreams and his perception of travel; Neil Whitehead puts it: "Travel writing is really a hybrid result of the negotiations between the writers' expectations and experiences" (136). He immerses his feelings and emotions in his travel account to mirror his inner journey. He replaces place with space to offer himself a more substantial scope of existence and to foster the significance of travel beyond the superficial material interpretation towards new enigmatic horizons. This is meant to intrigue his creative sense more profoundly. He allows his imagination to permeate his subjectivity to give birth to a newly humanitarian literature rather than an old-fashioned dry documentation.

Stylistically speaking, He experiments with new creative modes of expression to evoke his imaginative faculty beyond the traditional limits. He adopts more dialogical interaction between him and his characters to bridge the gap between travel writing and the novel as two rising genres of the postmodern era. He fuels the role of the narrator at the expense of the traveller to approach the story model; this represents a key difference between old and new narrative techniques in travel books and proves that "the foregrounding of the narrator is central to an understanding of the travel book, especially when one wants to account for differences between older and more recent models" (Blanton xii).

The writer's style is another facet of this distinction between the past informative travel writings and the hybrid modern ones. The style injects the text with two key features that categorize it as a fictitious artifact. The first one is the personal touch of the writer's style which is considered to be a hybrid combination of his creative sense as well as his imagination, his perceptions and even the feelings he raises after being influenced by certain conditions rather than the pure travel events he witnessed on the journey. Moreover, the impressions and the conceptions he develops towards the adventures, the persons and the places he interacts with while on the move play a decisive part in shaping his style since, as Thomson maintains: "The personal or subjective aspect of that narrative is often very pronounced as we are made keenly aware not just of the places being visited, but also of the author's response to that place, and his or her impressions, thoughts and feelings" (14).

This latter paves the way for another vital feature that has revolutionized travel writing, I mean literariness. It gives the travel text a literary dimension rendering it similar to any other piece of fiction. Carl Thomson points out to this effective and mutual negotiation between these two features and how they contribute to a fictional evolution of the genre when he contends: "The agenda in the travel book is not merely functional or practical. Rather, the emphasis in these texts upon foregrounding the author's distinctive sensibility and style is felt to confer upon the travel book a literary dimension... Style is as important as content in these texts" (15).

As if the immersion of style defamiliarises the whole genre from a pure fact to an artistic hybridity of fact and fiction. Now many critics include within travel writing more and more genres and call it 'the literary travel book'(Thomson 17) or 'a quasi-fictional genre' (Debbie 1). Interestingly, even the notion of place is defamiliarised

since its portrayal does not depend on a dry presentation; it is no longer that mute object; rather, the travel writer subverts its superficiality by dealing with them as images he conceptualises to interrelate reality with fantasy and foster their negotiation. Debbie Lisle clarifies: “Travel writers are forced to negotiate the disjuncture between the fantastical and the real”(215), he adds: “Travel writing is particularly evocative in suggesting that memory belongs to a *geography of desire*, in which places are not just described as they are, or were, but as their perceivers would like or would have liked them to be” (137).

Another benefit of this subversion, in addition to the shift from place to space, is enabling the reconciliation or parallelism between stasis and mobility. The transmission of the writer’s ideological discourse entails a mobile space instead of that static and stagnant place to provide a fertile ground that dyes this discourse with more liveliness as well as credibility; “when a major writer again combined fiction with travel writing, a decisively new voice and a new trajectory were involved,” justifies Peter Hulme (89).

Furthermore, the act of subversion is pointless unless it is carried out on a freer space, as free as one’s imagination. Fantasy extends the range of travel rendering it borderless; it redefines the paradigms of destination to destinations that “are framed through a nostalgic geographical imagination” (202). This act is always achieved through a process of reconceptualisation of the notion of destination, which is now determined not according to the geographical dimension but according to the writer’s imaginative faculty that pluralises it for the sake of widening the scope of conflict from reality to fantasy, from documentation to creation.

It is believed that in spite of the informative function that characterizes the genre in its early stages, the evolution of it under the effect of many historical and cultural

conditions resulted in transmuting the pure factual material into a mixture of fact and fiction. Many critics see this blend as an authentic and healthy construct since they are dealing with a creative narratological phenomenon called travel writing. This latter embraces by nature both elements of fact and fiction as Peter Hulme and Tim Youngs maintain: “Writing and travel have always been intimately connected. The traveller’s tale is as old as fiction itself” (2).

The proponents of this trend question the validity of this extremist exclusion of fiction from travel writings while the act of writing in itself is creative and inventive. For them, “a degree of fictionality is thus inherent in all travel accounts (Thompson 29). The fact that the author, on his own part, is likely to dye his writing with a fictive touch seems confusing sometimes. This puzzling exclusion of fiction confuses readers of travel books leaving them uncertain about such bewildering content. William Sherman comments on this juxtaposition: “But if travel books gave travellers licence to write, they also gave writers licence to travel: authors played with the boundaries between eyewitness testimony, second-hand information, and outright invention, and readers were often unsure whether they were reading truth or fiction” (31).

So the writer is the first responsible for this confusion through claiming that he is reporting only factual accounts of his travel and assumes a self-effacing attitude. However, the craft of writing, according to Sherman and his fellows, entails the use of some imaginative elements (invention) to give the written text its credibility and sound belongingness. It is an inherent and undetachable combination that represents the nucleus of any writing.

Another important binary that must not be overlooked is alluded to by Percy G. Adams who comments on espousing fact and fiction in travel accounts in particular

by hinting at the combination of personal (fiction) and impersonal (fact) when he argues: “The tension between the personal and the impersonal, the romantic and the realistic, the fanciful and the useful, is as important in the evolution of travel literature as it is the evolution of the novel, and to study it in one form is to study it in the other” (109).

Epistemologically speaking, by the end of the nineteenth century the age of absolute truth is over, and any claim to embody the absolute truth is regarded as a groundless assumption. This dogma influenced the modern travel writing; Bruce Chatwins comments:

The most persistent characteristic of late-twentieth century travel writing is the refusal of the authors to admit to knowing anything for sure. There is a mood of off-centeredness in the books of these writers, as if, through the experiences of travel, certainties have been displaced and made as strange as the land through which the writers journey (94).

A wave of skepticism swept over the different epistemological domains and arts. In this regard, Literature borrowed from this wave what revolutionized the old literary concepts and theories, namely, travel writing. Any look at the travel book as a truth-providing document is now futile, and considering any travelogue writer as a mere reporter or journalist may risk the whole genre losing its creative credibility as an outdated historical inventory. On the other hand, one of the side effects of such claim is the total disbelief in the travel narrative accounts whose writers are accused of lying as Percy G. Adams explains: “Similarly travel writers have always been condemned as embellishers of the truth or as plain liars” (85).

The truth in the twentieth century is no longer absolute; it is relative. Likewise, the events, places and people reported in travel books are scrutinized with a skeptical eye. Such view overwhelms the travel writing with doubt opening the door to question and deny that all the included details and events are only facts and truths. Therefore, the hypothesis of another element that breaks this truth assumption has become stronger; thus imagination is inserted as an essential counterpart to create that required balance between truth and fiction at the level of the travel text. These moods of skepticism and relativism suggest a new critical reading to the earlier travel book and a new frame to the modern one, a frame of fact questioned and permeated by creative or ideological fantastic manipulation.

One of the prominent events that marked the twentieth century and influenced the literary scene in general and travel writing in particular is the rise of the novel. Fiction characterizes travel narratives with more literary touch, more imaginative load rendering it known as travel literature rather than mere travel accounts or writings. The function of the genre has been reviewed by modern travel writers and critics; it has become more enjoyable rather than informative. Thus the form of the travel book has also been influenced by the change in function since “form follows function” (Vogler 232). It is now resembling the novel’s narrative structure more and more, stemming its mood from the literariness of fiction as from travel itself, Carl Thompson draws an analogical comparison in terms of form between the two genres as follows: “These publications are almost invariably extended prose narratives, often broken up into chapters, and in this way they generally resemble novels, visually or formally, far more than they resemble guidebooks” (14).

This contrast between the guidebook and the travel book is the matter of one of the fiercest debates in order to set the boundaries of the genre. In spite of the evolution witnessed, some critics still classify all travel writings as guidebooks ridding them of any fictitious trace. Their claim depends on the limitless range of travel itself; they still insist that as “the parameters of travel are almost impossible to set” (Hulme 96), similarly, no distinction can be made at the level of travel narratives but to place all the writings of the genre on the same scale as guidebooks. However, this attitude is confronted by those who support the distinction between two types of travel narratives instead of adopting one inclusive and comprehensive type that tends to exclude the other type.

This distinction is in itself a great evidence that the travel book is distinctive in terms of certain criteria that differentiate it from the guide book. These criteria are based on two key elements: content and form. In terms of content, the travel book shares the guidebook the focal interest in containing an informative account about all that is encountered on journey, yet, this latter denies any subjective or personal tone in these narratives. Thompson explains: “It is the practical information gathered on these trips that is of paramount importance in a guidebook, not the personal experiences of the author”(15). The guidebook reflects travel as mere informative documentation or factual account. Both the writer’s style and persona are considered as distinguishing features that characterise a travel book not a guidebook as we feel their absence in the former type. The dividing line between the two genres in terms of content is further clarified as follows:

In most travel books, however, it is evidently assumed that we will find the author, and his or her distinctive sensibility and style, as interesting as

the place they are visiting. This contrasts not only with the modern guidebook, in which authors are usually more self-effacing, but also with many forms of travel document or text in which the emphasis is overwhelmingly on presenting information about the place being described (15).

Another illusory component that plays a deceptive and confusing role is the illustrations the two genres have in common. These illustrations may yield a misleading analogy, yet it is of much importance to categorize such illustrative material according to its priority in any travel writing whether as primary or secondary to clear this confusion and render them determinants of distinction instead of being sources of ambiguity. Accordingly, their decisive role is highlighted as follows:

In the latter [guidebook], there may be sections of prose narrative, but these are usually kept short, and interspersed with maps, tables, lists, symbols and other non-narrative modes of presenting information. Travel books, meanwhile, may include illustrative material, such as maps or pictures, but usually these elements are secondary to the main prose narrative, and a much smaller proportion of the text is given over them (14).

On the other hand, travel books, compared to the guidebook, develop a structure close to the novel mainly in its formal partition that marks the maturity of the genre and its belongingness to fiction more than before. They are regarded as “extended prose narratives, often broken up into chapters, and in this way they generally resemble novels, visually and formally, far more they resemble guidebooks” (14). Conversely, the guidebook still keeps its traditional linear form of narration without provoking the

reader's imagination. It still preserves its early form and function without borrowing any modern narrative techniques; that is what made it stagnant and devoid of any aesthetic merits and imaginative spirit.

All in all, one needs to trace the historical evolution of travel writing to better grasp the contribution of the surrounding conditions to the genre and to decipher the laden ideological agenda of successive travels and travellers. Thus the modern studies emphasize the importance of history in interpreting human phenomena, and both travel and traveller are in the centre of this academic equation that can never be read from one angle. Therefore, they should be contextualized historically at root for eliciting their real value on the map. Hence we need to expose a historical overview of travel writing evolution since its early beginnings till our modern age. This is very helpful in bridging the gap between the spatial and the temporal as the American saying goes: 'a place on the map is a place in history'.

1.3. A Historical Overview of Travel Writing

In his introduction to *The Cambridge Introduction to Travel Writing*, Tim Youngs states, "Our understanding of genres is historically as well as textually determined" (3). He points out to the importance of contextualizing any text historically in order to grasp its underlying significance. Thus examining the historical legacy of travel writing can help better in analyzing its current construct and how it negotiates with a multitude of subgenres to set its paradigms and distinguish itself from any approximate genre such as the novel or the guidebook.

Theorising for the history of travel writing with its multitude of subgenres helps in identifying the successive stages the genre has gone through to achieve its current form. This history is deconstructed, according to many theorists, to several temporal arenas

that shaped its structure in one way or another. Yet, the beginning of any travel account preceded even the human history itself as narration and travel are interrelated since the first moment of human existence. Many critics and historians tend to relate the history of travel writing to the history of the early great human nations and empires neglecting, whether deliberately or not, the religious heritage that recorded the first human travel. Maybe the secular tendency of modern theorists has had its influence to put the numerous religious accounts of travel, which are mentioned in the Holy books, on the shelves of bygone history; Roy Bridges affirms: “Certainly, preoccupations in travel writing became more and more secular” (57). They still consider the religious history dark pages of non-credible accounts written about the human history: maybe because it was not written by a human.

The first seed of travel is divine and revelatory when Adam and Eve were forced down from Eden to Earth. The significance of this first travel is both spiritual and didactic. In this respect, the Holy Books are considered the first sources of travel narratives that record the details of this travel starting from the impetuous, the places, the involved characters and the temporal setting. Although the story of Adam’s Fall represents a forced travel, it typifies all the required paradigms of travel when the couple responded to God’s order and took a long journey from Heaven to Earth. This story’s spirit of verisimilitude played a very important role in fueling the literature of travel in the following eras; it inspired many pilgrims to set off on a journey mimicking their father’s. As they were ordered to accomplish that sacred ritual of pilgrimage, they responded, as their father did, to live the same experience for the sake of experimenting with those spiritual sensations and learning from God’s wisdom on their journey.

The seed of the first travel continued to grow in the following eras as the spirit of mobility haunted the human psyche over ages. Many critics tried to determine the range of this growth within different temporal taxonomies they suggested. One of the most comprehensive and credible taxonomies that succeeded to cover the historical evolution of the genre and to approach its detailed growth is Paul Fussell's. In his book, *Abroad British Literary Traveling between the Wars* (1982), Fussell divides the history of travel writing into three major periods that, for him, encompass all the evolutionary aspects of travel writing. He suggests that the history of travel writing can be divided into three main successive eras, which are exploration, travel and tourism. Yet, he alludes that these eras may overlap with regard to the nature of the travel narrative itself that determines its belongingness to one age or another rather than the era itself. He notes:

Before tourism there was travel, and before travel there was exploration. Each is roughly assignable to its own age in modern history: exploration belongs to the Renaissance, travel to the bourgeois age, tourism to our proletarian moment. But there are obvious overlaps. What we recognize as tourism in its contemporary form was making inroads on travel as early as the mid-nineteenth century (38).

The first era of exploration revolves around travel that seeks gathering information about the place being visited. It is no more than a journey of discovery; it has no aesthetic or narrative purpose, but an account of descriptive and informative details where the narrator is absented creatively. Although we sense the writer's presence in his work, it is a non –authorial presence. The use of 'I' plays the role of an eye-witness who is supposed to inform the reader of every little detail of his journey without any personal interference. Thus this era is also known as 'pre-travel'. Maybe

some travel accounts that belong to this era are written casually in the form of diaries or memoirs but not as narrative artifacts.

On the other hand, the second stage of 'travel' mediates the two other stages. It is placed between exploring the unknown and embarking on the already-known. The travel writer now has more authority over his text as travel has become more or less personal obsession to report the world. The genre is now pleasurable to read, and it is more and more concerned with history as a key-factor in shaping the conveyed information instead of transmitting bare facts as in the first stage of exploration. Fussell distinguishes between the three eras in a comparative style that tends to elicit the features of each era when compared to the other; he explains:

No traveler, and certainly no tourist, is ever knighted for his performances, although the strains he may undergo can be as memorable as the explorer's. All three make journeys, but the explorer seeks the undiscovered, the traveler that which has been discovered by the mind working in history, the tourist that which has been discovered by entrepreneurship and prepared for him by the arts of mass publicity. The genuine traveler is, or used to be, in the middle between the two extremes. If the explorer moves toward the risks of the formless and the unknown, the tourist moves toward the security of pure cliché. It is between these two poles that the traveler mediates, retaining all he can of the excitement of the unpredictable attaching to exploration, and fusing that with the pleasure of "knowing where one is" belonging to tourism (39).

With the advent of tourism travel writing reached its maturity with the immersion of fantasy that made travelogues a successful and popular genre. After the boom of what we call ‘tourist industry’, many tourists hurry to record their adventures in the form of travelogues adopting the structure of the modern novel to immortalize and recreate their journeys in a new fictive way. Only in this era one can term travel narratives ‘travel literature’.

The history of travel writings is a very rich one; the genre proved its strong existence since the earliest historical periods of human history. Many critics treat the genre’s history according to the amount of written material focusing on the prominent works that mark its evolution. The western canon still dominates the scene to proclaim that western civilization preceded any other civilization in producing and recording the major human travels. Its hegemonic discourse of supremacy ranks the western European travels as the major travels in modern human history. Nonetheless, they cannot ignore the contributions of the other ancient civilizations and nations to evoke the tinsel of the first travel writings.

As mentioned above, the first travel narratives date back to the emergence of the great ancient nations and empires, namely Mesopotamia and Egypt. Around 1130 BCE, Wenamon, who is an Egyptian priest, set out on a long voyage from Thebes to Lebanon. He made his trip to purchase a consignment of cedar wood. Wenamon wrote an account of his misadventures and all the ordeals he had gone through; the manuscript, although in a fragmented condition, is considered one of the earliest travel writings. Thus the Egyptians are amongst the first who recorded their first travels. Nonetheless, this in no way denies the fact that travel narratives were being transmitted orally in antiquity. Many stories about travelling heroes were passed on from one generation to another

recounting prehistoric travel adventures either for pleasure or as a cultural heritage for certain populations to glorify their heroes and to carve them in the memory of the following generations.

The myths and legends of prehistory are also pregnant of huge travel accounts, and they contributed to preserve much of the earliest travels. However, mixing these myths and legends with supernatural elements makes it difficult to decide whether these texts are fully fictitious or a mixture of fact and fiction blended for suspense-creating purposes.

The second ancient nation which took the initiative to record the earliest travels in the form of an epic is Mesopotamia. This latter introduced one of the fascinating travel mythic accounts in the human history, the four-thousand-year-old Gilgamesh, which was very well-known in the second millennium BCE. The main concern of Gilgamesh is immortality; he seeks to undergo a lot of adventures to immortalize his name beside the famous men's. Yet, after his failure, he realizes that only gods live forever. Its didactic tone surrounds around morality and the quest for knowledge.

The Greeks also marked a strong contribution to travel writings thanks to Herodotus who undertook his own journeys on different parts of the world roaming the Middle East, North Africa, Central Asia, the Balkans and many other regions. Herodotus is known as 'the father of history' since he introduces a more elaborate form of travel writings when his travel adventures witnessed different historical events he encountered during his journeys such as the Persian Wars. His account is a combination of fact and fiction. Besides to his factual ethnographic reporting of the foreign peoples

and cultures he encountered on his journey, he depicts fabulous and miraculous beings, too, including winged creatures, monstrous beings, dog-headed men and even Amazons.

The Greeks enriched their age with many other forms of travel-related texts.

Among the most important documents we find what is known as *periploi* in Greek, or *navigations* in Latin. These are booklets which function as guidebooks to supply navigation directions for sailors especially sea captains. They contain a list of ports and coastal landmarks, with some details about them as well as the distance between them. Similar documents found their place and flourished in this era were known in Latin as *itineraria*. Strabo's *Geography* (c.7-24 CE) and Pausanias's *Description of Greece* (c.155-80 CE) are another examples of the travel-related texts of the ancient era; they resemble guidebooks more than modern travelogues. They just provide the information gathered by those travellers who act as eye-witnesses during their travels; Thomson affirms:

None of these works, however, offer the reader any sort of re-creation in writing of the original travel experience. Typically, they just provide the information garnered during the author's personal travels. This is the norm in most travel-related writings of the Ancient era, which seldom conform to our modern notion of the 'travel book' as a first-person narrative of travel (36).

Anabasis, the longest personal account of a real journey is written by the Athenian Xenophon. He dated two years of his life (401-399 BCE) that he spent travelling into the Persian Empire, Anatolia, Mesopotamia and the Aegean region. His travel account includes historical information about the political struggles of his era. Interestingly, the text is narrated in the third person, indicating an unprecedented objective tone of the earliest forms of the genre. Moreover, it refers to the binary of self and other exploring

related issues such as identity and similar matters. This makes *Anabasis* a very important model of travel writing, even before setting the mature norms of the genre in our modern times.

In fact, in the Classical era the travel texts were predominantly in prose, but there were many works in verse that broke this rule and offered another facet for the genre. One example of this is Horace's poem 'A Journey to Brundisium', in Book I of his *Satires* (c.35 BCE).

Even the ancient Eastern empires and nations have their contributions at an early age. Travel writings emerged as early as the eighth century CE. It took the form of travel account or what is known in Chinese literature as *yu-chi*, and travel diary or *jih-chi*. For the Chinese, the genre began to prosper from the eleventh century onwards. The Muslims, on their part, introduced a new term in their literature to express the genre, the literature of *Rihla*. The first explorer who marked the first writing in the Islamic world is the famed Moroccan traveler *Ibn Battutah*, whose *Travels* (c.1355) covered North Africa, India, China and South East Asia. The mileage that he crossed in his epic journey is almost 75,000 miles.

The postclassical era (about 500 to 1500 CE) witnessed an increase in travel writings for different reasons. Pilgrimage and trade appeared as two main motives for travelling to other lands. Muslim traders were among the first prominent explorers who sought better opportunities to extend their trade to the farthest extremes of the world; unlike the European travelers whose number and range of travel was limited as they were living their darkest ages. The Muslims were enjoying their golden age in different domains. They set off for commercial purposes but they recorded the details of their travels describing lands, peoples, and commercial products of the foreign countries they

visited. The Chinese merchants also set out towards Southeast Asia, India and east Africa. Sometimes the two major reasons for travel intersect especially with Muslims. A simple example, although from earlier times is *Ibn Battutah*, whose religious travel of pilgrimage to Mecca turned into a long journey of travel.

The religious travel or pilgrimage is the major impetuous motive of this era's travel writings. The *Pilgrimage of Egeria* (c.381-84 CE) is about a woman, known also as Aetheria, who recounted the incidents of her pilgrimage travel providing many details about her journey. In Medieval Europe, the feudal system was dominating and did not encourage any kind of personal mobility; however, the sacred and spiritual value of pilgrimage drove an increasing number of Christians to the holy lands not only of Jerusalem, but also of Rome, Santiago de Compostela (in Spain) and other sites.

By the twelfth century, a larger crowd of European pilgrims, merchants and missionaries travelled widely; their travel accounts illuminated the rest of the world for the other Europeans especially the Eastern hemisphere. Their travel accounts paved the way for new direct routes to Asia and Africa. They discovered new markets and offered detailed descriptions of the routes to them. The best example of this is the famous explorer Marco Polo who travelled along the 8000 miles Silk Route to China sparing the Europeans the toil of the long old way and providing a shorter alternative to it. All this increased the commercial opportunities and triggered travel and travel writings as a new profitable activity.

By the later Middle Ages, these pilgrims' accounts evolved and functioned as a new industry of writing that boomed as pilgrimage guides. Geoffrey Chaucer's *Canterbury Tales* (c.1387) represents a pilgrim's typical handbook that offers a detailed description of the Medieval pilgrimage. It is written in verse and contains stories and incidents

pilgrims lived on their way to the Holy Land. Likewise, many other pilgrims wrote similar travel handbooks to guide others and inform them about what might be encountered.

Yet, these travel texts focus mainly on the religious concerns of pilgrimage itself. Little importance is paid to the writer's feelings, emotions or the impressions he has when crossing this or that way, meeting this or that person. They also show little interest in the other encountered cultures as well as the natural world. Thomson justifies the little emphasis on subjective matters as follows: "In such a strongly Christian era, an excessive interest in such secular matters might potentially be classified as the sin of *curiositas* (curiosity). It was the education of the soul that was the text's first concern"(38).

On the Eastern hemisphere, the spiritual journeys were strongly present to purify the souls of those Buddhist pilgrims. Since the fifth century on, thousands of Buddhists from China, Japan, Korea and other lands set off abroad seeking spiritual purification. The Chinese pilgrims in particular travelled to India to learn Buddhist teachings, gather sacred texts, and visit the holy sites. Many of these travelers recorded their journeys and the experiences they had gone through in written texts. Among them we mention famous pilgrims such as Faxian, Xuanzang, and Yijing.

The travel writings of this era are not exclusively pilgrim's accounts, there are many other vital participants who contributed to the enrichment of this era's travel texts; those who are concerned directly or indirectly with travel whether as a voluntary or official activity. In this respect, we find explorers, diplomats, soldiers, missionaries and navigators.

The early modern travel writing has marked its beginning with the four voyages of Christopher Columbus between 1492 and 1504. These voyages represent a turning point as well as a transition from Medieval to modern paradigms of travel and travel writing as they led humanity to one of its greatest discoveries, the new world. This achievement sensitized the whole world to the importance of travel and its material benefits creating a travel rush all over the globe to benefit from the writings and recordings of the numerous explorers' journeys. This also triggered the spirit of curiosity and subverted the traditional ways of thinking. The factual accounts of those travelers fuelled the intellectual inquiry and posed a new vision dictating that these travel writings could lead to more discoveries and better understanding of the world around them. Travel has become a more formal behavior to gather information; travelers were financially supported even by their governments for more achievements.

One of these vital achievements is dominating new lands to create subordinate colonies. Thus the travel writings have become more and more crucial to have detailed information about these new lands, their people and geography, and whether they can be good markets for their products. Over time, these writings acquired more than factual descriptions; they started intermingling the travelers' impressions and subjective descriptions of the encountered people, places, and cultures. With the rise of the novel at the end of the 18th century the travel narratives espoused with fiction and lent it some of its characterising features. For instance, some novels of the eighteenth century adopted the journey motif and decreased its concern with romance. Herman Melville's *Typee* (1846), Jonathan Swift's *Gulliver's Travels* (1726) and Daniel Defoe's *Robinson Crusoe* (1719) illustrate explicitly how fiction has been influenced by travel writings pattern.

The nineteenth century spread its blessings on the travel narratives which were then contextualized in the century's new mold, colonialism. With the acquisition of new colonies in Africa and the Americas, European administrators shifted their attention to study the societies of these colonial regions; therefore, they dedicated more efforts to explore the customs and habits of these colonized people in their writings. The missionaries played a very important part during this era. They traveled to many African and Asian primitive societies for the sake of converting them to Christianity. Meanwhile, they gathered a considerable amount of information when visiting these societies and recorded them in their writings to facilitate the task of converting, or rather, invading them spiritually as well as intellectually.

The most noticeable gigantic leap the genre has witnessed occurred in the twentieth century when the act of travel itself boomed thanks to many reasons. Firstly, the revolution in transport means eased and multiplied travel which has become a cultural and social behavior. Even the quality of travelers widened and explored new arenas such as business, diplomacy, immigration, refugees, political asylum and others. The immigrants, for instance, is a large class that has been created and stirred by many political, economic and cultural factors; they write their own experiences of leaving the mother country for a foreign one. Their accounts show more subjectivity with the feelings and emotions they record in their writings.

The newly swift pace of travel made the difference by the emergence of a new category of travelers, tourists. Tourism or what has become known later as tourist industry overwhelmed the mentality of modern travelers who start considering mobility as a necessary act of living. Therefore, the guidebooks have become very popular to orient the new travelers to their destinations. Some groups adopted travel as a lifestyle

and a means of defiance to counter the hegemonic mass-cultures of consumerism, like the Beats and Hippies. New types of travel have been devised such as safari, and thus influenced the content of the twentieth century travel text.

The rise of ethnic awareness and the wave of the civil rights movements all over the world left its trace on modern travel narratives to mark the journey of integration or disintegration many minorities and colored people experienced. Only the journey of quest was their resort to express their dissatisfaction with the static containment policy and to engrave their suffering as well as confessions in their pieces of writings such as Nella Larson's *Quicksand* (1928). Others travelled seeking the roots of their ancestors that might give them a genuine identity; the memoirs of Malcom X and Maya Angelou describe this type of visits to Africa in an attempt to acquaint and belong to their roots. In short, the genre has witnessed in this century an unprecedented fusion with fiction (the novel) to the extent that some critics are still arguing about the true essence of travel book.

Interestingly, linking the past travel with the modern one should not be read in linear manner; instead, the pace of occurrence between these two temporalities is cyclical and leads to a process of frequent occurrence. Such frequency at the level of the travel motif over all these ages repudiates the hypothesis of a random or routine repetition and puts forward a process of dynamic occurrence associated mainly with historical, cultural, social and psychological paradigms called leitmotif. Thus The recurrence of travel motif in many literary works and in different historical periods should be regarded and analyzed within this dynamic artistic frame that if we succeed to decipher it properly, we will succeed in interpreting one of the crucial literary phenomenon (leitmotif) together with its surrounding conditions.

1.4. Travel as a Leitmotif

When arts blend, espouse and dialogize; they give birth to fascinating masterpieces. This is exactly how leitmotif came to being. If we trace the origin of the term ‘leitmotif’ or ‘leitmotiv’, we find that it is originated in music and introduced by the German composer Richard Wagner (1813-1883) in his operas. According to the *Dictionary of the Theatre: Terms, Concepts, and Analysis*, it is a “German word meaning ‘leading motive...In music, a leitmotif is a recurring musical theme, a sort of melodic refrain that punctuates the piece” (Pavis 196). This definition seems very broad since it does not touch the core of the term. Other dictionaries offer more precise and pertinent definition as they relate leitmotif to its dramatic association. *The Harvard Dictionary of Music* defines it as “a musical fragment, related to some aspect of drama that recurs in the course of an opera” (Randel 460). Such relatedness represents the focal concern of leitmotif; it binds the same musical piece with a particular thematic association. Moreover, Christine Ammer in *The Facts on File Dictionary of Music* emphasises the same notion of association, but he gives it a symbolic connotation in regard to the element with which it frequently occurs. He states: “Leitmotiv. A short musical theme (motif or figure) used to stand for a person, object, place, or idea, which reappears from time to time throughout a musical composition” (214).

In music, both thematic and symbolic associations of leitmotif aims at crossing the boundaries of common implication and extending the range of significance. They generate renewable connotations through a process of dynamic interaction. this process contributes to the development of meaning and provides it with more expressive power that could not be attained without this dynamic association. In her study *T.S. Eliot and the Music of Poetry*, Maria Frenedo emphasises this fact: “Leitmotif is important in its

generative function and its capacity to interact dynamically, showing remarkable potential for development and extension. It enables the theme to become saturated with ideas and associations that can be brought out again and again”(98). Furthermore, leitmotif summons different readings and understandings whenever it recurs within a contextual association; it is “a musical/ literary magnet around which meaning slowly accumulates” (Frendo 38).

Leitmotif gained its existence as well as essence from music with its discursive function of expression. Modern music in particular transcends its traditional function of reflection; it has become a language and its notes are regarded as speech whose context is neither time nor space but enigmatic associations of melodies. It voices our impressions and emotions as Frendo Maria illustrates: “Modern instrumental music possesses a capacity for speech. It can, also, through the power of association, recall past emotions and precise thought-impressions. This, in fact, was the original function of the leitmotif, namely, a dense network of allusive music that achieves the condition of a conceptual language”(132).

Frendo goes further when considering the musical processes inherent in the leitmotif as an important tool of interpretation that mounts to rank as a discourse which dialogises with music; she urges interpreters to make use of these metaphorical processes that parallel how music embodies leitmotif. She argues:

The interpreter has the opportunity of investigating the discursive field in which the enabling metaphor is situated, and of trying to correlate what seem to be noteworthy features of the field to the musical processes inherent in the leitmotif. This correlation moves in two directions. It condenses, as it were, the discursive field into the music, and at the same

time reinterprets the discourse by means of the music. The music and the discourse do not enter into a text-context relationship, but rather into a relationship of dialogical exchange (215-216).

In drama, the leitmotif is borrowed and adopted to portray a mutual interaction between the two genres, music and drama. Dramatists tend to combine a musical melody with a particular dramatic element to reflect deeper meanings and further motifs. *The Drama Dictionary* highlights the essence of these genres' harmonious combination through stressing clearly the very essence of leitmotif which is association. It introduces the following definition: "Leitmotif. Term derived from the operas of Richard Wagner (1813-83); a musical theme running through a work and *associated* with a particular character or dramatic situation" (Hodgson 194).

Other drama theorists consider the technical nature of leitmotif focusing in their definitions on the notion of repetition and frequency. Patrice Pavis has this attitude in his *Dictionary of the Theatre: Terms, Concepts, and analysis*; he writes:

In theatre, the technique is frequently used. In comedy the leitmotif appears as comical repetition...; in poetic theatre, as the repetition of a line or a rhetorical figure. More generally, any repetition of terms, any assonance, any conversation that goes around in circles (CHEKHOV) constitutes a leitmotif (197).

Likewise, the same stance is adopted in literature when repetition in leitmotif definition is given priority over recurrence. In *The Sterling Dictionary of Literary Terms*, the critic Amrita Sharma contends that leitmotif "refers to a frequently repeated theme, symbol, image or situation in any literary work, which emphasises a controlling theme and an impression through recurrence" (85). What is noteworthy is that Amrita's definition

embodies the notion of recurrence which is regarded as a function of leitmotif rather than the core of its essence. For her, recurrence comes only to generate motifs and impressions, not to create those enigmatic associations that she preserves as repeated binary sequences.

Yet, repetition should not be devalued and attributed to any kind of routine literary practice since it is stemmed from the origin of the leitmotif itself, music. Therefore, many critics identifies leitmotif with regard to the repetitive nature laden in music. They consider repetition as an aesthetic element in music that engenders beauty and coherence; the educator Emily Hurst argues: “The repeated musical cue gives an added layer of structural and aesthetic coherence” (49). She adds defending the positive effect of this technical repetition: “Repetitions are thus no longer simply pale imitations of an original event; each return is unique and meaningful in itself” (51).

So the use of the term ‘repetition’ can be read as a technical functional definition that is originated from the strong relatedness between leitmotif and music. However, the exclusive use of this functional term might undermine the literary load of leitmotif by limiting its scope of influence, its limitless number of associations from both a thematic as well as symbolic perspective. Therefore, many other critics side the use of ‘recurrence’ instead of ‘repetition’. Peter Auger is one of those who portray the core of leitmotif as a phenomenon of recurrence rather than something else: “Leitmotif (German, ‘lead idea’) A prominent idea, character, image or situation that recurs throughout a work, or an author’s works (OEUVRE)” (165). In his dictionary, *A Dictionary of Narratology*, Gerald Prince supports the same use. He defines it as “a frequently recurring MOTIF, related to and expressive of a character, situation, or event” (48). In addition, *The*

Merriam-Webster Dictionary includes the same term: “a dominant, recurring theme” (“Leitmotif”).

In spite of the numerous advantages of repetition that many educators use in their definition of leitmotif, the choice still has some shortcomings when compared with its counterpart, ‘recurrence’. The process of leitmotivic recurrence at the level of the different images, characters and situations together with their associations imply a dynamic change. It reinvigorates the renewed relationship between the past and the present through this incessant process of occurrences (recurrence). Every occurrence suggests an extra meaning to enrich the thematic load of the work.

Unlike repetition which may indicate a static image of expression, an expected and limited vision within the literary work, or even a historiographic cloning of certain cliché images. The leitmotif, as Emilie Hurst explains, “is never static and instead capable of serving multiple, sometimes contradictory, roles: of emphasizing the return of the past, of signalling a moment of change, of outlining the emotional growth of a character, and of leading us through a radically fractured version of time”(3).

Moreover, this dynamic change which results from the process of recurrence dyes the leitmotif with a synchronic note. Whenever an image, a character or situation recurs, it does not offer the same significance from the similar past one; it is detached from all the previous entities to provide extra meaning, new significance and a different reading with regard to the new context. Every leitmotivic recurrence suggests a new discourse that is totally different from the past ones in spite of the temporal frequency of these occurrences. Maria Frendo alludes to this feature when she describes leitmotif as “that characteristic theme which, deceptively, appears to be always the same” (94). She adds: “They [leitmotifs] appear as sudden flushes of divine significance, fulfilled in the

incarnation, whereby the eternal intersected the temporal and left the temporal forever changed” (172-173).

On the other hand, the notion of recurrence also differentiates the synchronic leitmotif from the diachronic motif as James M. Morgan contends: “Scholars also use the term leitmotif to describe this literary device in a single work. When used in this leitmotif is distinguished from motif a diachronic figure found in various literary works” (20*). Every recurring occurrence marks the birth of something new.

Although these characters or images seem to be the same ones used in past situations, they connote a new dimension and new meaning which are stemmed from that momentum occurrence and not from those diachronic analogous entities. Furthermore, the pace of the series of recurrences is clearly cyclical; every new recurrence supplies a new synchronic ring in the leitmotific sequences. However, if we adopt the notion of repetition, we may be misled to think that the pace of leitmotific sequences is linear as these sequences are diachronically attached.

One of the major differences between motif and leitmotif concerns transcendence. While the motif works at the level of only one work of art and does not extend its range outside it, the leitmotif has a transcending feature. It can tie multiple images, themes, characters and situations in different works in spite of the temporal disparity of these works. Over the ages an endless number of similar leitmotifs have been recurring in different literary works. The best example is the leitmotif of travel which haunted mankind since the early moments of their existence.

In fact, a variety of factors cause the recurrence of travel over multiple ages in a cyclical way that evokes its association with leitmotif. The association between these factors and the leitmotific themes like travel is embraced within certain historical, social

and cultural circumstances that dictate its recurrence but within a new sequential frame of textual reading. The phenomenon of literary leitmotif can be confused with many other similar literary phenomena such as intertextuality.

1.5. Travel Writing and the Intertextual Incarnation

The incarnation and re-incarnation of travel narratives summons the immersion of intertextuality as a diagnostic device that can help us better grasp the essence and evolution of the genre. In fact, intertextuality itself requires a thorough scrutiny of the seed that blossoms with a plethora of successive similar bodies, namely, the text. Interestingly, the first common point between text, intertextuality and travel writing is that they are: “a fabric of other traces”(Derrida 81). These other traces are also earlier texts that extended existentially and unconsciously in the following formations leading to a constant intertextual incarnation that can be noted at the level of every following text. Van Ruiten contends: “Texts are not created in a vacuum. They arise from other texts. The earlier texts are repeated and at the same time referred to in the new texts. A more recent is seen to repeat an older text, as well as other older texts”(97).

Yet, this constant intertextual manifestation is not linear but an interactive process that maintains a complex cyclic relationship with the related texts. E. van Wolde explains how this relationship is exceptional when he states: “The intertextual approach starts from the assumption that a writer's work should not be seen as a linear adaptation of another text but as a complex of relationships; the principle of causality is left behind”(47).

Hence from an intertextual perspective, no text is original, but it is stemmed from ancient texts that “often evolved over centuries and were written and rewritten

repeatedly” (Bauks 11). Such rewriting process intermingles different constituent elements the first text has. Likewise, the first narrative accounts cast their influence on the following narratives proving that a text regardless of its genre is “ a mosaic of conscious and unconscious citation of earlier discourse” (Boyarin 12) and that “ literary genres are not static but evolve” (Lange 81).

All these definitions show to what extent intertextuality is related to a text; consequently, this led many critics to consider all texts as intertexts raising a parallel analogy between a text and intertext as S. D. Giere argues: “All texts are intertexts”(5). Of course, this is due to the reciprocal interaction between the first texts (intertexts) and the following ones. Many other critics tend to emphasize that distinct relationship by raising a parallel analogy between the construct of both a text and intertext referring to the function of intertextuality as an interweaving process. Monica Loeb affirms:

Since intertextual literally means the weaving of parts of one text into another, in this particular case it entails anything from repetition of a single word, or an entire sentence, a direct quotation, or expression, a recycled title, to reusing names, reworking details of the plot, themes or central symbols. In the Barthesian and Kristevan sense this text is truly a “mosaic” or “tissue” of quotations from other texts without quotation marks (67-68).

So a text stems its body and content from the previous intertexts not from reality, and here is a very helpful point of divergence that repudiates and rejects the theory of mimesis in constructing a text. From an intertextual perspective, reality has nothing to do with a text construction. It is intertextuality that gives birth to every new text thanks to the intertexts that precede it. In this respect, Jonathan Culler contends: “Mimetic

views of art are severely challenged by theories of intertextuality, which argue that art works, or 'texts' refer not directly to eternal reality but to other texts"(215).

However, the case of travel narratives is fairly distinctive. Many educators consider them as an exception regarding the physical mobility which represents a realistic intertext. They see any travel text as an output which came into being by undertaking exploratory and adventurous actions rather than by an earlier descriptive account. Others maintain that considering adventure the seed of travel and travel narratives in no way denies the fact that this initial adventure does not undergo any kind of influence by other former travel texts (intertexts).

Ali Behdad comes up with a reconciliatory interpretation that classifies adventure as a mediatory act when he states that : "Adventure is a mediated phenomenon: there is always already an **inter-text** (that is, another travel narrative) that informs every traveller's desire"(83). William H. Sherman confirms the same view: " Authors and readers were both aware of the fact that travels were transmitted, and shaped, by textual accounts – the reading and writing of which required (in effect) a secondary journey, with its own rules and realities" (31). He adds exemplifying with the case of English travel writings: "Not surprisingly, the first English travel publications were translations of foreign works » (19)

One of the most comprehensive definitions of intertextuality that focuses on the interactional property as a paradigm to understand all the textual phenomena is introduced by Mary E. Shields:

Intertextuality will be defined broadly: (1) as an examination of the interaction and/or play among texts; (2) the reinterpretation of old symbols in new contexts; and (3) the interaction between a

text and cultural conventions and ideals. As the use of the term 'interaction' indicates, intertextuality is a two-way bridge; there is play between the texts, or, to put it another way, dialogue back and forth. Thus, rather than looking at issues of influence alone, study of intertextuality incorporates the role of the reader and the ways in which the historical, political and social contexts of both author and reader (including the implied reader and the present-day reader) enter into dialogue and thus produce different interpretations” (1-2).

Another common point is dialogue which represents the core of any text; S.

D. Giere confirms: “As dialogue is at the heart of human existence, similarly it is at the heart of text. Also along these lines, within the discussion of intertextuality the boundaries of text are always questionable, always permeable” (4). This act of questioning, on the part of intertextuality, is a strong proof for the existence of dialogue and its permeation among different texts and readers who generate different meanings. Thus the textual interaction and reading as a conscious and constructive process are the two fundamental pillars on which the intertextual dialogue is based. It is a multi-dimensional dialogue that belongs to the essence of intertextuality itself and not a mere superficial function of it. Mary E. Shields correlates all these dimensions and how they contribute to define intertextuality in a comprehensive way when he writes:

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'interaction' indicates, intertextuality is a two-way bridge; there is play between the texts, or, to put it another way, dialogue back and forth. Thus, rather than looking at issues of influence alone, study of intertextuality incorporates the role of the reader and the ways in which the historical, political and social contexts of both author and reader (including the implied reader and the present-day reader) enter into dialogue and thus produce different interpretations (1-2).

What is noteworthy is that the meaning itself results from that triple interaction between the text, intertext and reader. It is not a monological discourse but a dialogical conversation that intertextuality adopts at the level of every text proving and highlighting that enigmatic relationship between all these extremes. Giere explains:

The study of intertextuality leads down a plethora of winding paths of complex relationships and multi-layer conversations between texts / intertext/reader... Meaning happens in the conversation of text /intertext/reader, the confluence of a broad understanding of text that includes culture, history, art, etc., and the reader's varied awareness of the text's intertextuality (8).

Since the text is dialogical in nature, and since it requires other parts to participate in its formation, the dynamic conversation between these parts does not always reflect harmonious interaction. The difference in the ideological, social and cultural background has a strong effect on the created meaning. The reader, the intertext and the text may not share these features regarding the temporal disparity that sets them apart. Thus the other aspect of interaction between them may take the form of conflict especially in the ideological context of history as clarified here:

Intertextuality is, in a sense, the way that history, understood as cultural and ideological change and conflict, records itself within textuality. As the text is the transformation of a signifying system and of a signifying practice, it embodies the more or less untransformed detritus of the previous system. These fragments of the previous system and the fissures they create on the surface of the text reveal conflictual dynamics which led to the present textual system (Boyarin 94).

Even the simplest utterance which represents the basic unit of any text is not monologic as it may seem. Through the different discourses it interacts with over history, it is dialogic. Moreover, different utterances represent different voices which are also conversing and incarnating themselves in different types of texts demonstrating that even though intertextuality is recurrent in texts and utterances, it does not yield a repeated duplica of a monological discourse. Instead, it leads to a multiplicity of voices that vary the ideological load of every discourse. Graham Allen contends:

From the simplest utterance to the most complex work of scientific or literary discourse, no utterance exists alone. An utterance, such as a scholarly work, may present itself as an independent entity, as monologic (possessing singular meaning and logic), yet it emerges from a complex history of previous works and addresses itself to, seeks for active response from, a complex institutional and social context: peers, reviewers, students, promotion boards and so on. All utterances are *dialogic*, their meaning and logic dependent upon what has previously been said and on how they will be received by others (19).

More interestingly, the dialogical nature of any utterance is primarily innate ,i.e. it requires other voices to converse and interact with. As Michael Bakhtin clarifies: “All utterances depend on or call to other utterances; no utterance itself is singular; all utterances are shot through with other, competing and conflicting voices” (qtd in. Allen 27). This interaction witnesses a gradual process of evolution, from interaction to conversation, then to conflict. Thus meaning is created out of this evolution through the reader’s perception and interpretation that tend to distinguish every utterance from another leading to the otherness of each.

As an utterance is a set of words or codes for communication, and as the historical, social and cultural contexts shape it and determine different significance to every utterance depending on its influence by these contexts ; likewise, a word also experiences the same influence, the same semantic multiplicity as well as the same otherness although they may carry similar intertextual traces. Graham Allen argues: “The words we select in any specific situation have an ‘otherness’ about them: they belong to specific speech genres, they bear the traces of previous utterances. They are also directed towards specific ‘others’, specific addressees ”(21).

As mentioned above the word itself stems its existence from that intertextual equation that ties the word with the previous traces; likewise, the interpretation process takes into account this attitude of the word and its contextualization depending on the previous influence that evokes even further meanings rendering such process incomplete without considering them as Allen contends: “No interpretation is ever complete because every word is a response to previous words and elicits further responses ”(27).

Yet, this intertextual equation emphasizes the otherness of every word by denying the monologic aspect of this word-word, utterance- utterance interaction (influence). Moreover, it is a dialogic and revolutionary interaction, as Jonathan Culler explains:

We can see that from its beginning the concept of intertextuality is meant to designate a kind of language which, because of its embodiment of otherness, is against, beyond and resistant to (mono)logic. Such language is socially disruptive, revolutionary even. Intertextuality encompasses that aspect of literary and other kinds of texts which struggles against and subverts reason, the belief in unity of meaning or of the human subject, and which is therefore subversive to all ideas of the logical and the unquestionable (45-46).

However, this latter adds more profundity by connoting how a text functions in regard to the other incarnated texts. Intertextuality also adds more richness to the meaning of a text by including different dimensions that seem essential to understand any text in its genuine context. We can sense the echo of these dimensions in many pertinent definitions of intertextuality and how they parallel a text's definition. For instance, "Intertextuality is 'a means of ideological and cultural expression and of social transformation'" (qtd. in Giere 3). In fact, such ideological, social and cultural criteria represent a fundamental point of convergence between a text formation and its reformation, i.e. intertextuality. Such criteria, also, act as an integral part, rather than extra attributes, that determines the two aforementioned interrelated textual phenomena.

History is another criterion that weaves a strong bond between intertextuality and text. All the old textual traces, the recurrent tissues and even the incarnated

portrayed images remain and live on over the different eras and generations thanks to history. Yet, history doesn't act in isolation but in collaboration with the other ideological, cultural and social criteria mainly at the level of the unconscious as Daniel Boyarin states:

History is not a oneway street. Older formations remain. They manifest themselves in the social body as dissident groups, in the individual as hidden and partly repressed desires, in the texts of the culture as intertextuality. Since the fragments of such older cultural forms are not entirely expunged from the "textual unconscious," cultural history can, as it were, regress, transforming and recovering older orientations to the world (114).

Furthermore, history plays a dominant part not only in defining the essence of intertextuality, but also in distinguishing between two aspects of it: Synchronic and diachronic. Thanks to its factor of temporality, we can trace the diachronic aspect of intertextuality when older texts exert an effect on the other following texts and a synchronic one which is a progressive set of allusions that occur at the level of any interaction between two or more texts. The critic Heinrich F. Plett asserts:

Temporality is a factor of prime importance in intertextuality. It is interpreted from two radically opposite perspectives, a synchronic and a diachronic one. The synchronic perspective claims that all texts possess a simultaneous existence. This entails the levelling of all temporal differences; history is suspended in favour of the co-presence of the past. Provided this view is accepted, any text can be interrelated to any other text. An endless *ars combinatoria* takes place in what has been variously

termed "musee imaginaire" (Malraux), "chambre d'echos" (Barthes), or "Bibliotheque generale" (Grivel) (25).

Conclusion

Exploring travel writing has become one of the highly demanded tropes recently; therefore, we have started with this theoretical foundation to introduce its overall pillars. By highlighting the multiple trends of defining the genre, we aimed at constructing an objective concept to define its essence. Yet, providing an accurate conceptualisation of the genre would not have been attained without clarifying our stand from the controversial debate on whether travel writing is a factual or fictional account. Therein, we have presented our arguments which are backed up by many prominent critics who put forward the inclusion of the genre's evolution as a key factor to grasp its hybrid content.

The long journey of travel writing has also been one of the focal preoccupations in this chapter: the aim is to trace the effect of that rich historical heritage and its evolution on its modern structure. Moreover, the notions of recurrence and association for travel as a leitmotif are immersed here as they represent a kind of thematic mimicking of the genre. They are accompanied by the intertextual theory that hypothesises the genre's textual incarnation across centuries.

Chapter Two : The Methodical Apparatus
for Scrutinising the Travel Writing
Discourse

Introduction

Realising that the crux of any research is methodology, this second chapter is devised to encompass the theoretical approaches which represent the methodical tools to be utilised in dissecting the travel discourse. This latter, with its multidisciplinary arrays, proves to necessitate a set of analytical approaches that are liable to cover its wide arena of facets which combine history, politics, culture, ethnography, theology, ideology and other disciplines.

Accordingly, the choice of the postcolonial theory is no random for many reasons. Firstly, it has a wide intellectual background which intersects with many epistemological disciplines such as history, culture, ideology and so on. Such content amounts it to play an essential role in communicating with the wide scope of travel writing. Secondly, it shares with travel its interest in the ideological function of history and provides the required theoretical tools to project its ideological function that surpasses the outdated pattern of historiography.

The chapter also offers a distinctive reading of the traveller and his narrative role. By contextualising him out of his naïve image, it tends to interrelate his role with the imperial paradigms of representation which are decoded in his travel discourse. In response, the theoretical background is reinforced with the deconstruction theory in which we will focus on Jacques Derrida's notion of *Différance* to deconstruct the travel discourse and the imperial codes instilled in its folds.

2.1. The Postcolonial Theory as a Canon

The categorization of travel writing as a genre requires its contextualization within a theoretical frame that can uncover its enigmatic as well as covert ideological

connotations. Therefore, the postcolonial theory with its rich historical, cultural and ideological legacy seems to be the most suitable apparatus for analyzing and deciphering the body of travel accounts selected for this study. Carl Thompson points out: “the genre often features prominently in postcolonialist enquiries of this sort” (135).

The points of convergence that combine travel writing and postcolonial theory illuminate the impossibility to ignore one of them to understand the other especially when we know that “recent years have also seen a wave of ‘postcolonial’ travelogues, in which writers seek to reclaim and reorientate a genre long associated with imperialist and colonialist attitudes” (136). History, culture, discourse, imperialism, hegemony and ideology are all common spheres of interest that interrelate postcolonial theory and travelogues. Therefore, shedding light on the history and dialectics of the theory is very crucial in interpreting travel as a cultural and ideological phenomenon since bygone times in history.

The term *Postcolonial* seems equivocal in its significance. If we consider its literal meaning which is related to the temporal dimension, the term does not amount to more than an era that takes place after colonialism. However, for many critics such definition is devoid of the true meaning of the term; the critic Ania Loomba points out : “It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise”(12). For her, it contains more than time reference; an ideological load that gives postcolonialism its credible essence which is stemmed from its function. Loomba adds:

but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as 'postcolonial subjects' although they live within metropolitan cultures. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture (12).

Such definition subverts the traditional temporal significance which states that postcolonialism does not predate the age of modern colonialism. It allows us to extend its temporal scope relating it to all aspects of colonialism as a timeless phenomenon that mirrors the existence of colonised /coloniser binary.

One of the best definitions that incorporates both the temporal dimension and ideological function of postcolonialism is R.S. Sugirtharajah's. He differentiates between the hyphenated term and the non-hyphenated one to indicate the difference and to disperse any kind of ambiguity in using such sensitive terminology. He contends:

In postcolonial discursive practice, several critics contend and recognize that, when it is used with a hyphen, "post-colonial," the term is seen as indicating the historical period aftermath of colonialism, and without the hyphen, "postcolonial," as signifying a reactive resistance discourse of the colonized who critically interrogate dominant knowledge systems in order to recover the past from the Western slander and misinformation of the colonial period, and who also continue to interrogate neo-colonizing tendencies after the declaration of independence (8).

Sugirtharajah also confirms the deficiency of the chronological fallacy that binds only temporarily with colonialism. He reflects this fact through raising an interesting analogy to a similar theoretical bond between another two mistakenly-time-associated theories, modernism and postmodernism. Instead, he sees that :

As with the case of the other critical category, postmodernism, which is no longer seen as implying a linear progression from modernism, but as a continuum, postcolonialism too is no longer perceived as a chronological progression from colonialism but as a perpetual set of critical possibilities which were already available with the formal advent of modern colonialism. It is an instrument or method of analyzing situations where one social group dominated another (9).

So the postcolonial theory is not related only to its temporal context of existence; it is more associated with its function of resistance and opposition to any imperial power, and that is what shapes its real essence. Even the precursors of its first appearance in the academic environment occurs thanks to this resistant dogma against all aspects of hegemonic imperial colonialism whether old, new or neo-colonialism. Its main mission is to combat these powers together with their hegemonic powers, ideologies and discourses which are disguised in multiple forms.

Historically speaking, the pillars of postcolonialism as an independent academic arena of study and critique emerged during the second half of the twentieth century. It is the era which witnessed the highest rate of liberation movements and revolutions against the traditional European empires, mainly France and Britain. Therefore, there was a sharp need to keep up these physical liberating movements with an intellectual, counter-colonial movement to parallel the emancipation process of the land with

another of the mind, another one that acts at the level of the intellect. Hence the liberation process becomes complete as it offers its own binarism of free body / free mind. The critic M. A. R. Habib dates the theory foundation:

Postcolonial literature and criticism arose both during and after the struggles of many nations in Africa, Asia, Latin America (now referred to as the “tricontinent” rather than the “third world”), and elsewhere for independence from colonial rule. The year 1950 saw the publication of seminal texts of postcolonialism: Aimé Césaire’s *Discours sur le colonialisme*, and Frantz Fanon’s *Black Skin, White Masks*. And in 1958 Chinua Achebe published his novel *Things Fall Apart*. George Lamming’s *The Pleasures of Exile* appeared in 1960 and Fanon’s *The Wretched of the Earth* followed in 1961 (738).

Other critics attribute its emergence to the post World War era:

Advocates and critics generally agree that postcolonialism appeared in the 1980s; however, they conceptualize it differently. While some advocates locate the origins of postcolonialism in the *discourse* of colonizer and colonized, colony and newly independent nation, critics generally situate its emergence in terms of *world history* after the Second World War (Patterson 22).

The Dictionary of Literary and Thematic Terms also includes the notion of resistance as a cultural stance that functions as a discourse to confront the colonial one. It offers postcolonial studies the right to examine and detect the effect of colonial powers over colonized peoples to set its points of countering the remaining traces of

their hegemonic ideology. Hence The Dictionary clarifies:

postcolonial studies A term for literary and cultural studies that emphasize the impact of the culture of European empires on their former colonies. The approach involves the critical examination of European representations of colonial peoples and the production of a “counter discourse” designed to resist the continued encroachment of European/American culture on former colonies. The term encompasses such categories as Third World, British Commonwealth, and Middle Eastern countries (Quinn 330).

All these definitions stress the postcolonial defiance to the imperial forces that tend to shape the colonized in an inferior status. Likewise, many travel narratives endeavour to hint at the same notion of inferiority towards the other. The traveller especially European or American plays the same imperialist role of the colonizer. Instead of portraying the culture of the other objectively, the traveler still acts on a colonial basis of his ancestors. He holds a racial and cultural prejudice as a standpoint to define the other in a way that proves and guarantees his superiority.

These binaries of coloniser / colonised, self / other, superior / inferior ... represent one of the crucial convergence points between travel and imperialism. Many critics condemn travel narratives for alluding in a way or another to those oppositional colonial hints which allude to the colonial history and imperial superiority as a discourse that aims at classifying, othering and finally placing the other on the margin, as colonialism did.

Very often the motives of travel themselves are imperial before the experience is recorded; it is another form of cultural colonialism to demonstrate one's superiority through portraying the others' inferiority. Thus travel can be considered as another colonial project the imperialist forces invested in to spread its hegemony and prove its superiority even before the writing process of these experiences take place, as if these powers are insistent to keep rewriting their imperial history through travel. Aedín Ní Loingsigh maintains: "Travel and exploration constituted a fundamental impulse for the European imperial project" (129).

It is one of the crucial functions of postcolonial studies to reveal the hidden objectives of the colonial project. What makes these studies fruitful in detecting any colonial presence in any context is their analytical nature. The postcolonial study is not satisfied with a descriptive account of the different colonial aspects; instead, it implements its own strategies that stand face to face against any imperial conspiracy regardless of its soft form. They are counter strategies to analyse and decipher the coded images of the coloniser at the expense of the colonised.

Besides uncovering how the imperialist / colonizer utilizes these images of the other to create his own glorious history and supreme identity which is constructed through the other's destruction. R. S. Sugirtharajah explains how postcolonialism developed its strategies to the extent of considering them methodology; he states:

Postcolonialism as a methodological category and as a critical practice followed later. There were two aspects: first, to analyze the diverse strategies by which the colonizers constructed images of the colonized; and second, to study how the colonized themselves made use of and went beyond many of those strategies in order to articulate their identity, self-

worth, and empowerment. Postcolonialism has been taking a long historical look at both old and new forms of domination. Its insight lies in understanding how the past reforms the present (7).

Such concern with the past reflects how history is an essential factor in the interaction between the colonizer and the colonized. While the former assumes his version to be the perfect one relating it to the glorious history of his empire that dominated the world for centuries, the latter tends to repulse this imperial version which minimizes his own glorious heritage and to subvert the falsified identification of binaries on the part of the colonizer. Postcolonialism aims at proving the other's presence, identity and uniqueness without any need for any comparative strategy. It voices their cause stating that these people did exist even before the age of colonialism. In fact, the critic Robert Young considers reexamining history as the first and utmost priority of the theory:

Postcolonial criticism has embraced a number of aims: most fundamentally, to reexamine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all, to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (qtd in. Habib 739).

It is a process of purifying history from its imperial fallacies that tarnished it during the age of colonialism together with its ideological travel narratives. History is written

by the powerful who dictates and injects it with his ideology. It is more than recording factual events; rather, it is the colonizer's record of the events he constructed since the colonized was distanced, oppressed and marginalized from the process of writing history. Therefore, "we need to note that history as an institution is itself under the control of determinate cultural and ideological forces which may seek to propose the specific practice of history as neutral and objective" (Ashcroft et al 80).

Yet, history is not the only paradigm of the postcolonial theory; many theorists include other indispensable factors that the colonizer uses to construct his imperial hegemonic discourse, mainly culture. Culture represents the other face of colonialism. It is always used as a yardstick to distinguish two different cultures, the civilised and the indigenous. This cultural otherness is another facet of what can be coined as '*imperialist determinism*'. The fact that the coloniser's culture is differentiated from the other's, a hypothesis of cultural discrimination becomes absolute and prerequisite to prove that one is superior to the other.

On the other hand, the traveller brings his culture to his text and neutralises it without any judgment. Yet, he embarks wholly on the other's culture with a thorough description and detailed analysis of the explored culture for two main reasons. First, to connote that his culture is immune from critique or even comparison to the explored culture for its perfection. Second, to set to his readers that '*imperialist determinism*' as what is not mentioned belongs to another rank, a higher position off critique, unlike what is mentioned. Such process of ideological and cultural othering is the focal pillar of postcolonial criticism.

In addition, “Postcolonial is both a historical and an epistemological category” (Chew 1). This epistemological feature stands for that ideological conflict that the theory undertakes against the imperialist powers to raise awareness. It is not enough to know your enemy and his strategies passively; one should be armed with awareness and ready to fight back with his own weapons. These arenas of conflict strengthens the spatial dimension of the theory and transmits the struggle against the colonizer to a variety of spaces beyond history, beyond text and to the world of academia. John L. Berquist writes: “Postcolonialist theory consistently concentrates on the conflicts that occur within the ideological space of the colony. Colonies are continually contested sites in every sense” (85).

These historical and cultural aspects within postcolonialism imply its diversity and comprehensive spaces of militancy. It negotiates all these historical, cultural and ideological arenas to prove that its discourse is not monolithic but dialogic. According to Mathew Liebmann: “There is no single, monolithic “postcolonial condition” but, rather, a multiplicity of approaches that have been classified under the umbrella of postcolonialism” (2). In fact, the postcolonial conflict aims at varying its scope of conflict as a dialogic strategy to combat the imperial forces.

It dialogises with the imperial powers through reevaluating their history. That false version of discriminating history is to be deconstructed then reconstructed on the basis of equal footing. Without binaries all the conflicting forces can agree upon a human history that attributes to people their roles not their classes. Instead of narrating a history of colonialism which classifies the colonizer in a superior rank to the colonized, postcolonialism seeks to portray this historical phenomenon as a disturbance in order. It suggests a true reading of oppressor and oppressed to pave the way for a fair future

judgment of history rather than an unjust classification of races. It strives to subvert the traditional epistemological vision that the colonizer constructed over history by its own mechanisms of representation and redefinition at root as Mathew Liebmann clarifies:

At the most basic level, however, postcolonial approaches challenge traditional colonialist epistemologies, questioning the knowledge about and the representation of colonized “Others” that has been produced in colonial and imperial contexts. Postcolonial theories address the complex effects of colonization, colonialism, and decolonization on cultural formations, acknowledging that long periods of forced dependency and hegemony have profound impacts not only on the societies of the colonized but on those of the colonizers as well (2).

This dialogic negotiation through conflict aims at reevaluating the past. It represents the key role of the postcolonialist writer whose struggle with the imperial forces and their dictations of history is meant to achieve a great victory only if he participates in a systematic process of ‘*past reappropriation*’. It is when you engage in a challenge not to win but to prove that the other’s stance (colonizer) is not right regardless of the result. The critic Pushpa Naidu Parekh confirms how the writer should be an active participant in this vital and inevitable process to liberate his past:

Inevitably, then, the post-colonial writer runs into intellectual conflict with European-generated imperialist historical discourses. She is faced with the need to reappropriate her past from colonialist historical narratives; she has to salvage her past from distortions and denigrations; and she must revise her history to redefine her past. Her dialogue with

the authorized versions of history, therefore, assumes a subversive character (21).

One of the first seminal works that marked, according to Robert Young, the “founding moment” of postcolonial theory was ‘the *Tricontinental*’ journal, launched by the Havan Tricontinental of 1966, which “initiated the first global alliance of the peoples of the three continents against imperialism”(5). The postcolonial canon is also pregnant with a host of intellectual theories and theorists who mark their distinctive and vital contribution to the world of literary theory and academia.

Among the prominent advocates of postcolonialism is Frantz Fanon (1925-1961), a psychiatrist and philosopher from Martinique. He was also a revolutionary figure as he stood against the colonial powers for a free and equal world. He supported the Algerian revolution in the battlefields and spread his therapeutic theories to eradicate the roots of colonialism even after independence. His intellectual creativity and militant anti-colonial ideas inspired many revolutions in the world especially through his famous two books, *Black Skin White Masks* (1952) and *The Wretched of the Earth* (1961), which are considered cornerstones in postcolonial studies.

What characterises Fanon is his treatment of colonialism from a cultural perspective. He points out to how culture is utilised by the colonizer to make the colonised feel his inferiority and cultural degradation especially through contrasting the indigenous culture to the coloniser’s. Such comparison, according to Fanon, aims at persuading the colonised to admit his lower status and then to accept consciously the colonizer’s superiority and dominance. He alludes to how cultural hegemony paves the way to all aspects of dominance and to justify that colonisable biological nature the colonizer assumes towards him.

Fanon also calls for a fierce struggle to achieve national consciousness; he states: “It is at the heart of national consciousness that international consciousness lives and grows” (28). In fact, he “saw national cultures – including national literatures – as important instruments in the struggle for political independence. Cultural self-definition and political self-determination were two sides of the same coin” (Bertens 194). Besides his commitment to the notion of decolonisation to free the land as well as the mind from the colonial context.

Again, for Fanon, decolonisation” is truly the creation of new men. But such a creation cannot be attributed to a supernatural power: The “thing” colonized becomes a man through the very process of liberation” (2). So it is a process of subversion that is meant to change the traditional roles of the colonial binaries to a new order of the world, in which ‘the last shall be first’. He adds, “Decolonization, which sets out to change the order of the world, is clearly an agenda for total disorder. But it cannot be accomplished by the wave of a magic wand, a natural cataclysm, or a gentleman's agreement.”(2).

The Western powers tend always to portray their position in the world as the model centre that should be imitated. However, these powers know that such central hegemonic position cannot be attained unless all the other resistant fronts are confined to the margin. It is another binary of the centre and periphery that postcolonialism strives to reveal and deteriorate. The critic Thomas Theo illuminates the psychological depth of the dichotomy:

A postcolonial psychology from the “center” reflects on the history and theory of colonialism in Western psychology. It also develops new theories and practices based on an integration of peripheral psychological

thought. A postcolonial theory from the “periphery” emerges from the experiences of marginalized peoples (161).

This binary elevates the position of the colonizer over the colonized in a subtle vertical way instead of that old-fashioned horizontal one. Psychologically speaking, it evokes a tendency of appropriating the margin to that centre as this former is naturally attracted to it in its movement, definition and even imitation as Ashcroft maintains: “A mimicry of the centre proceeding from a desire not only to be accepted but to be adopted and absorbed. It caused those from the periphery to immerse themselves in the imported culture, denying their origins in an attempt to become ‘more English than the English’” (4). In addition, it can be considered as another aspect of the othering process which presents the colonized as the other who is different from the standard centre. The more this other is close to the centre, the more it can get the consent of the colonizer who will give it being according to its distance to his yardstick, the imperial centre.

The Western centre has also generated an Orientalist ideology to instill its superiority towards the Orient. Such ideology is confronted by the famous intellect Edward Said. In his book *Orientalism*, a seminal reference in postcolonial studies, Said analyses the western discourse which minimizes the Orient culture rendering it a pawn to the Occident one. He investigates the undercurrent imperialist network of relations between the East and West that aim at representing the orient as an exotic and inferior other.

Moreover, the Orientalist ideology is based on convincing the native populations that the Western culture is civilised and universal. Accordingly, Hens Bertans clarifies the hidden objectives of this ideology and states:

Orientalism, then, has traditionally served two purposes. It has legitimized Western expansionism and imperialism in the eyes of

Western governments and their electorates and it has insidiously worked to convince the 'natives' that Western culture represented universal civilization (204).

Whoever is alien to it is required to adapt to the Western norms to get recognised within the only voiced discourse of the Occident. Orientalism seeks Western domination over the non-European world which is portrayed as subordinate and inferior. This contributes to perfecting the image of the colonizer's culture and allowing him to play the role of a vital active subject in the world in front of an impotent and subordinate object of the East.

The postcolonial theory highlights this colonial segregation and tries to redress that imbalance caused by the imperialist powers. It seeks to give the colonised, the oppressed or what Gayatri Spivak calls 'the subaltern' voice and identity which the colonizer deprives and denies. Spivak focuses on the female role and how it is stereotyped and limited to certain voiceless traditional positions by the coloniser. What is noteworthy about her critique, Bertens says:

Spivak combines a Marxist perspective – the emphasis on class as a differentiating factor – with a deconstructionist approach to texts and to identity. In dealing with colonialist texts she tries to demonstrate how they attain their coherence by setting up false oppositions between a supposed centre and an equally fictive margin and how their language invariably deconstructs the coherence they try to establish (213).

In her categorization, Spivak focuses on class distinction between the colonial subject and the lower classes in rank. From a postcolonial perspective, she wants to make the difference more visible in the light of that ambivalent colonial context which

introduces a fabricated covert equality while in fact it alludes to the existence of two worlds in its discourse, one superior and the other inferior.

Such an ambivalent context, whether historical, social or cultural is examined deeply by many other postcolonial theorists such as Homi Bhabha. Bhabha's contribution to the postcolonial theory is tremendous and invaluable. His essays in *The Location of Culture* (1994) are viewed as foundational works in postcolonial thought. Bhabha is concerned with (1) the formation of subjectivity and identity in the context of the colonizer–colonized relationship, (2) agency and resistance in colonial settings, and (3) the impact of large-scale movements of people that seems to yield simultaneously hybridity and the rearticulation of cultural difference in new spaces and places (Patterson 28).

The basic concept that Bhabha emphasizes is hybridity. He maintains that both the coloniser and colonised have mutual formation of their subjects. These subjectivities of them are constructed within another space they share; it is called the 'third space'. It is an ambivalent scope that casts its shadow over the cultural identities constructed in it. He argues that "the cultural interaction of colonizer and colonized leads to a fusion of cultural forms that from one perspective, because it signals its 'productivity', confirms the power of the colonial presence (Bertens 209).

For him, the major benefit of knowing the hybrid cultural constructs is the ability to distinguish the colonial and exotic entities from one another thanks to that newly established space. Bhabha defines it as follows:

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of

discriminatory identities that secure the "pure" and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. For the colonial hybrid is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory - or, in my mixed metaphor, a negative transparency (Bhabha 159).

Interestingly, the notion of hybridity is very challenging to the unified principle of identity formation. In this respect, every individual is constituted not only by his mother culture, but by a mixture of cultures that occupy his space. It is not a one-dimensional space but an in-between one that reflects the spirit of its constituent hybrid cultures. Its function with regard to the postcolonial theory can be summarized in the words of Mathew Liebmann: "Hybridity breaks down the simple opposition of colonizer and colonized, opening a space to examine the ambiguous, confusing, and often seemingly contradictory patterns in the material culture of colonialism" (5).

For Bhabha, the coloniser cannot detach himself from that dialectic and complex relationship with the colonised. His identity cannot have a definition or an entity unless it is reflected, compared and inferred from his distinctive relation with the colonized. Bertens illuminates this fact:

The colonizer's identity has no 'origin' in himself and is not a fixed entity, but is differential, a 'meaning' generated by difference. Although that difference has in a sense been constructed beforehand – by Western discourses about the East – the 'British' or 'English' identity of the colonizer can only become a 'reality' after the colonial contact which truly confirms it (207).

Bhabha borrows these concepts from Derrida's notion of 'différance' as well as Lacan's concept of interaction between the colonizer and colonized to give birth to a fully pluralist construct called identity. Yet, the role of this identity differs between subject and object according to the dictations of imperial power and its ideological discourses.

The postcolonial studies pay much attention to the racial construction of this identity. Race is one of the major factors the colonial discourse takes advantage of to determine the inferior status of indigenous peoples. Fanon reveals the true nature of the coloniser and his real objective: "The feeling of inferiority of the colonized is the correlative to the European's feeling of superiority. Let us have the courage to say it outright: *It is the racist who creates his inferior.*" (69). Under the pretext of civilising the other, *manifest destiny*, the colonizer legitimizes to himself the claim of bringing those primitive races to the realm of western civilization. It is another facet of race ideology which is manipulated by the coloniser to fuel his domination as the critic Thomas Teo comments: "The concept of "race" allowed for the justification of colonialism, domination, and slavery, because non- European groups (and certain European populations) were not just constructed as different, but also as inferior (155).

First, he assumes his difference through the othering process, then he produces his racial prejudice in his discourse about this other from the standpoint of the civilized master just to claim his assumed authority. So he gives himself the opposite of what he claims for the other to create this racial binary which combines two oppositions. Ideologically speaking, the domination process runs as follows:

The dominant discourse constructs Otherness in such a way that it always contains a trace of ambivalence or anxiety about its own authority. In order to maintain authority over the Other in a colonial situation, imperial discourse strives to delineate the Other as radically different from the self, yet at the same time it must maintain sufficient identity with the Other to valorize control over it. The Other can, of course, only be constructed out of the archive of 'the self', yet the self must also articulate the Other as inescapably different. Otherness can thus only be produced by a continual process of what Bhabha calls 'repetition and displacement' and this instigates an ambivalence at the very site of imperial authority and control (Ashcroft et All 102).

Furthermore, the factor of race has always been of paramount importance in the postcolonial theory for two main reasons, "first, because it is so central to the growing power of imperial discourse during the nineteenth century, and second, because it remains a central and unavoidable 'fact' of modern society that race is used as the dominant category of daily discrimination and prejudice" (207).

Countering this ideology and its discourse necessitates an aware reading of race in that dialectic relationship between the coloniser and colonised. Yet, after the end of colonialism the same practices of racial prejudice and hegemony went on. The

imperialist ideology has taken over the position of colonialism, disguising itself in new forms and ways to keep dominating the other and subject him to its ideological taxonomy that distinguishes between two worlds, one is civilized and the other is barbarian and primitive.

In her book, *The Empire Writes Back*, Bill Ashcroft sheds light on that ideological struggle between the imperialist forces and postcolonial fronts of resistance. In this intellectual masterpiece, she crosses history and culture to explore other arenas of conflict. These arenas contribute to the maintenance of the traditional colonial world cracks and the old view of the western imperialist to the rest of the globe. One of these delicate vehicles of imperialism is travel and travel writings as Ashcroft illustrates:

One of the most important vehicles of colonial representation has been the feverish travel and plethora of travel writing by colonial travellers. The phenomenon of global travel has been a feature of Imperial writing for several centuries. Sir Richard Burton, Lord Curzon, Henry Morton Stanley all come quickly to mind when we think of the fascination with which Europeans explored and represented the colonial world (207).

2.2. The Imperialist Traveller

The history of colonialism has no end; imperialism has taken over to extend its hegemonic apparatus over various scopes. Therefore, postcolonialism keeps up with its challenging function of studying and defying any of the hegemonic phenomena whether it is related to a colony or an empire. Thus the concept of imperialism is pluralistic with regard to what it is originated from as well as its power and practices. Its association with postcolonialism reflects the bridge between the two phenomena as the critic M. R. A. Habib points out:

Since the complex phenomenon of “postcolonialism” is rooted in the history of imperialism, it is worth briefly looking at this history. The word imperialism derives from the Latin *imperium*, which has numerous meanings including *power, authority, command, dominion, realm, and empire*. Though imperialism is usually understood as a strategy whereby a state aims to extend its control forcibly beyond its own borders over other states and peoples, it should be remembered that such control is usually not just military but economic and cultural. A ruling state will often impose not only its own terms of trade, but also its own political ideals, its own cultural values, and often its own language, upon a subject state (737).

This comprehensive definition shows that imperialism has more than one facet; it is political, economic, cultural and even more specifically linguistic. Yet, as far as culture is concerned, the other aspects of imperialism seem spatially relative and limited unlike the cultural one which proves to be the dominant aspect for its limitlessness and integrating potentials.

Unlike political, military, and economic imperialism, which are based on physical and financial power, cultural imperialism is ideological and cross-spatial. Across history, the traditional imperial powers exercised mainly the different aspects of physical domination at the expense of the cultural one. However, after the end of Colonialism Age (1450 -1950), looking for more effective alternatives has become prerequisite. Soon after the end of the Second World War, culture emerged as a new vital factor that could replace old colonialism and maintain the same domination. The historian R. S. Sugirtharajah dates this evolution in its linear form:

The imperial tradition of the West may be approached in terms of three different phases and periods: (1) early imperialism, with reference to the initial, mercantile phase of European imperialism – from the fifteenth century through most of the nineteenth century, from the monarchical states of Portugal and Spain to the early modern states of England, France, and the Netherlands, among others; (2) high imperialism, involving monopoly capitalism with its integration of industrial and finance capital in the major capitalist nation-states – from the end of the nineteenth century through to the middle of the twentieth century, with England as prime example; and (3) late imperialism, with reference to both the end of formal colonialism and the continued impact and power of imperial culture in the world – from mid-century to the present, with the United States as its prime example (38-39).

Imperialism in its features and evolution seems very similar to travel writing. This latter rose almost during the same period when the travelers accompanied the explorers and conquerors in their first territorial conquests. For many educators, travel is another aspect of imperialism. Both are based on territorial exploration seeking expansion at various levels. While imperialism is interested in hegemony, domination, and more lands, travel shows interest in epistemological and cultural hegemony. Both seek authority over the other; imperialism by force and travel by its othering and prejudice.

Moreover, both seek to shape the other in their own way of depiction. The traveler's descriptions of the explored lands and cultures are subjective and deterministic to give the other the same image drawn beforehand in the traveler's mind as primitive, backward and far from the westerner's civilization. The imperialist also dominates

lands to impose his superiority and authority over its inhabitants who are no more than the stereotypes of the old colonised.

Both the imperialist and the traveler are likely to be affected by the same political, economic and cultural conditions which contribute to the formulation of their common ideological visions as well as hegemonic discourses towards the other as mentioned: “the movements of postcolonial travelers are overdetermined by a broad range of cultural, economic, and political conditions, conditions that can empower some while oppressing others” (401). This led many critics to consider travel writing imperial; Ashcroft states: “One of the most important vehicles of colonial representation has been the feverish travel and plethora of travel writing by colonial travellers. The phenomenon of global travel has been a feature of Imperial writing for several centuries”(207).

Interestingly, the end of colonialism coincided with the rise of tourism. Then culture boomed and became the prominent vehicle of hegemony and cultural imperialism. The Age of Tourism (1950) witnessed the spread of travel as a new agency. Meanwhile, the imperial powers started marketing the western culture especially the American one as the ideal norm of human culture. The traveling tourist carries with him this perception wherever he goes playing a very decisive role in intersecting the objectives of imperialism with the ones of travel. So travel has become a culture in itself, a hegemonic culture which seizes the interest of postcolonial theory. Ashcroft, Griffiths, and Tiffin also use the term postcolonial in a comprehensive sense, “to cover all the culture affected by the imperial process from the moment of colonization to the present day”(qtd. in Habib 739).

After the globalisation of culture, the imperial discourse permeated all the cultural realms and overwhelmed them. Thus a new cultural imperialism dominated the scene through picturing the same racist cultural binary in the masses' minds, the western European centre and the eastern exotic margin. M. H. Abrams defines this cultural imperialism as follows:

"cultural imperialism." This mode of imperialism imposed its power not by force, but by the effective means of disseminating in subjugated colonies a Eurocentric *discourse* that assumed the normality and preeminence of everything "occidental," correlatively with its representations of the "oriental" as an exotic and inferior other (306).

One of the most influential agencies that boosted the imperialist culture is Orientalism. The Orientalist proves to what extent the imperial cultural discourse can convince the other of his inferiority in front of the western culture of his master. Bertens contends:

Orientalism – this Western discourse about the Orient – has traditionally served *hegemonic* purposes. As we have seen, Antonio Gramsci thought of 'hegemony' as domination by consent – the way the ruling class succeeds in oppressing other classes with their apparent approval. In Gramsci's analysis it does so through culture: the ruling class makes its own values and interests central in what it presents as a common, neutral, culture. Accepting that 'common' culture, the other classes become complicit in their own oppression and the result is a kind of velvet domination (204).

He adds:

Orientalism, then, has traditionally served two purposes. It has legitimized Western expansionism and imperialism in the eyes of Western governments and their electorates and it has insidiously worked to convince the 'natives' that Western culture represented universal civilization (204).

One may wonder about any positive effects that may result from the interaction of the two cultures, the orientalist's and the other, the traveller's and the native's. Would it be a mere intersection or can it lead to the overlapping then fusion of the two cultures on equal footing ? In fact, what determines the final outcome of this cultural clash is the power relation when the more powerful culture overwhelms the weaker one.

So the imperialist's culture dominates and silences the discourse of the other culture. Hens Bertens refers to Bhabha's perception about the result of this cultural interaction: "Bhabha argues that the cultural interaction of colonizer and colonized leads to a fusion of cultural forms that from one perspective, because it signals its 'productivity', confirms the power of the colonial presence" (209). Sometimes the result is even worse; "the colonial other is not only subordinated and marginalized, but in effect deleted as a cultural agency—and its replacement by a counter-narrative in which the colonial cultures fight their way back into a world history written by Europeans" (Abrams 306).

Likewise, travel narratives are usually master narratives which deliver no story but a set of ideological dictations that present a split image combining two ideologically constructed worlds in the eyes of the traveler's perception. The common key factor that contributes to shaping this world with its binaries, besides to power, is language

discourse. Apparently, “The dialectic of self and Other, indigene and exile, language and place, slave and free, which is the matrix of post-colonial literatures, is also an expression of the way in which language and power operate in the world” (Ashcroft et al. 170-171).

The language produced during the colonial era has the same function of the imperial one. Such language interweaves a discourse of hegemony that determines different representations according to the colonizer’s/ imperialist’s judgments. Judgments that are never objective but subjective, racist and stereotyped. Even the landscape is immersed in this racist discriminatory judgment which is, in fact, a sort of hegemonic classification that favors the western centre to any other exotic periphery. Ashcroft highlights this sensitive function of the textual language to serve the empire’s ideology; she argues:

The first texts produced in the colonies in the new language are frequently produced by ‘representatives’ of the imperial power; for example, gentrified settlers (Wentworth’s ‘Australia’), travellers and sightseers (Froude’s *Oceana*, and his *The English in the West Indies*, or the travel diaries of Mary Kingsley), or the Anglo-Indian and West African administrators, soldiers, and ‘boxwallahs’, and, even more frequently, their memsahibs (volumes of memoirs). Such texts can never form the basis for an indigenous culture nor can they be integrated in any way with the culture which already exists in the countries invaded. Despite their detailed reportage of landscape, custom, and language, they inevitably privilege the centre, emphasizing the ‘home’ over the ‘native’, the ‘metropolitan’ over the ‘provincial’ or ‘colonial’, and so forth. At a

deeper level their claim to objectivity simply serves to hide the imperial discourse within which they are created (5).

So language is considered as a means of domination who owns it, owns power. It is used to subject the masses to their imperial master. Therefore, since the earliest time of colonialism until the modern era of imperialism a fierce struggle about how language should be used to fight colonization as well as imperialism has existed.

This debate is born out of the awareness that language determines the winner. The language plays the role of a yardstick to lift its owner's position above all his rivals. The imperialist takes advantage of this ideological tool by imposing it as the norm. The western European language has become another yardstick by which the imperialist marginalizes all the other languages and oppressed all the other voices. Ashcroft says: "One of the main features of imperial oppression is control over language. The imperial education system installs a 'standard' version of the metropolitan language as the norm, and marginalizes all 'variants' as impurities (7).

In fact, the critic Ismail S. Talib dates the interrelation between language and imperialism to this latter's beginning: "The close relationship between language and empire was recognized right from the start of Western expansion" (5). This proves to what extent language is an essential component of the hegemonic imperial discourse. It is considered an ideological power in itself especially when functioning within a subjective dogma. For instance, most western travelers recorded their journeys in their European languages as they are highly valued and credible to convey the truth which, for them, does not amount to be delivered by the other's inferior language. Talib maintains:

Feelings of the inferiority of a literature may be justified if they are wholly based on the intrinsically negative value of the language and literature, which is always difficult to prove with any degree of objectivity. However, the belief in the inferior position of a language and its literature is often determined by extrinsic factors. Specifically, the rise of the use of English and its literature has to do largely with factors external to both the language and its literature (4).

However, objectively speaking, the truth is never denounced through a subjective linguistic attitude but through what that language is supposed to convey in reality; “language exists, therefore, neither before the fact nor after the fact but in the fact. Language constitutes world” (Ashcroft 43). So the objective language is constructed far from the intervention of any hegemonic power that may distort the discourse of truth to be one of its products.

Every constructed reality by language is a world per se, and every world is constructed and distinguished by a language that gives it its unique shape and features; Ashcroft confirms this equation:

Worlds exist by means of languages, their horizons extending as far as the processes of neologism, innovation, tropes, and imaginative usage generally will allow the horizons of the language itself to be extended. Therefore the English language becomes a tool with which a ‘world’ can be textually constructed. The most interesting feature of its use in post-colonial literature may be the way in which it also constructs difference, separation, and absence from the metropolitan norm (43).

The major goal from this linguistic ideology is to create from the other a subordinate subject who cannot surpass the inferiority that the western language determines to him. It also aims at deepening his otherness and alienation as Keith Green and Jill Le Bihan maintain: “Language is used as a means of sustaining imperial domination, and literature is obviously implicated in the process of ensuring that ideological structures are communicated alongside linguistic ones” (281). This reflects the interrelatedness that binds travel literature with one of its crucial functions in which the other’s culture is alienated to the margin to claim the traveler’s centre’s superiority that is stemmed mainly from that comparative process. Aedín Ní Loingsigh explains this fact: “Indeed, it is arguable that a fuller picture of travel, exploration and the strategies employed to represent otherness is gained only when such texts are read against and alongside Western narratives of travel“(129).

To combat all these linguistic discourses of hegemony and authoritative imperialism, one should be aware that these discourses do not work on a monolithic level. Imperialism employs a multiplicity of strategies and discourses as Ania Loomba says: “This fact alone reminds us that it is impossible for European colonialism to have been a monolithic operation. Right from its earliest years it deployed diverse strategies and methods of control and of representation. European discourses about 'the other' are accordingly variable” (1108). Loomba considers that “colonialism and imperialism are often used interchangeably” (1100).

In this respect, combating imperialism requires also variable resistant theories, strategies and methods which can keep up and confront the imperialistic discourses effectively. One of the prominent anti-imperialist theories is postcolonialism. It is more than what the term literally indicates. Loomba clarifies:

It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as 'postcolonial subjects' although they live within metropolitan cultures. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture (1106).

So postcolonialism and anti-imperialism can be used synonymously as they connote the same concept of resistance. Culture, on the other hand, is a double edged sword. It has always been modeled by imperial powers that imposed their own western culture as the civilized one. They dictate its model that should be spread and imposed upon the non-western primitives. Yet, after the emergence of anti-colonial powers in the nineteenth century represented in the revolutionary movements, culture acquired a new depth which is the opposite of its traditional concept as July Rivkins and Michael Ryan contend:

Since the advent of Marxism in the nineteenth century, people have come to think of culture as being political. Culture is both a means of domination, of assuring the rule of one class or group over another, and a means of resistance to such domination, a way of articulating oppositional points of view to those in dominance (1233).

After the Second World War, the concept of culture became richer. It is no longer that monotonous passive set of beliefs, arts and traditions but an active body of defiance,

resistance and revolution. The birth of the counterculture concept during the 1950s by the Beat Generation inspired all the liberal movements such as feminists, gays... to devise new concepts of culture and immerse its modes in their struggle for liberation.

After this shift of culture from an imperial aspect of hegemony to a revolutionary apparatus of resistance against imperial ideology, many new cultural strategies and concepts appeared to keep up with the new cultural spirit of liberation. Hybridity, appropriation and abrogation are amongst the most vital new cultural concepts and strategies which challenged the imperial culture with its hegemonic binaries and Eurocentrism. Hybridity refers to that ambivalent space when two cultures interact and blend to form a new cultural entity. It refutes the opposition of colonizer and colonized on the basis of a possible coexistence of two or more cultures in a third space that knows no racial divisions and classifications. Instead, it indicates its resistant stance through combining multiple cultural extremes in one mould.

Cultural resistance also develops appropriation and abrogation strategies to repulse the imperialist discourse and turn it over. That is, the same hegemonic discourse of imperialism and its language can be appropriated, modeled, tamed and transposed to be a front of resistance and militancy against the power which denounces it. The process of appropriation is defined as follows: "The appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege (Ashcroft et al. 37-38). Consequently, the imperial discourse is reversed in favor of the targeted side which reconstructs its ideological load.

On the other hand, abrogation is associated with refusing that imperial language and declining any assumption of truth monopoly as Ashcroft mentions:

Abrogation is a refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or 'correct' usage, and its assumption of a traditional and fixed meaning 'inscribed' in the words. It is a vital moment in the de-colonizing of the language and the writing of 'english [*sic*] (37-38).

Both appropriation and abrogation are complementary to subvert the imperial assumption of delivering truth in its language discourse. The concept of truth is no longer absolute or a matter of consensus but a relative product since "truth is what counts as true within the system of rules for a particular discourse; power is that which annexes, determines, and verifies truth. Truth is never outside power, or deprived of power, the production of truth is a function of power" (165).

All these discourses, powers, oppositions, ideologies and decentering processes require deconstructing that imperial language to decipher the different implicit codes and hints within that discourse and who stands behind them. Therefore, deconstruction theories are of much help to carry on a thorough study of the travel discourse following the model of many postcolonial theorists such as Spivak;

Spivak combines a Marxist perspective – the emphasis on class as a differentiating factor – with a deconstructionist approach to texts and to identity. In dealing with colonialist texts she tries to demonstrate how they attain their coherence by setting up false oppositions between a supposed centre and an equally fictive margin and how their language invariably deconstructs the coherence they try to establish (Bertens 213).

2.3. Deconstruction and Discourse

The travel text includes a tapestry of representations which are encoded implicitly within its folds. These interrelated codes are subtly instilled to shape and formulate the subjectivities described according to the traveler's perception. Therefore, reading any travel narrative requires being aware of two essential things. First, the codes that bear the meanings of that text within its structures. Besides the writer's ideology towards the portrayal of his subject matter.

As mentioned before, the imperialist ideology dominates most of the travel narratives. One is truly mistaken if he reckons that such texts are naïve and ideology-free. Regarding the contrasting symbols, signs and enigmatic codes that hint at the imperial presence in such type of texts, it is very appropriate to adopt the deconstructionist theory. This theory is very appropriate for approaching such type of texts properly especially when we know that for deconstruction the textual structure has nothing to do with its meaning and underlying message.

Deconstruction theory originated during the late 1960s thanks to the French intellect Jacques Derrida who wrote many invaluable works in literary theory. Among his prominent works *Of Grammatology* (1967), *Writing and Différance* (1967), and *Speech and Phenomena* (1967). Derrida's major contribution to the field lies in his theory of *différance* when he opposed the former structuralist view about text and meaning. He repudiated the idea that the meaning in any text is generated from language signs which are represented only through the dichotomy of signifier and signified. Instead, he sees a sign's meaning is born out only when contrasted to another sign to acquire its meaning.

So the notion of *différance* represents the core of deconstruction. The concept took a long journey before it matures in its current state as Julie Rivkin and Michael Ryan note: "He began with the concept of difference that he found in the work

of Friedrich Nietzsche, Martin Heidegger, and Ferdinand de Saussure. It recalled for him the work of Greek philosophers who stood outside the dominant Greek tradition of Aristotle and Plato.”(257). But it was Saussure’s theories about language which contributed much to Derrida’s theories of deconstruction and difference,

He began by focusing on Saussure's concept of the diacritical nature of the linguistic sign, according to which the identity of a sign is constituted by its differences from other signs. For this to be the case, according to Derrida, there had to be a more primordial process of differentiation at work that affected everything having to do with language, thought, and reality. His name for this more primordial process was "*differance*" by which he meant a simultaneous process of deferment in time and difference in space. One present moment assumes past present moments as well as future present moments; to be "present," a present moment presupposes its difference from other presents. Similarly, the presence of an object of conscious perception or of a thought in the mind is shaped by its difference from other objects or thoughts. This simultaneous movement of temporal deferment and spatial difference, both ongoing processes that constitute being, are what Derrida means by "*differance*". Ideas and things are like signs in language; there are no identities, only differences (258).

According to the theory of deconstruction, the significance of any structure does not depend on the relationship between its elements but on the difference between these elements in the form of binary oppositions. Interestingly, this reminds us of the binary oppositions that imperialism creates to give itself presence, voice and power. Among

these binarisms, coloniser and colonised, west and east, white and black...; consequently, every element stems its meaning and presence not by itself but with regard to its difference from its counterpart. The critic Hens Bertens exemplifies how these oppositions' differences work to generate meaning:

The two terms in any oppositional set are defined by each other: light by darkness, truth by falsehood, purity by contamination, the rational by the irrational, the same by the other, nature by culture. Here, too, meaning arises out of difference. If there were no falsehood, we would have no concept of truth; if there were no purity, we would have no concept of contamination. Once difference has given rise to meaning, we privilege certain meanings and condemn others. Some privilegings will strike most of us as wholly reasonable – good vs. evil, or truth vs. falsehood – others have done incalculable damage – white vs. black, the masculine vs. the feminine. But whatever the effect of binary oppositions they always have their origin in difference. To analyse and dismantle them, as I have just done, means to 'decentre' the privileged term, to show that both terms only exist because of difference (130).

The process of deconstruction can be considered as another type of close reading which comes in reaction to the ideological imperial writing. This latter strives to dictate its body of writing injected with a hegemonic cultural discourse that meant to deceive its readers. The binaries that this imperial discourse conveys are claimed to be presented on equal footing, immersed in a process of fair dialogism between the elements of its binaries. However, if we trace the body of its literature, we realize that this is not the truth. The

division of colonised and coloniser or traveler and other are not targeted to achieve an objective comparison or to open any scope of dialogue between them. The empire writes to keep its status elevated and superior to that colonized/other through its process of othering.

Yet, this othering process does not seek to give meaning or naïve presence to its binary elements like Différance. It aims at deconstructing the old concepts of these elements and replacing them with new ones in its favor. The colonizer is not only the one who conquers the colonized but he bears certain degree of superiority over the colonized. In such process of ideological othering, we should recognise only the vertical opposition in function, which makes the real difference, and not the horizontal one. Both the colonizer and the traveler set their positions similarly when they distinguish not compare their ideological superior functions to the other's/colonised's positions they themselves determine as other, different then inferior. The following figure represents the vertical function of binarism: Coloniser/Traveller and not Coloniser - Colonised or Traveller - Other, Colonised Other.

So all these binarisms are ideological and deliberately implemented as Terry Eagleton maintains: "Ideologies like to draw rigid boundaries between what is acceptable and what is not, between self and non-self, truth and falsity, sense and nonsense, reason and madness, central and marginal, surface and depth" (115). Even the theoretical notion of decentring seems similar to deconstruction in many ways. Both seek the break up of opposite structures from which they stem their being. They tend to generate significance through evoking those contradictory forces within a text. Eurocentrism is dismantled through deconstructing the dominant centre giving birth to decentrism. Deconstruction

works with the same mechanism with any textual material or ideological phenomenon that consists of contradictory constituent elements.

Besides signs and oppositions, Derrida speaks also about another important constituent of his deconstruction theory; he writes: "Another term for this operation of difference that shadows presence is "trace." All ideas and all objects of thought and perception bear the trace of other things, other moments, other "presences." To bear the trace of other things is to be shadowed by "alterity," which literally means "otherness" (278). These traces prove to what extent the process of othering and Deconstruction are interrelated.

When a text or phenomenon bears the trace of another object, this testifies to that both texts and phenomena are not the same, different and 'othered'. This time the source of the trace is external and the processes of othering and difference do not belong to one structured unit but more. In fact, "Derrida noted that the structure of signification is a structure of difference. Signs refer to something else - an idea or an object - from which they differ. Either they represent an idea which they signify in order to mean something, or, they must substitute for the presence of an object in the world that they designate" (Rivkin and Ryan 258).

Another decisive feature of deconstruction is its ability to figure out the trace of any ideological discourse whether old or new; "Deconstruction has given us 'discourse' and 'discipline' as historically specific, essentially modern, categories," Nick Hostettler states (181) . The imperialist disguises a hegemonic ideology within the folds of his verbal or textual discourses, like travel texts. This discourse maps its way to pass its power and authority through those social relations that embrace it; therefore, it is controlled and modeled according to the ideology of the same social relations.

Many theorists associate discourse with a network of social relations. For instance, the critics Jonathan Joseph and John Michael Roberts define discourse as:

Discourse–discipline dialectics refers to the way social practices and relations are rendered intelligible through scientific discourse. These discourses establish irrealist modes of identification of social life and fix the relations between language, concept and reality and between discursive elaboration and disciplinary practice (12).

The French philosopher, Michel Foucault, also refers to the same association in his discussion of discourse essence; he writes: “In every society the production of discourse is at once controlled, selected, organised and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality” (qtd. in Laing 6).

The secret behind this association between discourse and society is interestingly relevant to the function of discourse in itself. The social context is the ideal milieu for subject construction. Subjectivities are constructed within their social environment which is, in turn, affected by the discourse of those social powers that determine their ideology and mindset. Therefore, discourse analysis seems one of the best helpful arenas of knowledge that helps illuminate the role these social powers play, together with their discourses, to shape subjectivities compatible with these powers’ ideology. Jonathan Joseph and John Michael Roberts and Joseph Jonathan clarify more this functional association:

a study of discourse adds an important dimension to social analysis by drawing our attention to those mechanisms at work in constructing and maintaining subjectivities within particular social contexts. Occasionally

these constructed subjectivities entail an epistemological distortion about the intransitive ordering of society which works in the interests of a specific social group (4).

Discourses are also related to language as both of them practise the same hegemonic roles to shape identities. Both of them are means of representation and tools of imperial domination that may lead even to territorial hegemony. Martin Jones argues: “language and discourse are connected to the reproduction of institutional and territorial hegemony, a mode of representation within local structural change, and the form this takes relates to the dialectical interactions between discursive practice and territory” (62).

Language practises its hegemony over subjectivities through pretending knowledge. Subjects are shaped by the knowledge that language conveys. Language is imperial when it hypnotizes its recipient (reader / listener) with that ideological knowledge that meant to construct his subjectivity rendering it conformist rather than resistant to its hegemonic power. The major factor that leads to the falsification of truth and linguistic domination is not by telling lies but by making these subjects believe and believe in language that seizes them under its imperial power. Hans Bertens notes that “Foucault’s power, just like ‘ideology’ or ‘hegemony’, derives its strength from the fact that we deeply believe what it tells us” (153).

In this regard, the credibility of many travel narratives are questioned whether they are facts or a kind of fantasy that the traveler weaves to impose his truth for an ideal world that does not contradict with the motives of his travel, supremacy. Hence the traveler’s language as well as discourse remains always suspicious among many critics who are too vigilant and aware to fall in the trap of believing these travel accounts

which are supposed to be factual truth and nothing else. Yet, the immersion of the traveler's hegemonic ideology in his language and through his discourse hinders that aim.

The epistemological pretensions of knowledge are implemented through that kind of hegemonic discourse that Bertens uncovers when he says:

Such a discourse, then, produces claims to knowledge and it is these claims – which we accept – that give it its power. There is then an intimate relationship between knowledge and power. Knowledge is a way to define and categorize others. Instead of emancipating us from ignorance, it leads to surveillance and discipline (154).

That is why discourse study is very important to discover the ideological constituents of it and then the constituents of the subjectivities it contributes to construct. It is important to deconstruct those codes and contradictory signs in it together with their mechanisms to decipher the ideological objective behind their construction. Therefore, deconstruction seems to be the most qualified theory to undertake this mission as Terry Eagleton testifies:

Deconstruction, that is to say, has grasped the point that the binary oppositions with which classical structuralism tends to work represent a way of seeing typical of ideologies. Ideologies like to draw rigid boundaries between what is acceptable and what is not, between self and non-self, truth and falsity, sense and nonsense, reason and madness, central and marginal, surface and depth (115).

As far as discourse is concerned, ideology is always lurking behind. It is very important to distinguish one from the other if we mean to be conscious enough about

the processes of subject construction and deconstruction. The critics Jonathan Joseph and John Michael Roberts highlight why such distinction matters:

The distinction between ideology and discourse is, therefore, important for at least three reasons. First, it suggests that discourse involves a struggle over how particular signs are combined to make sense about *reality* so as to produce specific ideological meanings and themes. Thus, while it is true to say that signs have relatively stable meanings and themes attached to them, it is equally true to say that signs are frequently the outcome of struggles about how the world is structured. Each sign, therefore, is more often than not mediated through different ‘accents’ in both time and space. Each sign, therefore, also has traces about how the world is structured and thereby presents individuals with resources for future struggles. Second, the distinction provides a qualitative marker with which to discriminate between the effects of different discourses. On this understanding, some discourses are more insidious because they help to reproduce, maintain and perpetuate those ideological forms at particular historical junctures which mystify *real* contradictions and power relations. Finally, the distinction is useful because it demonstrates that while discourse theory highlights effectively how subjectivities are produced through discursive representations, it is less clear about how these representations help to reproduce underlying generative mechanisms, structures and contradictions on a daily basis (5).

The ideology has its own tools to permeate through a discourse. It is a dynamic process that takes part in the struggle of power relations. Ideology “is not a

static set of ideas imposed upon the subordinate by the dominant classes but rather a dynamic process constantly reproduced and reconstituted in practice - that is, in the ways that people think, act, and understand themselves and their relationship to society” (Fiske 1270).

Among the main arenas where ideology practices its power is culture and society. These latter are the basic ingredients for subject construction. Subject construction is a process of transforming an individual into a subject of ideology since any individual is the output of a culture and society whether his local one or an imported ideological one. John Fiske confirms this fact saying: “It must be understood as the work of an ideology inscribed in the cultural and social practices of a class and therefore of the members of that class. And this brings us to another basic assumption: culture is ideological” (1269). He adds:

Ideology is not, then, a static set of ideas through which we view the world but a dynamic social practice, constantly in process, constantly reproducing itself in the ordinary workings of these apparatuses. It also works at the micro-level of the individual. To understand this we need to replace the idea of the individual with that of the subject. The individual is produced by nature, the subject by culture. Theories of the individual concentrate on differences between people and explain these differences as natural. Theories of the subject, on the other hand, concentrate on people's common experiences in a society as being the most productive way of explaining who (we think) we are (1270).

The social apparatus is intimately related to the cultural one. Its dynamism represents the catalyst power that fuels that interaction between the different struggling powers. It is neither a class nor a gender struggle but a conflict of ideologies to guarantee the allegiance of the newly constructed subjectivities and to maintain the imperial cycle of domination and subordination. Deciphering the parameters of this cycle requires a new understanding and new reading of the social relations that John Fiske refers to when he states: "Social relations are understood in terms of social power, in terms of a structure of domination and subordination that is never static but is always the site of contestation and struggle" (1269).

Moreover, this catalyst dynamism is a common feature of hegemony which is considered an inherent objective of ideology. Together with social and cultural powers, they seek to narrow down the scope of resistance to contextualise the individual within a whirlpool of struggling powers and shape him accordingly. Therefore, it always shuns to be a static power as Fiske puts it clearly here:

hegemony does not denote a static power relationship but a constant process of struggle in which the big guns belong to the side of those with social power, but in which victory does not necessarily go to the big guns - or, at least, in which that victory is not necessarily total. Indeed, the theory of hegemony foregrounds the notion of ideological struggle much more than does Althusser's ideological theory, which at times tends to imply that the power of ideology and the ISAs to form the subject in ways that suit the interests of the dominant class is almost irresistible. Hegemony, on the other hand, posits a constant contradiction between ideology and the social experience of the subordinate that makes this

interface into an inevitable site of ideological struggle. In hegemonic theory, ideology is constantly up against forces of resistance. Consequently it is engaged in a constant struggle not just to extend its power but to hold on to the territory it has already colonized (1273).

In fact, one can infer from all this evidence that we are no more than outputs of hegemonic ideology and its social and cultural supporting powers and not something else. That is to say:

We are each of us constituted as a subject in, and subject to, ideology. The subject, therefore, is a social construction, not a natural one. A biological female. Can have a masculine subjectivity (that is, she can make sense of the world and of herself and her place in that world through patriarchal ideology). Similarly, a black person can have a white subjectivity and a member of the working classes a middle-class one (1270-1271).

Conclusion

For the sake of offering a methodical and critical analysis of the selected travel narratives, we have devoted this initial chapter which represents an introduction to the different theoretical approaches to be applied in this research. These act as the analytical apparatus to be utilised to deconstruct the travel discourse and reveal how the imperial ideology is embedded within its structural as well as thematic layers. The process of selection has taken into consideration the integral harmony between these approaches as one covers the thematic aspects and the other the structural one.

Accordingly, we have opted for the postcolonial approach with its miscellaneous array of intellectual tenets that combine history, culture, politics, ideology, ethnography and so on. This canon would be of much help in bridging the gap between the historical dimension of the travel discourse and the modern imperial ideology; that is to say, approximating the past with the present. Thus we have presented a detailed account of these tenets that would be invested in our coming chapters.

As the thematically-based approaches are not enough in any credible study, we have adopted the deconstruction approach which is meant to decode the travel discourse for uprooting its laden imperial ideology. Hence Jacques Derrida's *Différance* is at the core of this study to denounce the duality in representation as well as the ideological clues planted here and there, including the multiple racist binaries. The selected approaches will be implemented to cover both the thematic and structural facets of the travel texts and to localise them in their due subjective and objective arenas of representation.

Chapter Three:
The Fallacy of Representation
in Travel Writing

Introduction

Within the scope of this chapter, which marks the beginning of the practical phase, we attempt to explore the depth of the travel trope in the three selected works. By revealing the dynamic side of these writers as travellers, we intend to juxtapose their creative faculty with their sense of experimentation and how these two sides contribute to the elaboration of these masterpieces. We will present their biographical backgrounds within an inspiring travel context to point out to the effect of mobility on sharpening the narrative sense.

On the other hand, the three travel books are to be approached from their writers' overt perspectives. For *Journey Without Maps*, we will shake the political and spiritual assertions in order to verify their credibility with regard to its discourse. In *Naked Lunch*, the fragmented structure will be dissected to figure out how it serves the writer's discourse. Its obscene language, imaginative setting and beatific ideology will all be investigated to figure out their ideological resonance. Also, we will explore the existential and spiritual dimensions in *Blue Highways* where we trace the symbolic radiation of the colourful discourse and its specificities.

In fact, this chapter will embark on approximating the three writers' standpoints and to what extent travel haunts their creative tenets to adopt it as a key motif in these masterpieces. Yet, simultaneously, we tend to delve into the ideological precursors which appeal to the imperial presence within their discourses under many guises. Therefore, it can be seen as a transitional stage to pave the way for deeper analysis and critique that is planned to take place at the level of the final chapter.

3.1. Graham Greene the Explorer

Haunted with an exploratory spirit, Graham Green was born on October 2, 1904 in Berkhamsted, Hertfordshire, in England. He had five siblings, all born to Henry Green,

a school headmaster. Interestingly, Graham experienced a shaky childhood which made him skip his classes frequently; the main reason was his friends' ill-treatment at school. This affected him badly resulting in a mental breakdown. Thus he undertook his first travel at an early age when he was sent by his parents to London for psychotherapy. There he developed a habit of intensive reading and started writing poetry for the first time.

After his return to high school and graduation in 1922, he enrolled in Oxford University Balliol's College. Later, he had his second opportunity of travel when he contacted the German embassy and offered to write some articles in favor of Germany for an Oxford paper. After accepting his offer, Graham was sent on a full-sponsored trip to the Rhineland, where Germany was competing with France for the creation of a separatist republic. When he returned, he wrote an article which favoured Germany over France in the *Oxford Chronicle* of May 9, 1924. It was considered to be his first travel account. His stay in Oxford for study did not prevent him from boosting an exciting exploratory spirit as he spent all his holidays roaming the English countryside. His graduation came in 1925 with a modest volume of poetry entitled *Babbling April*.

On the other hand, Greene lived a fluctuating spiritual life hopping from one religious decree to another. Finally, he converted from Anglicanism to Roman Catholicism. This shift widened his perspective and fuelled his deep interest and search for moral and existential issues. Throughout his life, he was fond of travelling and discovering far lands. He began his practical career as an apprentice for the *Nottingham Journal* to be promoted later as a subeditor for the *London Times*. It was a very useful position that impacted his professional life positively; he held it until the publication of his first novel, *The Man Within* (1929). It was his initial step towards a

rich amount of creative production that surrounded a multitude of themes; mainly, betrayal, pursuit and the yearning for death.

He continued producing other works like *Name of Action* (1931) and *Rumour at Nightfall* (1931). However, these could not receive the critic's admiration like his famous novel *Stamboul Train* (1931) which was published in the United States as *Orient Express*. This latter tackled the theme of travel in a mysterious setting to be his first work that marked his turning point and interest in such themes. In 1936, *Journey without Maps*, his travelogue and masterpiece, records one of his inspiring travels to Africa where he marked his impressions about the Western Colonization impact and its aftermath on the continent in general and on Sierra Leon in particular. In addition to the publication of *Brighton Rock* (1938) and *The Confidential Agent* (1939), Greene issued *The Lawless Roads* (1938), a journal of his travels in Mexico. There he witnessed different inhumane aspects of persecution and tyranny against Catholic Priests. The journal documented all these practices and described them in details together with their reflections on Greene's personality leading to a transposition of roles between the hero and victim in his best novel, *The Power and the Glory*.

Another experience of travel occurred when he went to West Africa disguised to do some intelligence work for the British government. This resulted in another interesting work, *The Heart of the Matter*, which emerged in 1948. Over time, he produced a great amount of works which made him one of the most active proliferate writers in the century. These works were credited and appreciated by many critics who nominated him to win the Nobel Prize, but it did not happen. Nonetheless, he received many other prizes from the British Queen like the Companion of Honor, and the Order of Merit in 1986. Green's health kept deteriorating; he underwent a successful surgery for intestinal

cancer in 1979. Yet, after being stricken by a blood disease, he decided to move to Switzerland next to his daughter. His death took place on April 3, 1991.

As a prolific writer and traveller, Greene's journeys immersed him in countless exotic locations such as Cuba, Indo-China, Haiti, Argentina, the Congo, Mexico, Liberia, Sierra Leone and many others. These locations haunted his restless psyche and became the settings of many of his novels like *The Power and the Glory* (1940), *The Heart of the Matter* (1948), *The Quiet American* (1955), *A Burnt Out Case* (1961) and our targeted travelogue, *Journey without Maps* (1939). Travel for him is more than an act of physical mobility; it is a spiritual ritual that meant to reconstruct his fragmented self. Every exotic environment has something to add to his self completeness as well as his political mapping.

In fact, his heterogeneous character combines more than what is political and psychical; it places itself within extra dimensions of moral and religious quest that parallel his spatial exploration. The aim is to construct an ideal discourse taking into account all the forces which participate in shaping his narrative consciousness. Maria Couto contends: "Graham Greene's novels illuminate the moral sense by structuring the narrative within a framework of political consciousness and the religious sense. They illustrate that religion and politics, traditionally seen as antagonistic forces, Church and State, sacred and secular, God and Caesar, are elements of the same reality" (2).

The historical and cultural contexts also played a vital role in shaping his character. Maria Couto points out to the effect of those historical and cultural conditions to frame a political persona within him; she explains:

The early stages of Greene's literary career coincided with a time of radical movements in the world order that began to be felt after the First World War and had more powerful reverberations after the Second World War. The need to reconstruct and recover in the Western world

sprang into being simultaneously with the birth of new nation states that transmitted vibrant expressions of humanity, and life. These cultures, hitherto concealed under the weight of colonial assumptions, were spaces once peripheral and 'silent'. Greene's exploration of these frontiers reveals a world of divergences, heterogeneity, multiple voices. Since those years in the 1930s he has consistently displayed a capacity to listen and to comprehend the experience of a shared humanity which is also the global reality of geopolitical power (3).

Greene's writing career went through three main phases; each one has its own features and effects on him. The first phase reflects his religious and spiritual interest. It is characterised by his treatment of "Catholic themes of fallen humanity and the mysterious working of God's grace, and—especially in the pre-World War II novels—a scope sufficiently narrow that its "personal obsessiveness" defined Greenland" (Hoskins xi). The protagonists of this phase are youthful, but at the same time self-divided. This afflicts them and influences their being in response to their suffering in childhood. His first novels paved the way for a considerable distance between his role as an author and the characterisation of his protagonists. This phase helped Greene render a world of solid existence outside his own mind (Hoskins 189).

On the other hand, the second phase is characterised by maintaining a modest distance between an author and his protagonist. Robert Hoskins clarifies:

The second-phase novels from *The Confidential Agent* to *A Burnt-Out Case* had in varying degrees blurred the distinctions between the writer and his protagonist, and the four novels discussed here as "portraits of the artist" had treated thematically the problematic relationship of the

writer to subjects and audiences, the moral costs of artistic objectivity or detachment, and the lingering, persistent evidence of misgivings about the ability to give truthful expression (189).

Greene achieved more maturity and experience in this second phase. Although it looks back to the first phase with an autobiographical nature, it intermingles a tone of love with a political intrigue within a global setting. Many of his novels in this period substitute the first phase's young protagonist, who reminiscences his childhood's unhappy trauma, for an older adult who loves and cares about a child lost. Those works also tend to merge the author and his protagonist; one of the main novels which represent such merging feature is *The End of the Affair* through its main character Maurice Bendrix.

In his later works, he continues to portray those divided selves who are inclined to their past more than their future. They are placed in a chronological spectrum that combines past and present selves giving more emphasis to this time division rather than the psychological division of inner/outer selves. In addition, in the late novels, "all 'faith,' whether religious or Political, is measured in some way by love" (258). Thus Green is considered to be one of the pioneering English writers who could espouse his spatial exploration with a multitude of existential, spiritual, religious, cultural and political themes that contribute to sketching his ideological agenda especially through his masterpiece *Journey Without Maps*.

3.2. *Journey Without Maps* as an Ideological Travelogue

A four-week long journey in the interior of Liberia in 1935 marked Graham Greene's first expedition outside the borders of Europe. The journey covered 350 miles with the company of his cousin Barbara Greene who is rarely mentioned in the book. After arriving in Freetown and digging the road towards the interior, the trip headed to Sierra Leone. On foot, they walked with a group of porters to cross that long distance to reach their destination.

There are many motives which let Greene opt for this far away land. First and foremost, Liberia had never been colonised before, unlike most of the other African countries that were under the imperial domination of different western powers, Liberia was created to embrace the free black slaves coming home from America. So it is an exception with an exciting juxtaposition between two existential concepts, freedom and colonisation, that mirrored the exploratory multi-dimensional conflict within Greene's selfhood through his journey. In his book, *British Writers of the Thirties*, Valentine Cunningham refers to this fact:

The experience of any actual journey could be made, and was made, to provide lively emblems of the mental and spiritual, political and psychological positions that authors and their characters had reached or were traversing. Nowhere are the inner and outer bolted more firmly and extendedly together than in Graham Greene's *Journey Without Maps* (1936) (406).

Another influential factor for the choice of Liberia is the author's extreme fascination with the African continent since his childhood especially after reading H. Rider Haggard's *King Solomon's Mines* (1886). Therefore, *Journey Without Maps* can be considered as an autobiographical reflection of Greene's persona, like any other travel book. Barbara Korte maintains: 'The narrator of the account and the travelling persona

in the plot are fused in the union of first-person narration; the autobiographical nature of the text arises from the further extension of this union to the author him or herself' (12). Furthermore, Greene's admiration of Joseph Conrad and his masterpiece *Heart of Darkness* (1899) triggered his interest in contrasting his civilised world to the unknown dark continent following the steps of Marlow's journey as his map.

All these factors cast their shadows on the thematic as well as ideological load of the travelogue rendering it a multi-dimensional artifact. These multiple dimensions are not always homogeneous; they are sometimes heterogeneous and paradoxical.

By tackling themes of home, self, identity, religion, ethnography, politics and culture, *Journey Without Maps* amounts to an encoded map where one needs to decipher its laden discourse (s) one by one to approach the inter-disciplinary ideological equation sealed within it.

In this respect, the context of *Journey Without Maps* also dramatises the notion of home through posing an exotic alternative one, Afria. As Kjartan Dannatt explains: "In the context of *Journey Without Maps* and *The Lawless Roads* the notion of home may be said to be the starting-point for the journeys. This is closely tied up with Greene's experience of the home as a site of restlessness, alienation and displacement, due to an expressed lack of belonging and a non-presence of a fixed sense of identity"(5).

By juxtaposing the known with the unknown, the near with the far, travel acts as a diagnostic practice to explore the mystic source of the self's restlessness and unease. Although the sense of self has always been defined by its spatial belonging to determine its identity, Greene defamiliarises this concept by experimenting with mobility towards a different space which is farther, unfamiliar and unmapped to figure out the true

constituents of his identity and explore its pure origin. It is as Kjartan Dannatt describes:

The presence of the unknown on the other side of the border causes a notion of insecurity that provokes a mental drift towards the home. The home is a site of discontent as well as a fixed point of order for the self to return to. In addition, the experience of the familiar in the (desired) unfamiliar initiates a mental movement towards the home (7).

Liberia, the ideal new home, which offers itself as an alternative exotic home tends to uproot the traditional qualities that Greene experienced in his unconvincing English home. While England represents stasis and fixation, Liberia connotes mobility, dynamism and fluidity in space. The tinsel of journey is born thanks to attraction of the new exotic home rather than the traditional one. The English home as an empire emblem befalls him with a sense of spiritual stagnation as his routine role is already determined as a master. By contrast, the Liberian home evokes within him a new role, the explorer whose new identity is supposed to rid him of his first home role as a colonizer and replaces it with a new ideologically neutral role. This latter enables full integration of his new identity in the exploration process in order to provide him with credible knowledge free from the empire's prejudice. Moreover, it breaks up that spiritual stagnation when alienating himself far away from its spatial clutches.

The interest in portraying the author's fluctuant and fluctuating self is reflected through the unstable narrative structure. Based on the spirit of spontaneity, the account traces the simultaneous processes of self-exploration and its evolution while on the move as Meyers states:

journey Without Maps is a quest for primeval roots and self-understanding, *The Lawless Roads* a vision of a world without God. In both books the agonies and terrors of travel become a metaphor for the evil in the universe." Like Conrad's *Heart of Darkness*, Greene's travel books are both an exorcism and a journey into self (2).

Thus the journey triggers memories which are an essential component of selfhood. They represent a key bond between the past and the present. Therefore, Greene realises this fact and responds by undertaking his trip, a physical movement that parallels the mental images of memories to create that bridge between his past and a new promising present based on moving ahead towards an exciting mysterious future in Liberia, the land of the free. It is an allegory to free his self from its imperial consumed past by tainting it with an exotic flavour of an elsewhere.

This elsewhere can be regarded as a healing context against the sense of loss one may feel in his homeland. An exile from a repressive home to a new hopeful home to experiment with the new rituals of self-discovery and find his pure identity. Andrew Gurr contends:

Exile as the essential characteristic of the modern writer anticipates the loss by the community as a whole of identity, a sense of history, a sense of home ... The basic response to such conditions is a search for identity, the quest for home, through self-discovery or self-realisation ... a search for a past, a cultural heritage, explicitly in James, Eliot and Auden ... Overriding all other elements in the exile's mind of course is his self-consciousness: both cause and effect of the flight into exile (14-15).

Exile is a kind of spatial alienation that can never be fulfilled without temporal distancing. The former ventures to create a break in time between the past and the present by mobilizing the traveller's historical selfhood to a new identifiable arena of time where history is supposed to stay behind. Gurr confirms that "distance in space reinforces the effect of distance in time. Physical departure from the scene of one's personal history provides a break in time and separates the present from the past" (10-11).

The dividing line between this past and present is the new destination's borders. They act as a purgatory gate that blocks the cycle of history outside to pave the way for a new temporal dimension, the present that foreshadows the future. It is where the traveller is expected to purify his self from the historical diachronic identity of the old home to let it flow towards markers of a new identity in a spontaneous process of exploration. It is a process of identification with what is beyond this unknown home after those borders. There, the traveller is to be an alien and neutral explorer whose main mission is to collect, through experimentation with the journey and the new exotic home, a new set of markers to construct a new synchronic identity with a new sense of selfhood.

At the level of spirituality, religion is present strongly in all Greene's novels, and *Journey Without Maps* is no exception. The focal point that overwhelms his imagination is how to place the human self in a world governed by the conflicting powers of good and evil. It is exactly how Bernard Bergonzi puts it: "The opposition between Good and Evil, on the one hand, and Right and Wrong on the other, has become a crux in discussions of the novel. Its Catholic admirers regard the former as pointing to authentic spiritual

values and the latter as reflecting a godless humanism, and have assumed that Greene sees it that way” (96). Thus Greene set out his physical journey of quest to mirror his inner quest for the validity of good and evil, right and wrong strife. It is even believed that the book’s “agonies and terrors of travel become a metaphor for the evil in the universe” (Meyers 49).

He realises that such an inner aim cannot be attained in one spatial scope as no credible comparison can take place within it. Therefore, he strives to displace that conflict to another spatial arena where there is a fruitful opportunity to juxtapose the same conflicting forces in two different spaces, England and Liberia. Such spatial disparity injects the self’s quest with a conviction that whatever the results are, they are credible especially when they enliven his spiritual balance and make him feel relief vis-à-vis that fair comparison as well as the stance he adopts.

Maybe the secret behind contextualising the good and evil conflict is the moral crisis of that age; the thirties’ scarcity, if not nothingness, of moral values left no other choice to Greene but to embody them in his characters to distinguish them in his world of fiction from the cruelty of his former home’s reality; Judith Adamson writes: “In the thirties Greene's characters wanted to communicate with someone but they felt they could not be understood because a body of shared values no longer existed” (35). She adds:

Journey Without Maps and Greene's novels of the thirties are strongly anti- intellectual. The rational is said to have brought civilisation to the brink of disaster, and intellectuals are viewed with great suspicion. Indeed, intellectualism is regarded by Greene as denying the deeper, older, more primitive, spiritual values which he felt England had

had abandoned centuries before (35).

Yet, this spiritual quest should not be understood as a kind of escape or disengagement from confronting one's decadent reality; Jeffrey Meyers argues: "Greene's deliberate self-torture and quest for spiritual salvation is not an escape from responsibility, but a form of personal atonement" (50). In addition, this spiritual quest alone has not been satisfactory within the standards of that abstract concept of morality and its vague standards. Interestingly, it is also noteworthy that Greene's perception of the good and evil binary is rooted in Nietzsche's philosophy of Nihilism although in every occasion he declares his belief in God and faith of Catholicism. He writes alluding to this notion:

'Devil', of course, is a word used by the English-speaking native to describe something unknown in *our* theology: it has nothing to do with evil. One might equally call these big bush devils angels for they have the angelic properties of alacrity and invisibility – if that word contained no element of 'good'. In a Christian land we have grown so accustomed to the idea of a spiritual war, of God and Satan, that this supernatural world, which is neither good nor evil but simply Power, is almost beyond sympathetic comprehension. Not quite: for those witches which haunted our childhood (Greene 213).

In the first pages of *Journey without Maps*, he admits his religious commitment frankly: "I am a Catholic with an intellectual if not an emotional belief in Catholic dogma; I find that intellectually I can accept the fact that to miss a Mass on Sunday is to be guilty of mortal sin"(Greene 4). The immersion of religious dogmatism in his travelogue is very pertinent to the notion of quest; religion in general and Catholicism in

particular help him find answers to many of his bewildering questions he set out for.

Maria Couto justifies the travelogue's interrelation with religion as follows:

My analysis of the travelogues illustrates the importance of religion in the creative process, and how strongly it underlies the writer's insights. The traveller's religious sensibility is open to other traditions and his own vision of Christianity is evolutionary. Greene acknowledges Cardinal Newman as the most important theological influence, in whose work, he says, the idea of a 'developing' religion is implicit. Questions relating to man and his destiny underlie all Greene's work and are particularly poignant when religious belief generates action (23).

Other critics justify this choice from a historical perspective: "At the end of the thirties Greene was pushed by the gathering forces of war to an emotional pitch of Catholicism" (Adamson 89). Sometimes they attribute it to a pure moral attitude: "In this temper he came to think of Catholicism as a corrective. Catholicism, he supposed, would change people's attitudes and restore order along more equal lines without the violence associated with class conflict" (Adamson 47).

Paradoxically, Greene himself proclaims his choice to be an intellectual and emotional one rather than a purely metaphysical one. He refers to how travel converges with his thirst for truth leading him to find his lost faith casually; he says:

Travel did help me understand and appreciate other religious traditions but I don't think I was ever a thorough Catholic. I accepted Catholicism as an intellectual likelihood, that it was perhaps nearer the truth than other religions. I wanted to understand what my future wife believed in, but I wasn't prepared for that reason to become a Catholic. I went for instruction to understand, and then decided that perhaps Catholicism

might be nearer the truth than other faiths. I had no emotional attachment to Catholicism till I went to Mexico and saw the faith of the peasants during the persecution (qtd. in Couto 220).

Greene's embracement of catholic doctrine can be read as a logical result of a relentless metaphysical quest for truth. His metaphysical quest does not find relief in the material world which aggravates his ambivalence. On this basis, he adopts the physical quest to refine his understanding of his world by creating a balance between the spiritual and the material images in the two worlds. Thus he embarks on his journey to Africa to achieve this goal especially when we know that "In *Journey Without Maps* the *prima materia* for the metaphysical quest is the physical journey" (Couto14). Even the factual account of his work is carefully selected to reflect a comparative portrayal of the two worlds. Couto adds: "Greene's selection of the facts of his travel in *Journey Without Maps* is determined by an inner metaphysic which perceives both his world as well as the realities of Africa" (14).

Accordingly, the vitality of Greene's use of Catholicism in his works is best appreciated when we realise that such a religious choice is not meant for its own sake, but it is implemented as a spiritual vehicle to explore and evaluate the different values in question within the two worlds.

On the other hand, Michael Brennan alludes to how travel acts the reconciliatory station between the spiritual and the psychological to maintain Greene's well being. He states:

At this point in his Liberian travelogue Greene's fascination with the interaction of Christian spirituality and native superstition leads him to consider how both elements cater for the kind of human needs and fears which are also treated by psychoanalysis in the West. Indeed, *Journey*

Without Maps is permeated (and often directed) by psychoanalytical perspectives upon the working of the author's mind (39).

For him, all the journeys undertaken, the borders and the roads hovered are no more than metaphors of psychological and spiritual exploration.

Moreover, the spiritual, moral, religious and psychological load of the book intermingles within its folds a political dogma. The journey itself correlates two political poles which represent two worlds, the first world and the third one, the imperial Europe and the conquered Africa, slave owners' realm and the former slaves' refuge, the would-be- land of enlightenment and the would-be dark continent, the emblem of civilization and the indigenous tribal mob.

Through the journey, the travel account draws a bridge between the traveller's culture and the African other's one. Without any map, Greene assumes it to be an innocent and spontaneous exploration process to achieve the self and its livelihood. However, injecting his quest with a moral or spiritual flavour can in no way disguise the political hints which are encoded in his fiction in general here and there. Sometimes we are even driven to question the motives of this mixture at the level of characterisation which seems purposely bewildering as it:

hovers between damnation and salvation, an ambivalent idea which can be interpreted either as religious 'well being' or as social 'welfare', as religious liberation or political liberty. The novels present characters often in close-up, in extreme situations, at dramatic moments, to accentuate that there is no true religion, nor the moral life without its embodiment in politics, and there is no true politics without religious underpinning (Couto 2).

Hence one can describe *Journey without Maps* as a patchwork of multi-ideological facets, and every facet is strongly related to a political ideology. Politics is of a paramount importance in Greene's life and works. He has often "declared himself to be a political novelist, not a Catholic novelist who happens to be a Catholic" (qtd. in Couto¹). The nature of the relationship between all these facets and politics is paradoxical. While politics is based on pragmatic principles and is redrawing amoral relations in one's favour, morality and spirituality are supposed to be ideology-free, innocent and humanistic. However, the case of a political writer who explores these arenas is totally different. Maria Couto explains:

To live morally in Greene's world view is to live politically. The novels explore ways in which values are destroyed when moral life is interpreted at the level of rituals and legalities. Thus the moral life comes to be defined at the level of responsible conduct and the religious life interpreted through a Church tradition that is not fixed and immutable but a creative spirit manifested through the developing experiences of individuals and communities of which it is composed. Religion and morality thus embrace the idea of social responsibility (28).

Religion in general and Catholicism in particular are meant to be itineraries towards salvation. In their internal journey, which parallels the external one, they address the self with a political discourse imported from the imperial English teachings. These latter shape the ideological load of this discourse to offer a version of spiritual salvation that corresponds to the conformist model of the empire. Thus the religious discourse itself becomes inflected by this political dogma.

The traveller's claim to seek pure salvation through a neutral religion is groundless. His exploration is reinvigorated with a mixture of influential elements that while it provides him with his spiritual and exploratory needs, it is permeated by certain ideological and political traces which are transplanted unconsciously in the traveller's background. Likewise, *Journey without Maps* represents that kind of Greene's travel accounts which "offer fascinating and penetrating glimpses of elements of his fiction and of its political and spiritual constituents. It is therefore fitting that a study of his novels should begin with a discussion of these influences (Couto 10).

Exploring a new world leads necessarily to make a set of comparisons at different levels with the traveller's original world. At its best, it can be considered as a comparison between two civilizations for many purposes. First, the comparison comes to create a sense of relief in the traveller's self which took his civilisation's spirituality for granted and experienced a sense of disillusionment that stirs his quest for a better elsewhere. Second, spatial alienation without tracing the distinct differences between the two civilizations is pointless. The traveller must have a delicate sense to detect his self's requirements to compensate for what is missing at home with what is encountered as a remedial on the road and in the new destination. This helps feel the difference and incorporate the new constituents for a process of self healing.

In spite of these benefits through this comparison, politics is still conducting the dimensions of any move. That idealistic picture of travel and its motive is just an affectation fallacy, a make-up picture to divert the attention from the hidden ideology.

Jeffrey Meyers agrees on this point and elucidates its fact:

Like D. H. Lawrence and Christopher Isherwood, Greene has found travel a splendid lesson in disillusion. Their journeys are a search for a better place where the traveler can peel away the layers of his own civilization and see mankind in a purer state. But such paradises do not exist and their travel books tend to become cynical and embittered (48).

The two civilizations are not seen from purely equal humanistic, spiritual and psychological perspectives but on other hidden historical, ideological and cultural standards to follow a process of alienation, comparison then judgment the traveller needs to make sure of to prove and guarantee his superiority over the explored other.

The traveller cannot help placing himself in a mid-position where he always finds himself whether intentionally or unintentionally comparing his imperial location with the newly explored one. This position is illustrated by Jeffrey Meyers who contends:

In the 1930s, when most intellectuals were anti-imperialist, Greene, following his predilection for primitivism, was unwilling to concede that the relatively enlightened colonialism of the British had brought the benefits of Christianity, justice, education, medicine, sanitation, agriculture, commerce, communications, transportation and peace. "We have hardly improved the natives' lot at all," he unfairly exclaims, "they are as worn out with fever as before the white man came, we have introduced new diseases and weakened their resistance to the old, they still drink from polluted water and suffer from the same worms, they are still at the mercy of their chiefs" (69). (53-54).

Even the book's interest in politics cannot deny the fact that his stance is born out of another comparison between the two worlds. Likewise, any other judgment is made when contrasting many paradigms at various levels: faith, society, culture, geography, etc. Judith Adamson comments: "Thus in *Journey Without Maps* Greene's concern about the crisis of liberal democracy is central to his discussion of the geography of the interior of Liberia and the customs of its inhabitants. Over and over he compares the simplicity and communal life of the interior African villages with the depraved individualism of Europe" (8).

Whether this comparison is fair or unfair, it is beyond the traveller's capacity to be ideologically neutral. Maybe the most important factor that disturbs his neutrality leading him to practice bias and include racial binaries in his travelogue is history. History acts as the departure station before any travel; it permeates a set of ideological impositions in the form of binaries that immortalise the glory of the empire and its supremacy. Being aware of his historical background as the coloniser, the conqueror, the slave owner, the model of the superior European centre and the civilised evokes in the traveller's mind an inevitable and absolute encounter with the counterpart facets of those traits: the colonised, the conquered, the former slave, the periphery, the other, and the uncivilized primitive.

Such binarisms dictate even the destination and the boundaries of the journey as they rely on history in their formation rather than what the traveller claims. These destinations and boundaries are already decided on before the move. The journey comes to achieve self satisfaction on the side of the traveller who is unconsciously or consciously a part of an imperial project to revive the history of the empire through exploration rather than colonisation. He experiments with what helps him restore

his sense of the conqueror and superiority over the explored other and his territory. Hence the spatial mobility reflects an analogy to the old empire's territorial expansion where the traveller reclaims his historical heritage and issues a set of cultural and ideological judgments to extend ideologically the existence of his empire and its boundaries.

Greene's travel account in Liberia is no exception, but one may wonder about the validity of the spiritual and multi-faceted quest with regard to the overt ideological dogma any traveller hides. There are many techniques the writer can use to dilute this paradox. One of the most influential means is the incorporation of imaginary events in the travel to dye it with the appropriate load that can save him from being considered as a liar. Nevertheless, he cannot help escaping certain contradictions that reveal his true intentions and uncover his hatched plot.

One of the remarkable contradictions in *Journey Without Maps* is the fact that it is a mapped journey, unlike what Greene assumes. He collects his information on Liberia from the Blue Book of the British government which portrays life conditions there as encouraging and miserable. In the travelogue, Greene reflects the same image and impressions found in the Blue Book as a confirmation and restoration of his empire's portrayal; he writes:

The rat population may fairly be described as swarming ... Altogether forty-one villages have been burnt ... One woman who had that day been delivered of twins was shot in her bed, and the infants perished in the flames ... As far as is known, the principal diseases in the interior include elephantiasis, leprosy, yaws, malaria, hookworm, schistosomiasis, dysentery, smallpox and nutritional conditions. In the whole country there are only: two doctors in Monrovia, both foreign and both engaged

in private practice, a medical officer on the Firestone Plantations, and three or four missionary doctors working in the interior ... In Monrovia itself malaria is practically universal (4).

Another aspect of contradiction is the author's confession of exploiting his African workers like the other masters; it is a role that he plays to revive his old imperial status toward Africa and the Africans; he admits: "I was exploiting them like all their other masters, and it would have been no comfort to them to know that I could not afford not to exploit them and that I was a little ashamed of it. I pretended to be puzzled, to understand nothing of what they meant; they had contracted ..." (180).

The narrative mood of the account is flexible and open allowing Greene to experience a fluid process of self-discovery. However, it is very important to emphasise the dual nature of this self. As a traveller, Greene seems more ambitious than as an author. The traveller engages in a dynamic and open exploration process to explore his self while on the move, away from home and with the vicinity of the other. So he plays an active role that requires action and experimentation with the road and the new destination. On the other hand, as a narrator, he observes and records all that is encountered on the

journey depending on his intellectual background besides to the journey's happenings. Therefore, the narrator's role seems passive with a mere observatory function that lacks immersing the momentum sensations of the traveller and his spontaneous impressions. These impressions, on the part of the narrator, are influenced by his historical background and then replaced with a set of racial judgments that lack credibility.

Also, being a fluid traveller means supposedly having a spontaneous and objective evaluation of the other with regard to the reflection of those lived and experienced sensations the journey releases. Conversely, when acting as a narrator, the author finds

himself drifted towards a host of subjective judgments and prejudices he unconsciously inherited from his mother culture of hegemony. He becomes an epitome of that romancer who practices his historical and cultural superiority which is transplanted in the unconscious and pretends to be a neutral recorder of a new history.

The two roles may create moments of crises which prove many contradictions between the explored world of reality and the narrative world of fiction. This led Judith Adamson to include Greene in this circle of contradiction as she argues: “Greene was an acute observer, but his ability to expose injustice was not supported in his early fiction by a clear understanding of the political and social forces involved” (27).

In fact, the travelling narrator is absorbed by a cultural clash of civilisations that never reaches an end; it extends over history and across generations. *Journey without Maps* is a simple example of its seed at the beginning of this century, but the clash continued to exist in the middle of it during the 1950s with the rise of the Beat Generation and their countercultural revolution. William Burroughs is one of the prominent figures who celebrated this revolution and intermingled it with an imaginary journey in his masterpiece, *Naked Lunch*.

3.3. William Burroughs, an Outlaw Traveller

William Seward Burroughs is a prominent postmodernist and revolutionary figure. Together with Allan Ginsberg and Jack Kerouac, they represent the founding fathers of the Beat Generation movement which had a major influence on the post-war American popular culture. Burroughs was born on February 5, 1914 in St Louis, Missouri to Laura Lee and Mortimer Burroughs. Being named after his grandfather, the inventor of adding machine, he grew an interest in writing since an early age; he began writing journals and

essays when still an adolescent. Having the advantage of an educated environment helped him continue his higher studies and joined Harvard University in 1932 to study English and archeology. Ted Morgan points out to the contribution of this period to create a sense of freedom in Burroughs:

His parents, upon his graduation, had decided to give him a monthly allowance of \$200 out of their earnings from Cobblestone Gardens, a substantial sum in those days. It was enough to keep him going, and indeed it guaranteed his survival for the next twenty-five years, arriving with welcome regularity. The allowance was a ticket to freedom; it allowed him to live where he wanted to and to forgo employment (65).

Yet, the formalities in Harvard stimulated in him a seed of rebellion against the middle-class lifestyle and its conventions.

His first travel abroad came after graduation in 1936; he travelled to Germany to study medicine. There he met his first wife, Ilse Herzfeld Klapper, a German Jewish woman who suffered from the Nazis tyranny and sought in Burroughs refuge to escape in his company to the United States. His travel and experience in Germany aroused in him a non-conformist mindset and a sense of dissatisfaction with state control over the individual.

Unfortunately, Burroughs immersed himself in a high state of drug addiction as a result of being rejected by the Office of Strategic Purposes and the United States Navy in 1942 to serve in the Second World War. Drug addiction continued to be an obsession and a source of creative inspiration during the rest of his life. The following year he moved to New York where he established his friendship with Jack Kerouac and Allen Ginsberg; together they experimented with heroin and morphine and founded the Beat

Movement that adopted the journey as a countercultural anti-conformist lifestyle against the then hedonistic and material culture of the 1950s.

In 1949, he moved to Mexico with his second wife Joan Vollmer who became his victim later. Burroughs killed her in an accident of shooting as a part of a prank. This accident acted as a turning point in his artistic life as it drove him to write and express himself against the oppressive control of the system; in *Queer* he writes:

I am forced to the appalling conclusion that I would never have become a writer but for Joan's death, and to a realization of the extent to which this event has motivated and formulated my writing. I live with the constant threat of possession, and a constant need to escape from possession, from Control. So the death of Joan brought me in contact with the invader, the Ugly Spirit, and maneuvered me into a life long struggle, in which I have had no choice except to write my way out (xxiii).

He was charged with criminal act but released later on bail. Then he escaped to South America in search for a drug called Yage. He sought its would-be telepathic powers. Meanwhile, he was in contact with Allen Ginsberg through correspondence; a compilation of letters which included all his adventures over there was published later as *The Yage Letters* (1963). Burroughs's relationship with Ginsberg was very intimate and proved his homosexual tendencies that he never denied. His novel *Queer* which he wrote during his travels in South America embodies his sexual identity clearly.

Under the pseudonym of William Lee, he published his first book which celebrates drug culture under the title of: *Junkie: Confessions of an Unredeemed Drug Addict* in 1953. Although the book was successful, its fame was surpassed by *Naked Lunch* (1959) which was written during his travel to Tangier, Morocco. Besides these works,

he also wrote *The Soft Machine* (1961), *The ticket that Exploded* (1962) and *Nova Express* (1963).

His style in his later works changed from the use of cut-up strategies and horrific portrayal to emphasising more interrelated and complex plots which are coloured with a positive sense to combat societal restrictions. In addition, the theme of travel through space and time was tackled strongly in his work: *Cities of the Red Night: A Boy's Book* (1961). As an innovative and experimental author, he wrote eighteen novels, six collections of short stories and four collections of essays. Burroughs also travelled to many other places seeking inspirational drugs to fuel his creativity and write his novels; this includes: London, Paris, New York city, central and South America. At the end of his life, he preferred to settle in the quiet town of Lawrence, Kansas where he stayed until his death from a heart attack on August 2, 1997.

His drug addiction and experimentation with opium and different types of narcotics mirror an internal journey of self exploration. Burroughs's sexual explicitness and obscene language is a characteristic of his avant-garde style that aims at eradicating the conventional norms of traditional arts to liberate them and render them endowed with vivid expression and spontaneity. With a non-conformist intellect and ideological counterculture that believes in experimentation with the move, jazz and sex; he outlined new paradigms for a new American culture to redress that epoch's injustice towards his generation.

Moreover, what is noteworthy about Burroughs is his interest in magic and occult believing that no incident in this world is accidental. Therefore, he adopted a creed of dynamism to track his objectives on the roads instead of staying home waiting for fake inspirational motives. Such metaphysical interest represents a common bond between

him and the religious Catholicism of Graham Greene. Both writers have spiritual needs they tend to meet by means of the journey. The biographer Ted Morgan sheds light on the interrelation between the two authors:

As the single most important thing about Graham Greene was his viewpoint as a lapsed Catholic, the single most important thing about Burroughs was his belief in the magical universe. The same impulse that led him to put out curses was, as he saw it, the source of his writing ... To Burroughs behind everyday reality there was the reality of the spirit world, of psychic visitations, of curses, of possession and phantom beings (102).

His controversial personality and creative cut up style in writing popularised him as a unique Beat writer. The early cut-up technique played a crucial role in challenging the condemned reality of postwar America. It was not meant for artistic purposes but for political ones as William Harris states: “Cut-up methods sought to sabotage lines of power, create new possibilities, and recruit allies in a war” (134). Burroughs says: “The cut ups are not for artistic purposes. The cut ups are a weapon” (qtd.in Harris 134). He explains it more clearly:

I would say that my most interesting experience with the earlier techniques was the realization that when you make cut-ups you do not get simply random juxtapositions of words, that they do mean something, and often that these meanings refer to some future event. I've made many cut-ups and then later recognized that the cut-up referred to something that I read later in a newspaper or a book, or something that happened ... Perhaps events are pre-written and pre-recorded and when you cut word lines the future leaks out (qtd. in Sterritt 198).

The resonance of this technique reflected the 1950s generation's resistant spirit which was stifling and unable to voice its cause with traditional means. As a leading militant figure, Burroughs underwent this responsibility and could make America recognise them especially after *Naked Lunch's* famous trial of obscenity to eliminate the suffocating censorship and liberate artistic expression in America.

3.4. The Multi-Faceted Discourse in *Naked Lunch*

The 1950s was a crucial epoch in America with strikingly contradictory aftermath on both the individual and society. It was the age of mass production, material affluence, hedonistic life style and abundance of luxurious commodities and temptations. On the one hand, all these privileges resulted in the spread of consumption culture and the lust for material pleasure. The American society turned into a brain-washed herd that enjoyed all types of pleasures and products to fall an easy prey to the system's policy of cultural containment and control.

On the other hand, the individual who was targeted with that policy could not feel satisfied with the suffocating atmosphere of this postwar era. In spite of the material availability of all those facilities and products, he sensed a spiritual thirst to feel his pure selfhood; a selfhood of his own not the one shaped by his system through consumption culture. He realised that all that is offered to him meant just to tame his creative self rendering it under constant watch while keeping him busy enjoying those material pleasures. His freedom was suffering as it was targeted by that ideological dogma of consumption and fixation. In fact, the mood of the age was dictated in a way that the voice of creative expression was repressed and buried to guarantee no resistance or opposition.

The rise of the Beat Movement in the 1950s came as a gleam of hope for the conscious individuals who believed that salvation lies in resistance. The era's malaise convinced them that their psyches became tarnished with a material mass culture that denied their existence as free and unique entities. It aimed at blinding their awareness by filling the spiritual vacuum in them with material pleasures, yet it was in vain since the wound was more profound to be covered; it sought healing rather than tranquilising. The trap of containment proved to be no more than an ideological conspiracy to repress the voice of free expression rendering the generation a mere subdued pawn to the system.

Through its prominent figures, Jack Kerouac, Allen Ginsberg and William Burroughs, the Beat Movement represents the epitome of an aware resistant power. The Beats raged their revolution by devising their own counterculture with its unique ways of liberation. They represent a militant ideological front that took under its responsibility the mission of salvation. They introduced their own countercultural means to free America and the 1950s generation from the double edged dichotomy of consumerism and fear to oppress the individual's free expression and creativity. Among these subversive means of cultural liberation, we find spontaneity and experimentation which are adopted as a life style by the Beats and soon swept the whole postwar generation.

Interestingly, spontaneity incited a non-fixation and anti-control life style to confront the then hegemonic machine. It evoked a sense of freedom when rendering any move out of anticipation. The momentum actions could liberate the individual from being watched as they repudiated the old-fashioned move after plan. Thanks to spontaneity, the Beats could subvert the cultural confinement by adopting the journey with its free spirit. They crossed borders, broke conventions and renovated many thoughts and

principles. The non-stop physical mobility parallels a non-stop inward move towards a spiritual welfare. Therefore, it was sanctified as a major ritual to achieve free selfhoods and to heal the contaminated psyches from consumption cancer.

By experimenting with jazz, sex and drugs, the Beats tend to create alternative sources of creativity and rewrite history in their own way. Jazz and Bebop are implemented as icons of spiritual inspiration. The fact that they are associated with African Americans amount them to be two important forms of artistic expression that represent the countercultural periphery which tends to combat the hegemonic white centre. Jazz is characterized by its spiritual inspiration and radiation. Besides to being born out of the mass culture clutches, jazz could challenge and subvert the then dominant arts when it imposed its improvised melodies and tones to replace the oppressive and prevalent conventional styles which were imposed as the ideal norm in America.

Jazz also underlies the Beats' fascination with those minority groups like African Americans, Hispanics and other groups who could maintain and celebrate their identities during that hegemonic cultural ordeal. Despite their modest location on the margin of the melting pot, their individuality survived that cultural conflict to mark its uniqueness and distinctiveness. The relentless struggle with the centre proved how powerful their culture was to stay immune from any infiltration. So their psyches remained so pure and protected that the Beats considered them as emblems of freedom and unspoilt individuality.

Drugs and narcotics are also regarded as inspirational stimuli of creativity. Burroughs and his fellows experiment with them to detach their consciousness from that dictated reality. They aim at exploring the unconscious to avoid cultural containment of

their surrounding world and to substitute it for a new world of their own, a world whose master is the individual himself, a world that does not subject to the conscious supervision of the system but to every one's perception of his own world. The ultimate end the Beats seek in drug experimentation is to reach the highest point of ecstasy when they can see God, as they believe. Being in exploratory journey within one's unconsciousness and reaching the peak of ecstasy provide an exceptional opportunity for the individual to foster his creativity and fertilise his imagination in order to produce a purer art which is not, in any way, affected by the material world. The state of hallucinating ecstasy enables them to intensify their spirituality and break all barriers to see deity. It is simply another journey in the unconscious. Thus the Beats produced many of their literary masterpieces when they were under the effect of drugs, including *Naked Lunch* when Burroughs travelled to Tangiers and seized the opportunity to take Hashish to experience that state and write his novel.

In fact, drug consumption represents a crucial countercultural pillar in resisting cultural hegemony. While the system offered its own products and pleasures to blind the individual and immerse him in a ceaseless process of distracting consumerism, the Beats responded by devising their own matters of consumption which are illegal according to the system. So they legalised drugs to prescribe it as their own medicine to achieve real spiritual rest and salvation. They tend to hint at the conspiracy behind the system's culture of mass consumption which has no aim of spiritual salvation but mere material temptation to tranquilise the individual's wounds and fix him instead of healing his selfhood. Furthermore, drugs for them offer another gate for that internal journey the individual yearns to.

For the sake of achieving pure spirituality, the Beats also adopted oriental theology and religions like Buddhism. They opted for estranging their spirituality and alienating their creeds to avoid being victims of the Western standard religion of the square. This latter shapes similar copies of identity which is no more than another process of production or self-cloning. The main advantage of this religious estrangement is to purify individuals' selfhoods from the theological pollutants, to save them from a dictated religion that tends to subdue the individual, to replace it with another of the individual's choice and to prove his freedom even at the spiritual level.

Adopting sexuality as an adherent beatific lifestyle reveals the Beats' opposition to any aspect of engagement. For them, engagement represents another social manacle that aims at fixing the individual in his prescribed milieu to hinder his mobility and freedom by those conventional rituals such as marriage. Engagement and formal responsibility lead to conforming to the system's trap of cultural containment where the individual is for sure and certain under watch.

However, digging women is like digging the roads. The individual acts spontaneously and nothing of his actions is anticipated; he immerses himself in sexual adventures whenever he wants, and sets out for a new adventure willingly. Such sexual subversive rites tend to overthrow the stifling social norms, offering the individual a new sense of spiritual fluidity rather than being overwhelmed with and absorbed by that hypocritical culture of material pleasure. Thus sexuality, like drugs, evokes an enigmatic scope of creativity and inspiration that mirror in its effect the journey's magic. In this respect, *Naked Lunch* proves its sublime grandeur with its masterful depictions of sex and drug abuse violently. This violent portrayal and thorough obscene descriptions are necessary to voice a cause that cannot be heard through traditional and

routine means. In his masterpiece, Burroughs believes in touching America's wound with all its filth to heal it instead of theorising a provisional tranquiliser.

In addition to experimenting with jazz, sex, Buddhism and different types of drugs, the journey took the lion share in the Beats' battle for freedom. Jack Kerouac's *On the road* and Allen Ginsberg's "Howl", and William Burroughs's *Naked Lunch* were the best examples. This latter is considered a seminal bible for freedom seekers and junkies especially after its historical trial which was in itself an act of defiance and opposition to mainstream conventions and conformism.

The famous obscenity trial of *Naked Lunch* paved the way for an exceptional public and critical reception. The marathonic trial stands for an epic journey from an age of control and censorship to the age of free expression and artistic renovation. It was a breath-taking transitional journey that repositioned America in a fair stance to maintain its moral legacy and respect its old oath and promises, and to sanctify equal opportunities for individuals regardless of their cultural, racial, religious and ideological backgrounds.

After completing the book's manuscript in Tangiers in 1957, Burroughs's explicit erotic and drug abuse subjects caused the travel narrative to be banned. Through his obscene language and subjects, he intentionally tried to subvert any authorial control over arts in the United States. Yet, American printing houses and publishers refused to take the work considering its controversial immorality and violent sexual scenes, including child murder and acts of pedophilia, a threat to the public taste. It was in Paris when *Naked Lunch* saw its first gleam of hope.

In Paris, the Olympia Press, a house of publication committed to embracing and publishing works of similar controversial content, published the complete work for the

first time. However, the attempt of publication in the United States, Boston, by Grove Press followed only in 1962, but it was banned. The struggle for getting the right of publication lasted for four years until Massachusetts Supreme Judicial Court cancelled the earlier decision in 1966. This decision represented a victory against oppression and censorship and announced a new era of liberation. The decision received wide support especially from the prominent Beat figures like Norman Mailer and Allen Ginsberg.

The struggle for liberation extended its range to counter multiple fronts and confront many powers, political, ideological, social and cultural. Accordingly, *Naked Lunch* developed its own paradigms to keep up with multi-dimensional strife. It tends to diversify its discourse and structure to evade any trap of containment. Besides, by placing that discourse and structure in the mould of a fluid journey which is mostly fictional rather than factual, Burroughs aims at displacing the struggle and contextualising it in a new scope of his own. A scope that is neither subject to nor determined by the hegemonic political powers.

Thematically speaking, although the account is supposed to mirror an account of its writer's factual travels and adventures, we find its fictional facet surpasses its factual one. This is, of course, in response to the requirements of countering the 1950s era and its material culture. As an ideologue, Burroughs realises that combating the then material discourse by another discourse of the same nature is pointless. Thus he diverts his discourse from the material and factual load to a fantastic alternative in order to introduce an imaginative context of his own, a context where he can impose his new world and be his master.

The juxtaposition of fact and fiction in travelogues is still a controversial issue; therefore, it is implemented by Burroughs to inject his narrative with more ambiguity

about the boundaries between the two facets. The prioritisation of fiction over fact tends to satirize the miserable reality, reverse order and destabilize a discourse based on a distorted reality through suggesting a realm of free as well as emancipating imagination. *Naked Lunch* portrays a fictional journey that crosses many cities in the United States and abroad. In addition to New York City, Philadelphia, Texas, New Orleans, Mexico and other factual settings; the journey extends its main scope to three imaginary locations which are: Annexia, Freeland and Interzone. Russo explains the significance of this narrative combination:

Like multifaceted mosaics, the “temporary autonomous zones” coexist in the novel as independent spatial entities, whose casual interaction conditions the deepest aspects of human beings. The geographical setting within which the author includes real places, from the U.S.A. through Mexico to North Africa, develops itself towards the frontiers of the unreal, since Burroughs goes beyond the geographical areas of this world. He crosses their frontiers and creates new imaginary lands. As the narrative goes by, the readers suddenly find themselves in the middle of nowhere (333).

By this mysterious fictional journey which is blended by some factual names and details, the author strives to involve his reader in an aware reading of his work. He blurs the distinction between fact and fiction inviting them to believe that the work’s fictional world is a metaphor of their real world. It is an attempt to make them question the inevitable boundaries between truth and lie, hallucination and reality, driving them to a challenge where they are required to figure out the conspiracy interwoven against

them. It is not enough to side with one of the worlds, but it is prerequisite to be aware of the other side and why not to choose it.

The excessive use of drugs and junk in the narrative is implemented to achieve this goal. The different thorough descriptions of hallucinating drug addiction scenes, the characterisation of William Lee, one of the main narrators in the account, as a heroin addict, besides the fragmentary narrative structure that confuses the reader with its constant shifts hint at a state of vagueness and bewilderment the individual is experiencing in the 1950s America. For Burroughs, it is time to take a stand towards this hallucinatory state by being more conscious and making one's choice to adopt his own reality at the expense of that manufactured hypnotizing culture. Antonin Zita argues: "*Naked Lunch* is thus considered a metaphorical representation of drug addiction and withdrawal, an allegory of the world seen through the hallucinatory mind of a junkie, or a hero's quest for freedom and from addiction; no matter what concrete metaphorical reading is chosen, most places, people and events described by the discourse are unreal" (115) .

The reality is so painful, but this pain has been tranquilised by that hedonistic lifestyle of consumerism. Therefore, the only solution to raise an awakening is to detach the individual from his fake reality and its sensations to experiment with a self-made sensation of drug addiction; a state of naked hallucination that reveals the ugly reality comparing to the highness of being junky. Burroughs writes: "During withdrawal the addict is acutely aware of his surroundings. Sense impressions are sharpened to the point of hallucination. Familiar objects seem to stir with a writhing furtive life. The addict is subject to a barrage of sensations external and visceral. He may experience flashes of beauty and nostalgia" (242). Like drug addiction,

the fictional journey is not meant only to uncover and mimicry the ills of the age and its vice, but it also tends to criticise its paralysis that hinders the individual's freedom. In his defense in favour of the work, Allen Ginsberg recites to the judge his poem he wrote about *Naked Lunch*; he states:

The method must be purest meat

and no symbolic dressing,

actual visions & actual prisons

as seen then and now.

Prisons and visions presented

with rare descriptions

corresponding exactly to those

of Alcatraz and Rose.

A naked lunch is natural to us,

we eat reality sandwiches.

But allegories are so much lettuce.

Don't hide the madness (qtd. in Burroughs xxxiv).

Naked Lunch also proves to have a multi-faceted discourse which is stemmed from its fragmented and indeterminate structure. When reading the book, the reader is surprised at its indefinite narrative course, the absence of a stable narrative voice, the break-up of its storyline and its linearity, the set of collaged images which form an heterogeneous narrative body, the variety of techniques implemented and their ideological echoes, the obscene and daring language and the multiplicity of dispersed voices that Burroughs interweaves to diversify his discourse. Its genius lies in its

embodiment of a spectrum of many literary genres which are not easy to combine in one body as Dylan Belgrado describes:

Naked Lunch is an amalgamation of different forms or genres of literature, going from scientific treatise, [to] conventional hard boiled-detective fiction [,] parodies of pornography, lyric poetry, and spy adventures. The novel further consists of dialogues, streams of consciousness, scenery descriptions, hallucinations, encyclopedic information and parts of a diary. Switches between genres and forms often occur within the same chapter. A rather striking combination consists of standard fictional text interrupted by factual information (31).

That fragmentary aspect is adopted on purpose; it is a reaction against the commodified arts which are manufactured in a submissive atmosphere of postwar America to mirror other products. Those one-dimensional arts are markers of oppression and abduction according to the requirements of the political, cultural and social powers. Consequently, Burroughs opts for this fragmented and dispersed structure instead of a unified one to decentralise the power of that hegemonic Square. It repulses any attempt of definition or ideological infiltration yielding a fluid and free artifact that stems its essence from the spirit of spontaneous travel. It creates free reflection of the Beats' concept about how to map a free identity.

Likewise, the disintegrated structure casts its shadow on characters. The fragmented characters represent how the self should be. Fragmentation constructs multifaceted narrative voices to address and redress many fronts such as language, culture, body, soul, space and mobility. Micheal Sean Bolton clarifies:

For Burroughs, disintegration rather than unity represents the possibility of freedom of the self. Stable, fixed identities allow for oppression by societal power structures since the subject that can be defined can be subjugated. Consequently, his characters never settle into distinct identities. Whereas conventional autonomy includes a continuity of identity based on the integrity of a character and the coherence of his/her perceptions, Burroughs does not allow characters to maintain any fixed identity or perspective by which to establish such continuity. For him, autonomy [and anatomy] derives not from continuity but from multiplicity of identity (67).

Even the narrator's function is fragmented as the account encloses a swift and abrupt shift of many narrative voices as well as perspectives.

The first narrative mode is first person point of view. The narrator starts recounting his adventures using it in the section of "Islam Incorporated and the Parties of Interzone". He says:

The French school is opposite my window and I dig the boys with my eight- power field glasses. ... So close I could reach out and touch them They wear shorts I can see the goose-pimples on their legs in the cold Spring morning. I project myself out through the glasses and across the street, a ghost in the morning sunlight, torn with disembodied lust (Burroughs 59).

Then in the following section of "The County Clerk", the narrator shifts to third person mode:

He reminiscences . . . tells dirty jokes (old ones) achieves

Counterpoints of Idiocy undreamed of by The County Clerk. He is illustrating at some length that nothing can ever be accomplished on the verbal level ...He arrived at this method through observing that Listener—The Analyst—was not reading the mind of the patient The patient—The Talker—was reading *his* mind...(Burroughs 87-88).

These two perspectives are not consistent throughout the account as they disappear, reappear, switch to other modes without any transition.

The narrative voices are instilled in characters skillfully. The multiplicity of characters aims at diversifying the discourse behind a host of characters; each represents an ideological voice which is meant, in collaboration with the other voices, to counter the unified discourse of conformism. This latter is devised to create a one-voiced typical character as an epitome for the whole generation. So Burroughs subverts this ideological pitfall by deconstructing the book's cause into multiple uncontrollable voices announcing the importance of the pluralistic discourse to deconstruct the old view of identity and reconstruct it anew depending on the Beats' countercultural paradigms of distinct individuality. In every section, a new character reveals his interest as a zone of struggle.

In addition to the main narrator William Lee; Dr Benway, A.J., Hassan, Clem and Jody, Andrew Keif, Dr Berger, Brad, Carl, Carl Peterson, Nick, Miguel, O'Brian and many other characters are drifted to act mainly in those fictional locations, Interzone, Freestate and Annexia. The reader is accompanied by these characters to cross many borders. Yet, his journey along the work's storyline is not linear since space and time themselves are fragmented, too. The temporal fragmentation and sudden switches between the past and the present are strategies to avoid time confinement.

The political authority set the 1950s as a stabilized epoch when all traits of the typical identity are determined to shape a stagnant and conformist character. A character who is clung to the then material present which blinds and fixes individuals in order to hinder their temporal fluidity towards the past as well as the future. Michael Sean Bolton explains the validity of these postmodern rebellious strategies and their effects on temporality:

Burroughs's novels destabilize chronology to such a degree that time no longer provides firm context. Distortions of temporality in the novels include the destabilization of the present time of the narrative, the inclusion of characters who are not bound by time, and the blending and blurring of genres, all resulting in anachronisms and temporal instabilities that sabotage attempts to make historical connections (57).

In its turn, spatial fragmentation defies the culture of stasis by inciting a counterculture of mobility. It challenges the social constraints as well as the material temptations of dwelling and fixation in that manufactured reality with all its pleasures. The shift between factual space and fictional one tends to transgress the physical facet of space. Burroughs portrays no space but a set of spaces where the self can travel and hover freely. Even junky's hallucination is considered as another space within the unconscious realm. Hallucination keeps the self off the world's material calculations by involving it in an unconscious world where it can achieve its spiritual fulfillment and get rid of control. In fact, "The presence of different and autonomous narrative spaces explains the polyphonic import of the narrative voice, which is apparently fragmented into mysterious and unrecognizable voices, but accounts, at the same time, of a multi perspective view of the world" (Russo 333-334).

The borders between those cities and locations are vague and mysterious. Although they have a spatial dimension, borders transcend it by incorporating a temporal facet that contributes to the collapse of the linear and continuous temporality in the work. Instead of playing the role of linking bridges between those cities of the same realms, they break up this traditional function by acting as dividing lines which disperse the notion of time as fragmented moments which mimic that fragmented space. Thus “Borders constitute both the time-space dimension of the book, with its numerous geographical references, and its linguistic structure, as lines of frontiers among the different narrator voices. The dissolution of the borders is primarily evident in the fragmentation of the spatial and geographical dimension (332). Moreover, borders between factual and fictional locations are deliberately erased to destroy the common concepts of time and space and replace them with the postmodern paradigms which are freer, purer and untraceable by the regime.

Derrida’s theory of *différance* seems of much relevance here since disclosing the trap of the real world cannot be attained unless it is contrasted to a world of fiction. Such dystopian portrayal of violent sex and excessive heroin consumption in those fictional arenas reflects the truth of the 1950s ugly reality; it is an allegory to uncover the fake utopia of America. Burroughs realises that the individual is hypnotized by his real world’s material affluence; therefore, he creates a fictional world to allegorise his reality by allowing him to find out the differences hidden behind that fake utopia through immersing him in a fictional reflexive dystopia.

The smooth transition across borders of utopia, dystopia and the different spatial realms is also carried out through a flexible discourse. This discourse acquires the same

fragmented feature of the spatial as well as temporal arenas it explores. Hence it reflects that fragmented feature at the linguistic level as Russo proclaims:

Such a remarkable spatial fragmentation obviously reflects itself on the linguistic level, owing to the confusing “sounds” of the different narrative voices throughout the text... After an attentive reading of the book, it emerges that Burroughs operates a disintegration of the language and that every word, on the wake of certain 20th century literary movements, is deprived of its real “content”, of its symbolical and allegorical import. Different voices mingle and clash to cross the linguistic borders and generate further explosions of senses and meanings... The presence of different and autonomous narrative spaces explains the polyphonic import of the narrative voice, which is apparently fragmented into mysterious and unrecognizable voices, but accounts, at the same time, of a multi perspective view of the world (333-334).

Language is a space of struggle between powers of hegemony and liberation fronts represented in the Beat Generation. Accordingly, *Naked Lunch*'s discourse is structured to rid language of the one-dimensional discourse of subjugation. Instead, the beatific language is injected with a host of diverse subversive voices. Every voice acts as a defiant front that addresses one of the epoch's ills.

Varying that discourse voices is an indispensable strategy to encompass the widest range of awareness, then spread it across the folds of the journey. The brutal scenes, the sexual violence and the humorous satire are countercultural voices to redress a miserable reality with all its atrocities. Antonin Zita comments:

The language of *Naked Lunch* is highly diverse: the discourse offers humorous passages, parts that at the first sight contain the meaning of

The text as well as parts that seemingly have no significance for the discourse. Furthermore, these different —languages| often contrast with one another, in effect constantly changing the flow and, for the lack of better words, —shapel of the text. The discourse flows unexpectedly and moves from a humorous part into a rather brutal one, from a seemingly scathing satire to an apparently meaningless and rather poetic passage only to substitute it with a dry, scientific-sounding statement (90-91).

This panoramic nature of these voices venture to contrast with each other to construct a harmonious incoherent text which repudiates any aspect of oneness. By contrast, they decentralise the discourse to free it from the hypocritical fallacy of a fake American dream and replace it with a multi-voiced discourse that resembles travel in its indefinite endless destinations.

In addition to satirising the 1950s ugly reality, the individual is also addressed by this multi-voiced discourse. His psyche needs recovery from the typical mainstream model. In this respect, Burroughs orients his panoramic discourse with its daring and harsh language to awaken his generation's awareness especially after realising the futility of the tamed traditional language. Thus *Naked lunch* evokes morality through amorality, discipline through anarchy, peace through violence, consciousness through hallucination and freedom through rebellion, but in beatific terms and as a healing resistant discourse that tracks multiple diseases, whether physical, psychological or spiritual. These binarisms are pertinent to Derrida's philosophy of *différance* in spite of appearing somehow strange and contradictory. Accordingly, it is a stance of estrangement adopted on purpose to subvert the common norm and defamiliarise the familiar for the sake of achieving many goals Michele Russo details:

This sense of estrangement is supported by the use of a “pseudo-physical” language, expressing and analyzing the new frontiers of Burroughs’ pseudoscience. Traditional language is, in fact, the means by which totalitarian regimes express themselves and maintain their power. The anarchic language of *Naked Lunch* subverts social hierarchical structures and totalitarian systems and, by demolishing the geographical and linguistic boundaries, it gradually outlines the real monsters of the book (338).

Naked Lunch’s language is also characterised by an enigmatic vagueness and indeterminacy. This vague and indeterminate language is very significant as it seems pertinent to the function assigned for it . First and foremost, the indeterminate language is meant to widen the interpretative potential of the narrative. By using an endless number of codes which are susceptible to a limitless range of interpretations, the text manages “to evade the logic of dualism, the need to choose between one or the other, through insisting on the importance of each element of the discourse” (Zita 110). In other words, this interpretative potential enriches the text with multi-faceted interpretations that combat and challenge the one-voiced discourse of surveillance.

On the other hand, thanks to the open interpretative potential, Burroughs tends to spare himself the adoption of any authoritative discourse as it stifles the expressive spirit of any text and limits its significance. As a spokesperson for his Beat generation, Burroughs wants to dye his text with a diverse content that appeals to diverse readings instead of imposing one-dimensional discourse that indicates nothing but oppression. He believes that such “authoritative discourse permits no play with the context framing it” (Bakhtin 340). So he evokes the reader’s critical awareness by arousing his skeptical spirit to trust no particular voice and be naïve; “even when the

discourse does explain something, the reader is continuously reminded that the narrative voices are not to be trusted, therefore the information presented to the reader may or may not be valid (Zita 55).

The aforementioned notions of counterculture, discourse, language and borders embody an intention to maintain the individual's freedom and cultural welfare. Yet, the account encloses certain clues that put these individuals on unequal footing. The ideological load of the journey can never be totally immune from any effect or infiltration. The traces of hegemonic political discourse are scattered in the narrative in the form of implicit comparative hints that allude to the presence of imperial mentality in Burroughs's decree. His travels in the account reveal these imperial fingerprints in many spots proving, like Graham Greene, that the travelogue is always pregnant with its author's imperial view. This is to be discussed in details in the next chapter.

3.5. William Least Heat-Moon, The Multi-Raced Traveller

Being born to a combination of European and Osage origin, William Lewis Trogdon or William Least-Heat Moon, as he is known by his byname, was born on August 27, 1939 in Kansas City, Missouri. He grew up there where he carried on the different stages of education until he received his Ph D degree in English from Missouri University. He also earned a bachelor's degree in photojournalism which induced his interest in travel and discovery. He served as a professor of English at the same university.

After a failed marriage which ended with his divorce of Lezlie and the loss of his job at university in 1978, he decided to track the American back roads following a map's blue highways. In the same year, he set out on his van named "Ghost Dancing" to undertake a journey of thirteen-thousand miles throughout the country where he

managed to explore forty-eight states via back roads. The journey had psychological as well as anthropological motives; therefore, he could collect a considerable amount of oral histories of authentic American places and peoples in this fascinating travel account, *Blue Highways*.

The book was published in 1982 while he was working on a loading dock. After three years of rejections, “Trogon adopted the name ‘Heat-Moon,’ drawing upon the name his family used, particularly in Boy Scouts, to honor their part-Osage heritage” (Greasley 253). What is noteworthy is that publishers kept rejecting the manuscript of the travelogue until the writer replaced his official name Trogon with the native American name Heat-Moon that reflects the history of his ancestry. Even the name of his van, Ghost Dancing, is a” heavy – handed symbol referring to the desperate resurrection rituals of the Plains Indians in the 1890s, calling for the return of warriors, bison and the fervor of the old life that would sweep away the new” (Beal 18). In fact, “the van’s name gave expression to Heat-Moon own nostalgia for lost origins and hope for resurrection” (18).

While the Trogon name echoes the Euro-American lineage, his hyphenated name, Heat-Moon, reflects his Osage root and lineage in the family. Such a racial mixture stirs in William a tremendous desire to experience a reconciling quest in the American territories in order to understand his self as a multi-faceted construct. Therefore, his name is of much significance; being the youngest brother in the family allows him to be called Least–Heat Moon whereas his elder brother’s name is Little Heat-Moon after the father Heat-Moon. Their interconnection in names bridges the gap with their ancient ancestors linking their past with their present. In one of his interviews, William states that the hyphen in Heat-Moon is added to avoid being called Dr. Moon.

Journeys and travel kept haunting William Least-Heat Moon and inspiring his later works proving that he is a professional traveller by nature. In 1991, he published *Prairie Earth: A Deep Map*. It is another travel account which covers the history of Chase County, Kansas. Afterwards, Heat-Moon undertook another travel adventure by boat across the United States; the boat trip took four months and resulted in another travel narrative entitled *River-Horse* in 1999. He traced a distance of five thousand miles of the country's waterways from The Atlantic to the Pacific. In *Columbus in the Americas* (2002), he reinvigorates his interest in history relating it to travel through chronicling Columbus's journeys. In addition to many other travel works such as *Roads to Quoz* (2008) and *Here, There, Elsewhere* (2013), Least-Heat Moon returned in 2014 with *Writing 'Blue Highways'*, an account in which he elucidates the details of writing and publishing the original masterpiece *Blue Highways*. This shows the special value of this travel masterpiece among all the other works.

3.6. The Multi-Coloured Journey in *Blue Highways*

The roads of *Blue Highways* unfold paving the way for a multi-coloured journey. Every colour represents an embodiment of a distinctive power that is set in action on these roads. In their motion, every colour is involved in struggle with the other powers to instill a firm cornerstone and contribute its touch in constructing a sound self while on the move. Simultaneously, this colour fuels a state of negotiation or dialogism with these powers in a unique way that evokes a tinsel of quest with whatever it encounters on the journey.

The epicentre in this whirlpool of struggle is the self which aspires to achieve a sense of spiritual fulfillment when distancing itself and being exposed to far territories that tend to undress its fake mask rendering it purely genuine. Similarly, following the path

of Jack Kerouac in his masterpiece, *On the Road*, William Least Heat-Moon digs the road for the sake of a noble aim which is self restoration. However, his journey is mapped beforehand to guarantee its success by the end of the road. Heat-Moon finds it a requirement so as not to risk losing his self again while on the move. The losses he underwent in both his personal as well as practical lives represent strong motives to consider his journey all that is left to him.

As expected from a former university teacher, Heat-Moon plays the role of a conscious explorer who tries to remap his wounded self and heal it through mapping a safe trip on the American highways. One can infer that his selection of the map's blue colour, his interest in his red Osage origin and his fascination with the green wilderness are no coincidence. He realised that, as a multi-faceted construct, the self involves multi-coloured powers to interact with. Therefore, he opts for this analogising process of negotiation between his self and these powers.

Right at the beginning of the account, Heat-Moon hints at the deep significance of the blue colour and its impact on the general atmosphere:

On the old highway maps of America, the main routes were red and the back roads blue. Now even the colors are changing. But in those brevities just before dawn and a little after dusk—times neither day nor night—the old roads return to the sky some of its color. Then, in truth, they carry a mysterious cast of blue, and it's that time when the pull of the blue highway is strongest, when the open road is a beckoning, a strangeness, a place where a man can lose himself (5).

The choice of the blue colour is very significant; as if Heat-Moon wants to immerse himself in an endless and inspiring journey, but avoids the red main roads which stand for a perilous space that threatens the welfare of his self. The red colour here implies

bloody and dangerous context unlike the blue one which is a symbol of peace and spiritual rest.

Moreover, the choice of the blue back roads at the expense of the red main ones meant to spare the self a hard collision with the centre that it already left behind. Yet, instead of resorting to a bloody confrontation, he dodges this threat by seeking refuge in the peaceful internal roads that symbolise the periphery. Indirectly, Heat-Moon uses colours to paint skillfully the scene of cultural conflict in America between the mainstream consumerism culture he tends to criticise and the periphery's pure culture with its vividness. Interestingly, this coloured spatial conflict is shifted by the author's genius to a temporal one. By shedding light on a temporal conflict between the dark blue dawn and the red dusk, he widens the scope of that conflict that surpasses its narrow physical space of the road to explore the limitless dimension of time; day and night conflict is borrowed to echo this endless strife.

The old roads are also another implementation of that temporal context of that conflict; they allude to the past and history to play a more crucial role in this process of self salvation as the present seems corrupt and sterile. The past returns to heaven its blue colour, its life and meaning of being. Similarly it dyes the self with this colour to make it restore its breath again. Relating the notion of truth to the blue colour of the back roads is another testimony in favour of its mysterious significance and effect on the self.

The blue highways, in turn, practise a strong pull of attraction that tempts the self to leave its state of stasis and set out on these blue roads to explore its pure essence and discover its flaws. The blue road also seems an ideal context for the self where it is summoned to embrace new sensations of meditation and strangeness to get rid of that

sense of loss. The author uses irony to hint at how to rescue his lost self. Through putting forward the importance of the road as an ideal space to experience the loss of the self, he emphasises ironically the vitality of the road's role as a mould where the self should let it go spontaneously to find the true essence of its being. He portrays it as a relentless loss to figure out the true essence of free existence.

Derrida's concept here is also very pertinent for a correct interpretation of self loss. While the day cannot get its significance unless it is contrasted to its counterpart, the night; similarly, the traveller also cannot experience any sense of self existence without experimenting with the sense of self loss. Alongside the roads, the traveller scatters the fragments of his broken self in order to recollect them in his journey of quest. Heat-Moon's tremendous losses happened really in stasis where he lost his wife, his job then his self. So he realised the must to drift steadily on a journey of quest to hover the roads driving this wounded self to look for the opposite sense of existence that without loss its paradigms would never come to being.

Furthermore, the incorporation of the blue colour throughout the narrative implies the extent to which this colour is significant to affect the author's journey.

Recurrently, Heat-Moon relates his travels along the American back roads with the enigmatic leitmotif of blueness. Of course, its vividness on the map attracts him to follow its trace and avoid the other roads. As an attractive and inspiring colour, it paves the way for his salvation persuading him to shun the other roads marked on the map in different other colours. In other words, it contributes to shape his future and construct a new version of his resurrected self on these roads in blue.

However, this colour is also frequently associated with a past the traveller seems clung to. In every occasion on the back roads, he associates the blue fingerprints of the

journey with a station that alludes to history. He even sets it as a main rule on the highways: “Rule of the blue road: the highway side to where you’ve been is better marked than the one to where you’re going” (Heat-Moon 305). By prioritising the past over the future, the author explicitly expresses his yearning as well as reminiscences of his ancestral history. This act can be read as an attempt to revive that history through implementing the blue back roads as an intermediary space that bridges the gap between the future and the past temporalities.

In many spots of the book, the author interrelates all aspects of geographical cartography to history through the enigmatic blue colour and its inspiring radiation. He relates the coast to history through the route leading to it; he writes: “In the morning I took U.S. 101 up the blue coast of high headlands and broken sea stacks that demark the old shoreline. The route was a far stretch of history and beauty (196). In addition, mountains and valleys are integrated in this coloured proximity with history: “In a mountain valley full of greenness and blue water, we stopped to stretch. A historical marker explained the geology of the basin”(222).

In an explicit frankness, Heat-Moon refers to his Indian origin which precedes the history of the white man and dates the old glory of Texas only when driving one of the blue highways, he explains: “To drive blue highway 21 is to follow Texas history. Older than the mind of man, it started as a bison trail (buffalo walk in surprisingly straight lines); then Indians came up it to hunt the buffalo”(119). He romanticises the blue roads by quoting from Black Elk , one of the prominent wise Indian warriors, and questions the motives behind his inclination to drive this long distance. In fact, he inclusively admits the influence of his racial roots on his doctrine of mobility when he contends: “Black Elk says, the blue road is the route of ‘one who is distracted, who is

ruled by his senses, and who lives for himself rather than for his people.' I was stunned. Was it racial memory that had urged me to drive seven thousand miles of blue highway, a term I thought I had coined?" (191)

Far from the American territories, when the man recalls his adventures in Ethiopia, he associates his memories with the Blue Nile that mirrors the author's blue roads. Likewise, the man also interrelates his journey of rafting with the African natives that can be considered as the counterpart of the American natives, Heat-Moon's ancestors. He writes: "The man said, 'Wilderness! It's all a crock now. I rafted the Blue Nile in Ethiopia three years ago. After a couple of days, we got into country where the natives dressed like the old pictures you see—men almost naked, carrying spears. Women bare from the waist up' " (275).

The blueness of these back roads has a whimsical brilliance that transmutes this concrete colour into a mystic inspiring emblem. It has the potential of the road to direct its travellers with whatever element it intermingles with. For instance, the blue variety of corn is regarded exceptionally as something unique that acts like a compass. It is a metaphor that reflects the aspects of similarity between the blue road and the blue corn as both direct travelers where to head. Heat-Moon records this interesting feature of blue corn in one of his dialogues with a Navajo farmer:

"We consider corn our mother. The blue variety is what you might call our compass—wherever it grows, we can go. Blue corn directed our migrations. Navajos cultivate a yellow species that's soft and easy to grind, but ours is hard. You plant it much deeper than other corns, and it survives where they would die. It's a genetic variant the Hopi developed."

"Why is it blue? That must be symbolic."

“We like the color blue. Corn’s our most important ritual ingredient ”(164).

By considering the blue corn a mother, the farmer engenders a historical bond between it and his old ancestors. He portrays it as the first reason for their existence, like their forefathers, and a marker of his genetic continuity even before the coming of the white man; he explains: “Hopis were eating that before horses came to America. It’s piki. Hopi bread you might say. Made from blue-corn flour and ashes from greasewood or sagebrush. Baked on an oiled stone by my mother. She sends piki every so often. It takes time and great skill to make. We call it Hopi cornflakes ”(164). Again the author refers to his native origin through relating the blue corn to the natives, the Hopi tribe.

The journey is also pregnant with many stations that testify to that enigmatic spirituality enclosed in the folds of all that is blue especially the blue highways.

Heat-Moon keeps mythologising it as light stars: “Hoping to catch onto things, at least for a moment, I was only following down the highways a succession of images that flashed like blue sparks. Nothing more”(170). Even in the heart of the desert, he admits how he is devoured by the spiritual radiation of the Oregon blues showers: “Waiting on the rain, I studied the map. Where to go? South lay two towns of fine name— Lookingglass and Riddle—but I would have to backtrack sixty wet miles, and already the desert showers had left me prey to the “Oregon blues,” that dissipation of spirit that accompanies the rainy periods when suicides noticeably increase”(191).

A sense of rest and relief is also accompanying the encountered blue elements while on the move as if everything is dyed with it. He reflects his opaque and clear sensations when he states: “When I saw the blue pools steaming, there was no question in my mind. With only five Nevadans to the square mile (in actuality many fewer when you

discount Las Vegas and Reno), I figured I could get by undisturbed... I even slapped on hot, gritty, blue-gray mud to loosen the sinews”(171).

The writer also regards the blue road as a mysterious space with unseen powers that allow a mystic interaction between the past and the momentum present. He eloquently clarifies:

To try to is the American impulse, but to look at the steady continuance of the past is to watch time get emptied of its bluster because time bears down less on the continuum than on the components. To be only a nub in the eternal temporary is still to have a chance to see, a chance to pry at the mystery. What is the blue road anyway but an opportunity to poke at the unseen and a hoping the unseen will poke back? (343).

In fact, it is obvious that the blueness of the roads haunts the traveller's spirit and overwhelms his vision to the extent that he starts seeing everything as a reflection of its sublime and holy aura. He writes: “It was fine to see the curving edge of the old blue ball of a world” (128). He describes his fascination with Blue Mountains, “The road went around the Blue Mountains into the Palouse, one of the most visually striking topographical regions in America (212). Furthermore, the obsession with this colour exceeds the scope of roads, mountains, vapor, pastures, smoke, rivers and lakes to embrace the sky breeding a splendid infinite blueness: “The city revived in cool air that began to move off the blue lake stretching far eastward, finally so blending with sky that a horizon was almost indiscernible. It was as if Duluth sat on an edge of infinite blueness” (244).

Exploring the different treasures on the back roads, including the multi-racial people, is a strategy adopted by the traveller / author to evaluate his self essence far from the

clutches of the American mass culture. This latter tends to pollute the self to hinder its mobility and uproot its sense of historical belongingness. It offers material affluence and consumerism culture as a compensation at the expense of the individual's spiritual rest and true identity. According to Jesse Gipko, "the book has two overriding concerns: first, the exploration of the country—its good and bad features; second, the exploration of the self in relation to the observations of the country and the experiences Least Heat-Moon has with people he meets"(184). In every station of the journey, he describes, converses, meditates and experiments with people who are portrayed as settlers of the blue roads.

His focus on people in general and Indians in particular is meant to dramatise the historical saga of his native ancestors. The red people meant a lot to Heat-Moon to the extent that he presents no definition of his identity without referring to them, and his name is the best evidence. It is as if he is attempting to conduct a comparative critique between America in the past and the present America in order to urge it to confess its sinful crime of marginalising the glorious heritage of native people and their genuine culture. Pamela Walker assumes: "Representing not a mere chronological sequence of experiences but rather a critical assessment of his experiences, Heat-Moon discovers in the places and people he visits a great deal about himself and his connection with specific characteristics of American culture"(288).

Jesse Gipko also affirms:

Least Heat-Moon's travels reflect the continuing struggles and turmoil in American society, such as the aftermath of the Civil Rights movement, the vanishing of small-town America, rising consumerism, and an erosion of democratic ideals such as egalitarianism and self-determination, because the country he travels through in 1978 in an

integral part of the flux of global economic and military competition. This America has become wasteful, gobbling up fast food, paving farmland for malls, and destroying relics of the past for housing developments. His plan to travel the blue highways comes from his desire to escape the pervasive mass culture (fast food chains, crowded cities, congested freeways and interstate highways), yet he finds that, often enough, mass culture dominates even the back roads like an ominous shadow (183-184).

In addition to setting the blue roads as a vital constituent in the process of his self definition, he relentlessly emphasises his racial Indian origin as another prerequisite determinant of this identity. Presenting this ethnographic facet of the selfhood is very indispensable for a writer who does not cease relating the past to the present and the future of America. In this respect, he implements the red colour to recount the native genesis of America; this historical extension and ethnographic genesis that has been excluded deliberately from the myth of *the American dream*.

Throughout the travelogue, the writer keeps narrating, recording and mythologising the history of different Indian tribes as if the journey itself is carried out to shed light on that anthropological side of the map in order to restore its due value and rescue it from the shelves of forgotten history. His statement that “the main routes were red”(5) is a kind of hint that all American roads belong to the red man. In fact, the author shows instinct proficiency in investing the symbolic significance of the red colour in his favour.

Heat-Moon attributes travel to his bloodline as an American who stems his existence from a long history of travel where the Indians are no exception. He considers that

travel has become something genetic as well as historically grounded in the blood of every American, he points out:

PERHAPS it's in our blood, maybe it's just in our history, but surely it's in the American vein to head out for some other place when home becomes intolerable, or merely even when the distant side of the beyond seems a lure we can't resist. After all, every American has come or is a descendant of people who came from another part of the globe. Certain Indian myths notwithstanding, the human species began its journey far from either of the bounding oceans of the Western Hemisphere (349).

The placement of Indians in the middle of this transitional chain of travellers reflects their role as an essential bond between old and present travellers, a bridge between the past and the present.

The influence of the red bloodline is so deep that it becomes part even of his sentimental life. The choice of his wife who shares with him similar red roots expresses how every aspect of his life is haunted by a whimsical nostalgia to the history of the Indian ancestors. He argues:

One last word about bloodlines. My wife, a woman of striking mixed-blood features, came from the Cherokee. Our battles, my Cherokee and I, we called the "Indian wars." For these reasons I named my truck Ghost Dancing, a heavy-handed symbol they believed rendered them indestructible, danced for the return of warriors, bison, and the fervor of the old life that would sweep away the new (9).

This common bloodline with his ex-half of his self, his wife, represents an emphatic celebration of the past at the expense of the present. Hence the farther this past is, the better echo it has on portraying a new present that is drawn by this past.

Being a mixed-blood traveller who is supposed to be attracted by his paradoxical races, Osage and Saxon, may disturb some of his choices along the course of his life between red or white. It may also let him suspect his fidelity to both racial colours; in response to this ambivalence, Heat-Moon pretends to avoid this racial binary of either/or when he claims:

Nevertheless, a mixed-blood—let his heart be where it may—is a contaminated man who will be trusted by neither red nor white. The attitude goes back to a long history of “perfidious” half-breeds, men who, by their nature, had to choose against one of their bloodlines. As for me, I will choose for heart, for spirit, but never will I choose for blood (9).

Immediately, he contradicts himself by his choice of a mixed-blood wife proving that his decisions are subject mainly to his bloodline that he shares with his selected wife and not to his heart or spirit. This racial similarity is overtly praised and celebrated in the following line: “One last word about bloodlines. My wife, a woman of striking mixed-blood features, came from the Cherokee. Our battles, my Cherokee and I, we called the ‘Indian wars’”(9). It is a strong proof that man cannot go beyond the frontiers of his blood; it is just hearsay and a kind of affectation to justify his choices.

On the other hand, contrasting the significance of the red colour to the white’s can render the involvement of Jacques Derrida’s theory of *différance* to the point. By contrasting his cool enthusiasm towards his white origin, Heat-Moon emphasises the overriding value of his red roots in the construction of his identity. He never ceases narrating the history of his Indian ancestors and many other tribes he encounters along

his journey; simultaneously, many of the characters he portrays as inspiring to his journey are natives who fuel his sense of belongingness and contribute to shaping his character through the bigger roles assigned to them comparing to the limited roles reserved to the common white characters.

Interestingly, the author himself contrasts his two facets of ancestry giving priority to the red bloodline that he considers a sign of hope and life in contrast to his white root that is portrayed as an inevitable genetic root devoid of any special traits for his character. He contends:

I have other names: Buck, once a slur—never mind the predominant Anglo features. Also Bill Trogdon. The Christian names come from a grandfather eight generations back, one William Trogdon, an immigrant Lancashireman living in North Carolina, who was killed by the Tories for providing food to rebel patriots and thereby got his name in volume four of *Makers of America*. Yet to the red way of thinking, a man who makes peace with the new by destroying the old is not to be honored. So I hear. One summer when Heat-Moon and I were walking the ancestral grounds of the Osage near the river of that name in western Missouri, we talked about bloodlines. He said, “Each of the people from anywhere, when you see in them far enough, you find red blood and a red heart. There’s a hope”(9).

This superficial description of his white origin does not exceed its historiographic dimension of mere set of past events unlike the red one which is portrayed as a bunch of multi-faceted implications: honour, heart and hope. In addition, his dialogue with his father about their red bloodline is contrasted to Heat-Moon’s personal account of his

white root to indicate that this latter is just an inherited voiceless history of bygone times unlike the former one which is a still-lived history that has a stronger voice in the formula of his current identity.

The road functions as the ideal space where many powers converge to construct the healthy version of the traveller's self. Therefore, it is described as the place "where time and men and deeds connected"(9). By time the author refers again to history which ties the past with the present. Thanks to the road which acts as a temporal bridge, generations can communicate with their history, and Heat-Moon can stay in touch with his native red ancestors and collect memories of their glorious deeds along these roads. As if he attempts to document their history without any distortion or falsification; this cannot be attainable unless he "took to the open road in search of places where change did not mean ruin..."(9). He mythologises the road's effect on constructing his self as it offers growth and maturity but never a destructive disintegration.

Sometimes he conducts a comparison between his red bloodline and the modern traits of the typical American character just to criticise the materialist culture of present America. Likewise, he alludes to history and how it paves the way for a true future through his "standing in the future in that hundred-thirty-nine-year-old building. Because they cared more about adapting to the cosmos than to a society bereft of restraint..."(27). This big edifice rooted in long history symbolises another bridge between the past and the future. In this respect, he once more condemns the white American materialist dogma to immortalise the grandeur of the red man; he adds, "...the Shakers-like the red man- could love craft and yet never become materialists"(27).

The focus on the red men during the journey is not arbitrary; they are praised as the best mappers of the self. The Hopis drew that representative figure which summarises the cycle of the human life which can be regarded as a metaphor of the journey itself. It carves in the individual the dogma of quest that the writer takes its advantage to search for his self existence as well as his historical Indian root. He explains:

The symbol appears among other Indians of the Americas. Its lines represent the course a person follows on his "road of life" as he passes through birth, death, rebirth. Human existence is essentially a series of journeys, and the emergence symbol is a kind of map of the wandering soul, an image of a process; but it is also, like most Hopi symbols and ceremonies, a reminder of cosmic patterns that all human beings move in (165).

As a traveller who is supposed to drift towards the future, the writer seems in more accord with his past. However, he admits that he experiences a state of struggle with his memories: "I fought desolation and wrestled memories of the Indian wars"(10). Such a struggle proves the profundity of the inward journey that is required to keep up with the outward one. The traveller is torn apart between the past and the present to experience his sense of being and existence. Inwardly, he collects fragmented memories of his red half's past, and outwardly he assembles the white half's particles of the present. The two components interact while he struggles to find a relieving reconciliation between the two facets of his hybrid self.

The road is depicted with more than its reconciling potentials. It embodies a promising healing power that allows the crack between the inner and the outer facets of the self to recover sooner than expected to become one sound and solid construct. He asserts: "Maybe the road could provide a therapy through observation of the ordinary

and obvious, a means whereby the outer eye opens an inner one. STOP, LOOK, LISTEN, the old railroad crossing signs warned. Whitman calls it “the profound lesson of reception ”(20). By the end of the journey, the spiritual interaction with the road reaches its peak. Gradually, it surpasses the state of that interactive healing, then overlapping, to finally achieve an unprecedented aura of complete incarnation of the road in the traveller’s self, “the good and straight red road of life”(192). Heat-Moon puts it very simply: “First the highway held me, then it entered me, then I was the highway”(232).

Throughout the travel account, the red man’s association with the surrounding natural environment is highly appreciated. His whole life seems intimately related to his ecosystem from which he stems his existence. The writer argues: “The red man ate buffalo (transubstantiation in the Indian manner), he dressed in buffalo, he imitated and talked to it, and he died for and by the sacred buffalo”(233). While the white man is characterised by his immersion in a materialist civilization, the red man is overwhelmed by nature where he was born and raised. So Heat-Moon draws this implicit comparison to stress the reason for his fascination with his red origin at the expense of the white one. Through the red man’s embrace of his natural ecosystem, we witness a constant shift from the red colour which stands for his Indian culture to the green colour that represents the surrounding ecosystem.

The red man’s interest in the buffalo also demonstrates his sense of ego denial and centeredness towards his environment. He believes that he shares with his ecosystem a common equal value that contributes to their existence, and he repulses any aspect of likeness, in this respect, with the typical white man. This latter is portrayed with an egoist mentality that ranks him as the central element in this world. Therefore, he lusts

for his material pleasures to fulfill his desires and to reinvigorate his ego as a polyvalent hegemonic power everything relies on.

The journey reveals how the Indian concept of self is distinct as it discards its tendency of egocentrism in favour of ecocentrism. In doing so, it does not play any authoritative role or practice any kind of hegemonic power upon the surrounding elements. By contrast, it places itself on equal footing with the surrounding geographical environment to reflect the pluralistic vision of the red man and his culture. This culture that is intimately espoused with nature is a great source of inspiration for the writer as Renée Bryzik maintains: “Least Heat-Moon focuses on people within regions, but the places he finds most inspirational are those where nature and culture appear inseparable” (672).

Moreover, this pluralistic and ecocentric version of culture is meant to “challenge monocultural assumptions of America, instead piecing together a new sense of home. As he documents the lifestyles of rural America, he links small town and farm lifestyles with their unique American landscapes” (Bryzik 666). Therefore, it can be regarded as a backlash of counterculture to remind America of its coloured map as well as its pluralistic ethnographic patchwork which has never been an obstacle but a pride of the founding forefathers of the country. This attitude evokes an analogy with the Beats’ ideology and shows how travel books across time share common concerns and fight similar battles, but why not the same lasting battle of cultural awareness.

Some critics find in Heat-Moon’s travelogue more than an account of a passing-by traveller who naively describes the landscape and the cartographic map of America. For them, the work is an icon of the American travel tradition that “still struggles to escape the destination-driven egotism of the road”(Bryzik 666). Renée Bryzik also adds, “Least

Heat-Moon's escape from the egocentric American road trip depends initially on his alternative mode of travel, but it is his ecocritical awareness of places in life and literature that enables the abstract internal struggle to resolve in the changing environment of the road"(666).

What is noteworthy and testifies to the richness of this travelogue is that its journey can also be read as a vital transformation of the narrator's position rather than an escape. The traveller allows the author to undergo a transition from the role of the neutral commentator to the role of an active participant who experiences change within himself. The new role amounts him to a position of a critic who is involved in this exploratory campaign to shed light on many paradoxes at the level of culture, ethnography and eco concerns. Bryzik comments, "Some ways in which Least Heat-Moon self-analyzes his journey, both within and beyond the text, suggest that his literary transformation from ego to eco can function as a guide to ecocentric travel and ecocritical reading" (677).

On the other hand, reading Heat-Moon's exploration of the highways as a mere escape is never just. He goes down the road to confront the typical materialist culture of stasis with his multi-faceted culture of mobility. Thus he recruits on his journey all aspects of resistance culture including ethnic cultures, landscape and regional local colours to uncover the futility of the white mainstream hypocrisy to unify all these aspects and empower his front as Bryzik notes: "As Least Heat-Moon's introduction suggests, the American road trip is both a unifying national activity and a prehistoric, pre-national tradition" (667).

People are also an essential part of this journey and its ecocentric map. Through meeting them in different contexts, Heat-Moon engages his self in a process of social and cultural interaction to rid it of its solipsistic attitude acquired from the lifestyle of

fixation. It is the atmosphere where the individual grew up as an alien in a milieu of social disintegration. Maybe Heat-Moon felt this strong sense of alienation after his divorce and loss of his job; he admits: "A final detail: on the morning of my departure, I had seen thirty-eight Blood Moons, an age that carries its own madness and futility. With a nearly desperate sense of isolation and a growing suspicion that I lived in an alien land, I took to the open road in search of places where change did not mean ruin and where time and men and deeds connected" (9). After realising that he is trapped in a circle of social isolation, he decides to break up boundaries between social isolationism and social integration by setting out on the road to meet new and different people. Pamela Walker confirms:

In the course of his travels, he comes to recognize that egotism poses the main obstacle to his own ability, in whatever place, to affirm time, the inevitability of change, and the necessity of engaging himself with his physical environment and others who share that environment. Heat-Moon's process of recognizing and then resisting his solipsistic inclination constitutes the plot of his personal narrative, and it is this narrative plot that gives purpose to his descriptions of the places he visits and the people he encounters by representing him and his experiences in relation to what emerges as the chief end of the journey: Heat-Moon's realization of the necessity to care beyond himself (289).

What is unique about these people is their local eco and historical environments which render them immune against egotism. Thanks to their adherence to these environments they became freer, more fluid and skilful masters in weaving harmonious bond between the self and nature as well as history to defeat any trace of egotism; Walker contends:

Heat-Moon's gradual recognition of the need to resist such egotism arises not just from observing others who seem trapped within themselves but also from meeting people whose activities seem to free them from the confines of narcissism. These freer people are the ones whom Heat-Moon photographs and thus graphically as well as narratively makes prominent. Among these people is Madison Wheeler of Nameless, Tennessee. Wheeler represents for Heat-Moon a man whose life demonstrates a satisfactory accord between past and present, between self and others, and between self and surroundings that Heat-Moon himself is seeking (290).

All these facets demonstrate the depth of *Blue Highways* and its multi-perspectival approach in treating simultaneously a host of crucial psychological, social, cultural, ecological and ideological concerns.

Yet, what excitedly characterises this travel account, comparing to many other travelogues, is what Bryzik meditates on the unique combination that this masterpiece incorporates: "The unique combination of narrative components in *Blue Highways* like photojournalism, physical geographical description, literary analysis, and novelistic self-discovery introduces a travel writing style that allows the narrator to convey his personal struggle with American identity and place-sense"(671). By documenting every step in his journey, he expresses his impression about his moving self and all that has been encountered on the road in contrast to his static self and fixation policy. As a result, he manages to project his psyche and place it in the appropriate healing context where free people, the nostalgic past and the vivid landscape embrace to paint a multi-coloured portrait of blue, red and green colours. These colours are an essential part of

the American map which has contributed to constructing the American identity for a long time and juxtaposed its determinant markers between the self and the other.

Conclusion

Delving into the covert and overt realms of travel writing is at the top of this chapter's priorities. In this respect, we tended to unfold the overt layers of the travel discourse in every account after theorising that the three travellers, Graham Greene, William Burroughs and William Least Heat-Moon, are no common writers. Before being creative writers, they are travel practitioners whose spirits have been injected by the glamour of this insightful ritual. Hence we presented their biographical accounts as a proof to show the depth of travel and how it impacted their mindsets and artistic outputs.

After tackling the proclaimed motives of the three selected works; that is to say, the political and spiritual dimensions in *Journey Without Maps*, the countercultural subversive paradigms in *Naked Lunch* and the existential ethos for self retrieval in *Blue Highways*, we have come up to a conclusion that the travel discourse transcends all these superficial incentives to hide more profound objectives at the level of ideology and intellect. It foregrounds an imperial dimension one has to infer through deciphering the different codes and clues which are represented under the guise of exploratory quest.

Chapter Four :
The Imperial Disguise in
Travel Discourse

Introduction

This chapter dives more deeply within the ideological dialectics of travel writing and its imperial premises. For dissecting the travel discourse in the three works, we tend to highlight the reciprocal interaction between portraying the self through mapping the other. The focus on this binarism aims at foregrounding the tenets of imperial discourse and its hegemonic mechanisms to distinguish between a superior self and an inferior other. These mechanisms take many facets which allow the incarnation and revival of the colonial racist binarisms in the travel text.

At this final stage, we will proceed to deconstruct the travel discourse by taking advantage of its overt voice to figure out the tangible covert dogma behind every travel narrative structure. Thus we put among our priorities the textual denotation which acts as a bridge to pave the way for its ideological imperial connotation. In this respect, Graham Greene's political and religious motives are debunked to shed light on the role of imperial ideology in creating that discrepancy between the self and the other.

Likewise, William Burroughs's countercultural subversive mechanisms to voice the cause of his generation will be examined from an Orientalistic perspective to unveil the duality of his discourse in portraying two versions of the other. Within the same context, the existential quest for the ironical self loss is going to be the focus of our interest. We will decompose its disguised imperial ideology on the basis of the author's raciohistorical background, namely, his bloodlines. In so doing, the notion of racial memory is going to be our focus to uproot the travel account's imperial ethos. All of this analytical critique is carried out under the umbrella of the aforementioned theoretical frame, the postcolonial and deconstructionist canons, to interweave a coherent structure for our research.

4.1. Mapping the Other, Projecting the Self

The traveller's enunciation of his travel account always bears subjective fingerprints. Thus the objectivity of any travel text is interrogated for its tone of political and ideological bias. The claim of exploration or experimentation does not deny the fact that this traveller is, after all, the construct of his political, cultural, social and ideological context as Tim Youngs maintains: "Travel writing is not a literal and objective record of journeys undertaken. It carries preconceptions that, even if challenged, provide a reference point. It is influenced, if not determined, by its authors' gender, class, age, nationality, cultural background and education. It is ideological"(2). That is to say, every traveller is an ideologue and his travel narrative is interwoven according to the paradigms of his context. These paradigms, whether consciously or unconsciously, draw the map of his journey in favour of his own agenda.

The historical background of the traveller also represents a crucial factor that sketches the trajectory of travel and frame its textual content. Therefore, Western travellers can be considered as an extension of their history of colonialism and empires. Sir Samuel White Baker goes further stating: "The explorer is the precursor of the colonist; and the colonist is the human instrument by which the great work must be constructed" (xxi). Therefore, they cannot detach themselves from these colonial and imperial layers of that history. This portrays the travel book as another project to revive the glory of Western history and its empires. However, some critics agree on this fact but hold reservations about its generalisation :

The travel writing genre thus carries a troubling legacy, being deeply implicated, at both a practical and an ideological level, in the imperialist enterprise. At the same time, however, if the general tendency of Western travel writing, from at least the early modern period, has undoubtedly been to assist and encourage European and subsequently

US expansionism, that does not mean that every individual traveller and travelogue has been equally complicit in this project (Thomson 148).

The justification of this exception may seem reasonable if we consider the evolution of the genre and the tremendous shifts it witnessed across history. Nevertheless, the critical reading of any travel book leads to a juxtaposition between the traveller's intention and his travel narrative load which makes the difference. The ideological hints, comparisons, judgments and binaries prove that there is a certain level of contradiction in the discourse of those who pretend that some travelogues are innocent documentations of exploration because, in a way or another, "travel writing is essentially an instrument within colonial expansion and served to reinforce colonial rule once in place" (Mills 2).

In this study, the three selected works: *Journey Without Maps*, *Naked Lunch* and *Blue Highways* are investigated in a contrastive way to shed light on their points of convergence and divergence with regard to the historical, cultural and ideological load they embody. The works are taken from three different generations to insert the temporal evolution in our analysis and to check whether the ideological map of the travel book experienced any shifts during the twentieth century. Seeking the impact of the travel narrative evolution is very prerequisite to have a comprehensive and credible view about the temporal factor and its influence on the colonial and imperial presence in the modern versions of the genre which are claimed to be free from any imperial hints unlike their predecessors.

The proponents of this naïve perspective point out to the emergence of a new cosmopolitan trend in travel writing, and they argue that it should be valorised

differently: “Indeed, this ‘cosmopolitan sense of humour’ is the most ethical way to encounter and interpret difference, for it avoids the superiority, romanticism and sexism enacted by colonial travel writers and replaces it with an intersubjectivity based on more equal foundations” (Lisle 105). Yet, the demonstration of this claim requires a thorough analysis of the three suggested accounts which are selected carefully to reflect the mood of modern travelogues in the 1920s, 1950s and 1970s respectively, and in what way they confirm or refute this pretension.

Interrelating the three travel narratives in our study requires first providing a common ground of the three works to elucidate their points of convergence then delving into the distinctive features each work incorporates. Such methodic plan helps to come up with the specific touch each work contributes to enrich the genre. Therefore, the historical, the textual and the ideological arenas represent our focal points in this study. Accordingly, we should not forget to put in our top priorities the crisis of representation at the level of the binarisms which combine mainly the self and the other since travel in itself “might always be fundamentally about the discovery of self in the apprehension of the other”(Ashcroft 238).

From the first reading of the three works, we can notice that *Journey Without Maps* is the most historically oriented travelogue, comparing to *Naked lunch* which is culturally oriented and *Blue Highways* with its existential dimension. The political and ideological load they have in common represents that bridge which, in spite of their evolution over decades, interrelates them proving that these travellers are intellectual mappers rather than ordinary explorers. They are engaged in a systematic process which allows them to project their selves through mapping the encountered others. In so doing, they adopt many strategies to elaborate a set of images in a particular hierarchy that

guarantees their superiority over the explored other. The incessant focus on the self and the other in travelogues led Carl Thomson to believe: “One definition that we can give of travel, accordingly, is that it is the negotiation between self and other that is brought about by movement in space” (9).

The encounter with the other connotes more than a casual exploration to meet the traveller’s curiosity; it is triggered by ideological motives which aim to reclaim the traveller’s epic history of colonialism. Therefore, the targeted destinations are selected carefully as the ideal inferior counterparts that can reflect through their *différance* aspect the superiority which tends to reinvigorate the traveller’s civilised self and yearn to revive the grandeur of his empire. When it comes to destinations, the classification is based on historical orderliness rather than mere geographical obsession with the other as Debbie Lisle argues:

Destinations are framed through a nostalgic geographical imagination. It is the disappointment of travel writers, those unscripted moments when their utopian fantasies of elsewhere are unrealised, that reveals the temporal framing of the genre’s spatial ontology. When the prevailing geographical imagination fails to deliver the utopian dream _ when heterotopia are revealed _ practices of temporalisation emerge to help reorganise the globe in terms of historical progress rather than spatial integrity. In other words, the spatial coordinates of travel writing make little sense without the historical narratives of progress that help us distinguish between civilized homes and dangerous elsewheres (202).

The traveller also portrays the other’s dystopia in order to hint at his utopia. Sometimes he taints his portrayal with a moral tone to reinforce the pretentious mission of Manifest *Destiny* to civilise the other. Carl Thomson contends:

Much recent travel writing, it has been suggested, is principally concerned to 'package' the world for easy Western consumption, producing images of the Other that reassure Western readers not only of their superiority over the rest of the world, but also of their moral right to that sense of superiority. To this way of thinking, accordingly, travel writing remains a genre thoroughly enmeshed in, and contributive to, the neo-colonial networks of power and inequality by which the West maintains its current global dominance (155).

In fact, as a prolific travel writer, Graham Greene strives to map a hegemonic presence of the self at the expense of an undermined image of the other. The first remark one can hold about this travel account is the symbolic significance of his title, *Journey Without Maps*. Such caption delivers the impression that the subject of this journey is supplied with an adequate amount of knowledge which facilitated his successful exploration of this targeted destination. He marks his epistemological superiority over this unmapped land that represents the unknown and hints at it as a space of ignorance. In this respect, he contrasts his well-known home to this other land alluding that this latter can never be the match of his home. The unavailability of maps stands for the absence of Africa from history that deprives it from being put on equal footing on the same map like the Western powers. Moreover, characterising the journey towards Africa by its unmapped path connotes that it belongs to that category of worthless cartographic spots. In other words, the traveller metaphorises the primitiveness of this land and its people that can be explored even without any preparatory campaign or map.

However, reviewing Greene's account of his journey proves that the title is only a pretention bare of truth. On the contrary, he admits that he gathered information about

Liberia from the Blue Book of the British government before his departure. His first depiction stemmed from that Blue Book encloses a terrible image of Africa:

I had read in a British Government Blue Book that May:

The rat population may fairly be described as swarming, the wooden and corrugated iron houses lend themselves to rat harbourage. . .

The absence of any attempt by the Government, not only to take effective steps to control yellow fever or plague, but even to arrange for the notification of yellow fever, as well as the complete lack of medical supervision of ships touching the Liberian coast...(4).

Through this disfigured image, Greene hints at the historical role of his home empire portraying it as the responsible controller and protector of Liberia which is only an overlooked pawn of its realm. The scenes of misery have an ideological purpose as Maria Couto explains: “Details of human suffering, disease, and death abound to emphasize the lie of empire as civilization” (17). It is an implicit contrast that compares the superior home with its history of dominance over the other. Gradually, the depiction of his home’s grandeur becomes more explicit when he states: “There was something satisfyingly complete about this picture. It really seemed as though you couldn’t go deeper than that; the agony was piled on in the British Government Blue Book with a real effect of grandeur; the little injustices of Kenya became shoddy and suburban beside it” (6).

The choice of Africa in general and Liberia in particular bears many implications. First, Liberia is the land of free black slaves. Those who escaped the American tyrannical system of slavery seeking refuge in their ancestors’ territory in Africa. This

choice comes as a historical reminder for immortalising the Western empire's power in contrast to the subdued black race. In other words, he re-explores it to revive and restore his role as a master under a historical umbrella against his bygone property, the African black slaves. He reclaims the ownership of Africa as an heir of his empire that was a creation of the British Empire. Jeffrey Meyers explains more Greene's attitude:

Greene's attitude toward Africa was anthropological as well as historical and psychological. He had no friends in the unattractive country-which had been resettled by half-castes released from slavery in America and had perhaps the least interesting indigenous culture in West Africa-and saw no wild animals or magnificent scenery. There was virtually no interest in the country apart from close contact with primitive existence. Black skins had always appealed to Greene, and while sharing the hardships of the journey he felt affectionate toward his servants...(52).

From an ethnographic perspective, the journey is an attempt to re-emphasise the superiority of the white race over the inferior black one. As a traveller, Greene's mobility is to mimic the coloniser's role who invades (explores) his enemy who is fixated in his land. Couto argues:

Greene is an explorer who wishes to extend the frontiers of his perception. He approaches the continent of Africa, its culture, and its people and describes them in a framework designed to measure, scrutinise and judge the relative 'advancement' of the West not merely in relation to pristine Africa but to an old-fashioned Englishness

both regrettedly sharing a heroic but fast-disappearing tradition. The contrast between the past and the present is deepened in his use of the myth of knowledge and innocence, of the world and the gardens of childhood (16-17).

Other justifications opt for a combination of cultural and moral motives:

The choice of Liberia initially prompted by a Government report describing the economic backwardness of the interior of the region seemed the proper place to begin to understand the point at which his own civilisation had gone astray... In looking for an area of darkness he searches an answer to the moral decline of England but nowhere does the text suggest that the white man was corrupted by contact with 'other' peoples and cultures (Couto 14).

What is noteworthy about Greene's travels in general is his interest in exploring far-reaching lands which are not easily accessible to common visitors and travellers. His aim is to draw his own sketch of these places and portray its people and landscape according to what fits his ideological ethos; mainly, the elevation of his self and the degradation of the other. Hence he is often accused of deviating off objectivity as Meyers notes:

Greene's travel books-or anti-travel books-give a vivid sense of the most revolting aspects of Africa and Mexico. He deliberately seeks a *via dolorosa* in places never visited by foreigners, and offers a record of endurance and suffering that allows the reader to experience a journey he would never want to take. Greene's flawed but fascinating travel books do not provide an objective description, but offer an intensely personal response to repellent people in a hostile landscape (67).

Psychologically speaking, the quest for self cannot be fulfilled unless it comes across its other. The traveller sets out disguising his belief in his civilised self and pretending the innocence of his quest. His journey heads towards uncivilised indigenous destinations so that he can prove to himself and to the others his superiority over this explored other and reveals this imperial whim of supremacy. For the sake of fulfilling this hidden objective that he cannot declare, he adopts mobility towards these different lands, which are mostly old colonies of his empire or the like, to take advantage of this encounter and descriptions in summoning his historical position and reminding the reader of it. Therefore, “In *Journey Without Maps* (1936), he explained that just as psychoanalysis brings the patient back to the idea he is repressing, one might find the heart of darkness by moving back to the primitive ... His first extended trip was thus a Jungian voyage into the self and the collective memory...”(Adamson 7).

Following the path of his predecessor, Joseph Conrad, Greene visualises Africa as the *heart of darkness*. This intellectual influence shows to what extent Greene is impressed by Conrad’s mindset. It also illustrates that he has already had some kind of historical prejudice which contributed to the process of mapping his journey. The presence of the Conradian ideology is frequent in the account either explicitly by referring to his name or implicitly by implementing his common racist terminology of historical, racial and cultural prejudice.

The explicit encounter with Conrad in the work intensifies the imperial ideology of the dark continent. Greene’s descriptions darken the image of Africa and Africans and leave no space for objectivity as these statements are held right at the beginning of the journey. The first image of Africa introduces a harsh and unjustifiable depiction that combines African brutality with Conrad:

This Africa may take the form of an unexplained brutality as when Conrad noted in his Congo diary: “Thursday, 3rd July . . . Met an officer of the State inspecting. A few minutes afterwards saw at a camp place the dead body of a Backongo. Shot? Horrid smell”; or a sense of despair as when M. Celine writes : “Hidden away in all this flowering forest of twisted vegetation, a few decimated tribes of natives squatted among fleas and flies, crushed by taboos and eating nothing all the time but rotten tapioca (Greene 9).

Such beforehand depictions demonstrate that the journey is ideologically mapped as the traveller got informed with a set of descriptions he expresses in complete certainty. These certain descriptions and Greene’s conviction of them render them the substitute for the cartographic map when sharing with it the same informative role.

The tremendous influence of Conrad leads Greene to perceive the Africans he encounters as stereotypes of Conradian characters. He analogises the dictator of Grand Bassa to one of Conrad’s characters: “He was like a young black Captain Kettle and reminded me of Conrad’s Mr. T. K. Blunt who used to declare with proud simplicity in the Marseilles cafes, ‘I live by my sword’”(245). Besides, he introduces a constant leitmotif associations that espouse Africa with all that is disgusting and filthy always within a Conradian context which he believes to be the yardstick of his unjust descriptions; he writes: “The writers, Rimbaud and Conrad, were conscious of this purpose, but one is not certain how far the explorers knew the nature of the fascination which worked on them in the dirt, the disease, the barbarity and the familiarity of Africa”(311).

On the other hand, the Conradian covert influence can be traced at the level of discourse. Greene shares with Conrad the use of his racist terminology. Instead of

implementing objective description of the continent depending on his own exploration, he clones and borrows certain racist terms that debunk the claim of conducting an innocent exploratory journey. Shedding light on the to-be- explored Africa as the *heart of darkness* evokes the way how Greene intends to approach and dramatise this continent and its people. In doing so, he correlates the historical imperial assumptions with a new present he tends to draw anew. Yet, it seems that his portrayal and descriptions do not derive their spirit solely from his journey; rather, they are mostly an extension of the old imperial assumptions.

Although Africa is frequently drawn with a dark picture, this darkness is also manifested with multiple associations that tend to burden it with more ugly and racist descriptions. Sometimes it is associated with suffering and discomfort as Greene describes:

But there are times of impatience, when one is less content to rest at the urban stage, when one is willing to suffer some discomfort for the chance of finding there are a thousand names for it, King Solomon's Mines, the "heart of darkness" if one is romantically inclined, or more simply, as Herr Heuser puts it in his African novel, *The Inner Journey*, one's place in time, based on a knowledge not only of one's present but of the past from which one has emerged (8).

Such reference to the past represents another clue to claim the crucial role of the imperial past in constructing the traveller's temporality in his inner journey as well as existential genesis. He stresses the importance of the past to redefine the present; it is the notion of *différance* that is implemented here to give the traveller's present of exploration no value unless it is contrasted to the glorious past of colonisation and

imperialism. He reclaims the same role of that past for the traveller's psychological well being: "'Heart of darkness' was common to us both. Freud has made us conscious as we have never been before of those ancestral threads which still exist in our unconscious minds to lead us back. The need of course, has always been felt, to go back and begin again" (311).

In the section of "The Shape of Africa", he frankly states, "A reminder of darkness"(29). In addition, he names Liberia as Joseph Conrad did to Africa: "I am not an anthropologist and I cannot pretend to remember very much of what Dr. Harley told me. a pity, for no white man is closer to that particular "heart of darkness", the secret societies being more firmly rooted in Liberia than in any other country on the West Coast" (209). Greene's racist depictions are not satisfied with the image of bare darkness; therefore, he associates this darkness with more horrible surroundings, images, sensations and even odours: "However tired I became of the seven hour trek through the untidy and unbeautiful forest, I never wearied of the villages in which I spent the night: the sense of a small courageous community barely existing above the desert of trees, hemmed in by a sun too fierce to work under and a darkness filled with evil spirits" (86).

He also juxtaposes the prison's brutality and darkness with the general atmosphere in Liberia as follows: "That prison, next door to our own bungalow, combined behind its thatch and whitewashed walls and tiny port-holes the sense of darkness and airlessness, and the kind of mindless brutality which sometimes vents itself in this country in the torture of a cat (the head warder was a moron and a cripple)" (246).

The tremendous influence of Conrad is not a mere artistic or intertextual incarnation of his oeuvre; both writers share the same cultural, political and ideological grounded

perspective, yet, Conrad remains always the master for many travel writers since he was among the first ideologues who intermingles the imperialist dogma with the travel narratives in an African context. Conrad is also a leading pioneer in Greene's fields of interest; namely, Christianity and the moral ethos that contextualise the self's quest and draw its spiritual trajectory. Couto Comments:

Along with Henry James, Joseph Conrad is his acknowledged master and he has often commented on the fact that he had to stop reading Conrad in order to develop as a writer. Conrad's moral imagination, rooted in a Christian ethos and the white man's ethic of 'one of us' to which he gave expression in varied and subtle questionings influenced Greene in the directions he chose for himself (27).

Moreover, Greene borrows from Conrad his comparative apparatus of analogy to achieve the same goal, "Like Conrad, Greene draws analogies between the primitivism of the Africans and the ancient Britons: "in England too there was a time when men dressed as animals and danced" (109). Besides, like *Heart of Darkness*, *Journey Without Maps* is both an exorcism and a journey into self (Meyers 57). Conrad also shares with Greene the same paradoxical view regarding the existence of ugliness in both indigenous Africa and civilised Europe. He postulates the same controversial theory of moral and instinctive decay, instead of political one, to justify the phenomenon . Meyers refers to this delicate common point between the two writers:

Conrad, the first major writer to reveal the true horrors of colonialism, perceives more profoundly that savagery and evil exist in the heart of both the primitive African and the civilized European. The triumph of Kurtz's brutal instincts and his surrender to the wilderness reverse the

idea of progress and reduce him to moral anarchy. Marlow discovers through Kurtz that the heart of darkness and potentiality for corruption lie within every man, no matter how civilized, that the possibilities of reversion to primitive savagery still exist (58).

Furthermore, among the prominent leitmotifs which underlie a pejorative connotation against Africa and its people is the multi-faceted aspects of dirt and seediness. Greene varies the implementation of this filthy scenes with a plethora of associations to paint the African spectrum and all that is relevant to it with filthy images that leave no hopeful exception for his readers. Very often, his depictions are so outrageous and audacious that they evoke wonder and bewilderment about the real drives of his journey. For instance, he describes the villages as dirty as he states, “Forced labour is illegal in a British Colony, but the sanitary inspector without a staff had to choose between breaking the law or leaving villages as dirty as he found them” (41). This image reflects the traveller’s negative impressions which are reported by many white characters about Africa; he voices them as they share with him the same attitudes towards that non-European miserable context both physically and morally.

The native people also receive a lion share of his relentless racist associations as he contends: “Had we ever considered what a native hut meant? The rats, the lice, the bugs. What would happen if we got malaria, dysentery?”(49). Sometimes he is more daring, “And they were so ugly, so diseased” (153). Likewise, he depicts the general atmosphere and its impact on the health, “The suggestion of malice and evil here was so great that I could imagine it influencing my mind until I half believed, and a half-belief can be strong enough to affect the health (170). He adds, “This, as I grew more tired and my health a little failed, seemed to be what I would chiefly remember as Africa : cockroaches eating our clothes, rats on the floor, dust in the throat, jiggers under the nails, ants fastening on the flesh” (174). The thorough racist scrutiny implies his prior

intention to dramatise the African scene and ruin its reputation in order to prove the cleanliness and purity of its counterpart whenever he details:

Bamakama. Here there was a rest-house for travellers outside the village in a small rotting compound, but it was so long since any white man had used it that it was in a horrible state of decay, the hut was full of bugs, and suddenly as we drank our tea an army of flies descended on the compound, settling all over our faces and the food. The monkey sat in a corner moaning like a child, and as the sun declined and the flies left us, the cockchafers came, detonating against the wall. A rat had died under the floor, and the smell of decay settled over the compound (184).

Even at the level of imagination, in the unconscious and in his dreams, ugliness and Africa are portrayed as inseparable: “I imagined all night that leeches were falling on my face. It was really the plaster ceiling of the pretentious rest-house which the rats were demolishing. I was too drunk to remember that the mosquito-net protected me” (185). In fact, they are inseparable to the extent that they represent one image in essence:

When I say that to me Africa has always seemed an important image, I suppose that is what I mean, that it has represented more than I could say. “You dreamed you were in Africa. Of what do you think first when I say the word Africa, Arica?” and a crowd of words and images, witches and death, unhappiness and the Gare St. Lazare, the huge smoky viaduct over a Paris slum, crowd together and block the way to full consciousness (8-9).

Greene’s attitude towards Africans as the portrayal of his other is no different. He tends to exacerbate their image to render it compatible with his imperial binarism of superior /

inferior. His descriptions of the native Africans are so harsh that they amount to the level of humiliating critique. For instance, he reports M. Celine's descriptions as follows: "Hidden away in all this flowering forest of twisted vegetation, a few decimated tribes of natives squatted among fleas and flies, crushed by taboos and eating nothing all the time but rotten tapioca" (Greene 9). On behalf of his white race, he associates them with all that is disgusting, filthy and taboo in an unbearable way of detailing which connotes his interest in portraying these ugly associations.

The recurrent exposition of these images tend to carve in the reader's mind that these undesirable traits of the Africans are not casual scenes occurred in some of his encounters with this other. Instead, they represent adherent prototypes of the native African character. Also, he aims at deepening the darkness of the continent as any space is the reflection of its settlers' portrait. Therefore, he describes the place there as nomadic alluding to its people who, according to him, cast their shadows on it; he writes: "There were stores here, the first we had seen in Liberia, with the goods laid out on the ground, but the whole appearance of the place was as nomadic as a forest market. It looked as if it had been built up overnight and might be shifted next morning" (201). Darkening that space with its disgusting settlers evokes in the reader's mind its opposite facets of otherness which are represented in the other space (England) and its settlers (white Europeans), too. In fact, "An important element of Greene's fiction is his ability to create an atmosphere of 'them' and 'us', of villains and victims within the grey areas of human experience, so that when the chase is completed and the good deed done there is no feeling of victory, nor indeed justice" (Couto 109).

He also attributes to them barbarism and savagery when considering them "bloody blacks" (54). Inclusively, it is a hint at their primitive cannibalism, an image he insists

on leaving it adherent to the natives as a stamp. Likewise, he introduces the envoy of the Liberian authorities through the eyes of the attendees who already expect him to be dirty since he is Liberian; Greene contends, “It was what I had feared, that the authorities would send a guide to keep us to the route they had suggested. The D.C. sent a man into the village to find him, and soon afterwards the stranger turned up in his dirty trousers and singlet. Everyone took him to be the Liberian messenger” (59). Besides, he deforms their reputation by disfiguring the image of their modest native huts when asking not to question but to confirm and insist on the dirt in their very environment: “Had we ever considered what a native hut meant? The rats, the lice, the bugs” (49).

The Liberian people are also accused of being emotionless. The forest that stands for nature, one of the main sources of emotion and passion, is dramatically deprived of any trace of emotion since “no one had ever transferred to this forest any human emotion at all” (191-192). Their emotional impotence is exploited by Greene as a pretext to justify his imperial project from a humanistic perspective. In this respect, Greene also allegorises the loss of innocence in Liberia through contextualising its children and women, the emblem of pure innocence, in an environment of dirt. Even if this environment is claimed to be clean, for him it is dirty like the taste of its people; he selects the village of Kailahun as an epitome to prove this:

Kailahun, in memory, has become a clean village one of the cleanest we stayed in, but what impressed me at the time was the dirt and disease, the children with protuberant navels relieving themselves in the dust among the goats and chickens, the pock-marked women smeared about the face and legs and breasts with some white ointment they squeezed

from a plant in the bush and used for beauty and for medicine (63).

His racist descriptions extend their range to ruin the African woman by attributing to her the lack of feminine sense. He considers her sexually impotent due to that unhealthy climate of heat and marshes that add more cynical judgments to condemn the African general atmosphere. He claims, "Perhaps sexual vitality was lowered by the heat and the marches, but it was partly, I think, their lack of sexual self-consciousness (153). This claim of low sexual vitality on the part of the African woman is backed up by a psychological assertion when portraying these women as so sexually ignorant that they are unaware of their sexual needs and femininity. Through this defect, Greene wants to show how much these black women are ignorant of the simplest instinctive requirements of their bodies. Even for the only girl that seized his admiration, he does not detach her from the same scene of dirt, "and there was one small girl in a turban with slanting Oriental eyes and small neat breasts who did appeal to a European sexual taste even in her dirt" (153).

The major proof of Greene's racist and imperial ideology is his confession that his journey burdens him with a more sense of disillusionment as the encountered African other is not at the level of his expectations comparing to his white fellows. He admits: "This journey, if it had done nothing else, had reinforced a sense of disappointment with what man had made out of the primitive, what he had made out of childhood"(278). As though he is expressing his shock at the extreme level of primitiveness and backward mindsets of these black people who do not amount even to the image he draws for them in his imagination before setting out on his journey.

Accordingly, he multiplies his ideological raids on what he sees as their simple mindedness, silliness and clumsiness stating, “I was vexed with them in a personal way, as if they could help their stupidity, their clumsiness, would have exchanged them happily for rats; rats were almost as noisy, but I told myself that there was thing purposeful in their noise; they knew what they were doing, but these goats were stupid. . .” (239). In fact, this image of them has been adhered to his mind even before the journey; he says: “I wasn’ t confident enough to see the journey as more than a smash-and-grab raid into the primitive ” (140). The same image perpetually appeals to his perception in difficult times; he adds, “This, as I grew more tired and my health a little failed, seemed to be what I would chiefly remember as Africa : cockroaches eating our clothes, rats on the floor, dust in the throat, jiggers under the nails, ants fastening on the flesh”(174).

All these attributes exceed their level of depiction to be frank pejorative insults and curses of the African race which is finally classified with animals and goats. Again, he terrifies his reader from approaching them as he says, “I had been afraid of the primitive, had wanted it broken gently” (150). Here, he unconsciously declares his inner wish which parallels the action of his empire to destroy this African other rather than appreciating his / her difference and otherness believing in the motto that he inserts slightly in the layers of his narrative, “A black will always do you down” (87).

However, if the native Africans are tainted with any kind of praise, it is not for their own sake. It is always placed in comparison with the traveller’s imperial home. By this frequent association, Greene tends to anchor his ideology of colonial heritage and imperial legacy alluding that this African other cannot have any advantages on its own except when it is valorised with regard to the European superior model.

Furthermore, according to him, the African other's existence depends totally on the paradigms of the white civilisation which is the only part that has the aptitude to prove or deny the other's essence. Hence the traveller can guarantee the historical extension of his empire and restore the imperial legacy of his supremacy over the explored (colonised) other.

One of the main proofs of this imperial ideology is the synchronisation of the journey's time to fit the traveller's European temporality as Greene admits: "I was still planning my journey by European time: the listlessness, the laissez-faire of Africa hadn't caught me. I had planned to reach Duogobmai that night and to fail to reach it seemed to put back everything. I wasn't confident enough to see the journey as more than a smash-and-grab raid into the primitive. . . ." (140). In contrast, he frankly underestimates the African temporality under the pretext of its laissez-faire and laziness that is not worth even counting its lost moments.

This vision accompanies him throughout his journey to the extent that he estranges everything he encounters there unless it mirrors what is European as he narrates: "I went for a walk; I was feeling ill and homesick; the Coast seemed as far away as ever. I felt crazy to be here in the middle of Liberia when everything I knew intimately was European. It was like a bad dream. I couldn't remember why I had come. I couldn't remember why I had come" (256). His homesickness is also an aspect of self estrangement as his self cannot feel compatible and localised harmoniously in this indecent context to it. This feeling costs him a sense of self loss as this self is reluctant to adapt to the new milieu in Liberia just for a groundless racist stance.

Symbolically, he marks the core of his journey's ideology in one of its detours as a struggle between the western power and the power of the dark: "It was at least two

hours away, and the journey be WESTERN came more than ever a race against the dark, which the dark nearly won” (88-89). The history of Liberia is also diluted when it is weighed in contrast to the surrounding white colonies’ history that represents the historical presence of the white coloniser, unlike Liberia which has never been colonized before. Therefore, Liberia for him has no history as he hints at it as a copy of his white home in every aspect of life:

The history of the Republic was very little different from the history of neighbouring white colonies: it included the same broken contracts, the same resort to arms, the same gradual encroachment, even the same heroism among the early settlers, the peculiarly Protestant characteristic of combining martyrdom with absurdity (6-7).

Although Greene pretends giving up European standards for perceiving and judging everything in his new African milieu, he practically reveals his contradiction when comparing the African female beauty with European standards. He reveals: “It was curious how quickly one abandoned the white standard. These long breasts falling in flat bronze folds soon seemed more beautiful than the small rounded immature European breasts. The children took their milk standing; they ran to the breast in pairs like lambs, pulling at the teats” (54). Elsewhere, he draws a comparative image that contrasts the European taste of beauty to the African image of dirt, “and there was one small girl in a turban with slanting Oriental eyes and small neat breasts who did appeal to a European sexual taste even in her dirt” (153). This image attacks the symbol of the native beauty to elevate a European aesthetic sense over it.

Furthermore, the African traditions are not exempt from this comparative degrading apparatus. The African traditional dance, which represents an essential aspect of the

African civilisation and its cultural pride, is forcibly subjected to a humiliating contrast with the European traditional one. He argues: “and here in Liberia again and again one caught hints of what it was we had developed from. It wasn’t so alien to us, this masked dance (in England too there was a time when men dressed as animals and danced), any more than the cross and the pagan emblems on the grave were alien” (104). Greene regards that the African history is still in that stagnant diachronic point of time with its backward culture and traditions. By resembling the African dance to the ancient pagan rituals of his ancestors, mainly dressing like animals, he implies that the African historical and cultural heritage stopped in that old point of time that the European civilisation had passed a long time ago. All these proofs are implemented to alienate the African other and lower his position when depicted as an alien to guarantee their disparity in terms of orderliness in the hegemonic scale between superiority and inferiority.

In a more straightforward way, Greene dare deny any aspect of African beauty except what Europe would bestow for it: “It was as if suddenly one saw what Africa might be if she were left to herself to choose from Europe only what would beautify her; she promised more than the frozen rhetoric in the declaration of independence” (121). Even in the few occasions when the Africans are praised, it is still within the paradigms of European comparison; Greene assumes: “It was no good protesting later that one had not come across a single example of dishonesty from the boys, from the carriers, from the natives in the interior, only gentleness, kindness, an honesty which I one would not have found, or at least dared to assume was there, in Europe” (87).

Through drawing these comparisons, Greene wants to portray these Africans as the inferior counterpart of his superior European empire. His contrastive image evokes the

notion of *différance* when it arouses an image of the other who can have no existence without being contrasted to a European version. Similarly, the image of the slave comes to exist only when we perceive the image of the master who enslaved that person and gave him that attribute. Interestingly, one of the main symbols he implements to engrave his ideology of otherness is the borders that mark a dividing line between the two entities, the European one and its African otherness. Greene details the aspects of this spatial otherness beyond the frontiers:

The curious thing about these boundaries, a line of river in a waste of bush, no passports, no Customs, no barriers to wandering tribesmen, is that they are as distinct as a European boundary; stepping out of the canoe one was in a different country. Even nature had changed; instead of forest and a rough winding road down which a car could, with some difficulty, go, a narrow path ran straight forward for mile after mile through tall treeless elephant grass (66).

Yet, when it comes to human otherness, he reserves the same degrading image of this other by insulting his intelligence; he adds: “Along the hot wrinkled surface lay the skins of snakes. Natives came stooping up the path, bowed under green hammocks of palm nuts; they looked like grasshoppers in a Silly Symphony” (66).

The writer also goes further when he exaggerates in mythologising the imperial European presence at the expense of its African other. He tends to introduce his European home as a promising utopia for the African other. However, this utopia is not limited to its spatial facet; it is described as a dream land in all its facets, the spatial, the temporal and the human facet, too. For the spatial facet the European Utopia is frequently adherent to the African other’s dystopia with its endless scenes of misery and filth. Greene describes: “Worms and malaria, even without yellow fever, are enough to

cloud life in ‘the healthiest place along the Coast . These men in the City bar, prospectors, shipping agents, merchants, engineers, had to reproduce English conditions if they were to be happy at all’ (40).

The European human utopia is the most emphasised throughout the book, sometimes with a tone of mockery and sarcasm towards what he conceives as theirs; Greene describes:

...there is no shame is [*sic*] being ruled by a stranger, but these men had been given their tin shacks, their cathedral, their votes and city councils, their shadow of self-government; they were expected to play the part like white men and the more they copied white men, the more funny it was to the prefects. They were withered by laughter; the more desperately they tried to regain their dignity the funnier they became (34-35).

He adds revealing his nostalgic wishes more frankly:

I never came across a single native in the interior who had a good word for the politicians in Monrovia. If they preferred one ruler to another it was simply because they were happier under one Commissioner than another. Everywhere in the north I found myself welcomed because I was a white, because they hoped all the time that a white nation would take the country over (124).

All these imperial facets of utopia have hegemonic colonial implications. Subconsciously, they tend to signify the traveller’s nostalgia for restoring his traditional glorious role of the master over the African other as his slave; Greene puts it for them when sketching their limited roles: “If they had been slaves they would have had more dignity; there is no shame is [*sic*] being ruled by a stranger, but these men had been

given their tin shacks, their cathedral, their votes and city councils, their shadow of self-government..."(34). They are mere shadows of their white master that Greene perfectly embodies his role with all its cruelty and tyranny. After leaving out his pretended role of the naive exploring traveller, the writer depicts this new role shamelessly as follows: "I was exploiting them like all their other masters, and it would have been no comfort to them to know that I could not afford not to exploit them and that I was a little ashamed of it. I pretended to be puzzled, to understand nothing of what they meant; they had contracted ..." (180). He means: enslaved again.

The embodiment of these roles re-activates and deploys the incarnation of the empire through the act of travel to explore the unknown other, then determines his essence according to the hegemonic imperial standards. Otherwise, this essence out of this imperial juxtaposition would never be recognised. One may wonder about the richness of *Journey without Maps* in these excessive descriptions and for which sake they are condensed. In addition, the pretentious praise devoted to the natives in some narrative scenes is also susceptible to the main skeptic wonder. Is it really a sincere attitude he holds towards Africa or another descriptive strategy that is utilised to serve his hidden imperial ideology?

Some critics dedicate a postcolonial interpretation to the scattered paradoxical appraisal of Africa and its people in the account. They regard his scarce concern over the Africans as another imperial strategy of hegemonic valorisation or what Couto calls *patronising protectiveness*, and elucidates:

The anxiety to protect the tribes in Africa from imperialist and capitalist exploitation has led to a charge against Greene that he cannot rid himself of the patronising protectiveness of imperialist assumptions. It is important to understand that *Journey Without Maps* illustrates contrary

directions leading to fresh insights as well as a repetition of colonial perceptions. A careful reading reveals dimensions that contribute to fictional representation of cultural imperialism in his novels. The emphasis on dirt, disease, death, on women as old, ugly, and naked, or as appealing 'even to the European sexual taste' are paradoxically balanced by a genuine desire to unlearn, and to disregard imperial cartographers. This dual pull leads the young traveller sometimes into slips that merely reiterate old assumptions or to pick data that suit his formula of innocence and corruption (15-16).

At best, they are no more than “objects of pity”(Couto 118).

These critics also consider the imperial and political motives inherent and cannot be detached from his memory. Therefore, he always tries to approximate and recall through the explored other the spiritual grandeur and the lost reminiscent scenes of purity he misses at home since these were ruined by materialistic civilisation and urbanism. He yearns to restore them reminding himself always of his superior position even in these remote exotic lands as Couto argues:

The excesses of description are prompted by an agonising recall of the loss of the innocent beauty of undespoiled, rural England, its pagan rites, and the contrast with the soulless brashness of urban bourgeoisie in London. In Africa Greene seeks his own spiritual origins and looks for what may have existed before the corruptions of materialism set in. Alongside the meaning, the mystery, the fundamental essence of Africa are insights into socioeconomic realities. The journey into Africa, though a metaphysical journey, reconstructs in diverse and more sociopolitical

dimensions than do Forster and Orwell the truths of the colonial encounter (13).

She adds:

If Greene's Africa is often unbearably romantic so is one aspect of his England. The vision of these two unspoilt civilisations accentuates contemporary experience although Greene cannot be entirely absolved of being free from imperialist attitudes. Just as Forster sees India through 'the educated vision' of the West, Greene may be said to perceive Africa with a 'civilised' Western liberal conscience. It is misleading to argue, however, that Greene's Africans are either hospitable, generous, incurious, uncomplicated natives or civilized contemptible creoles...(118)

Another noteworthy aspect of Greene's narrative is his tremendous resentment and condemnation of the Creole. The Creole with his mixed African and European race and his hybrid language constitutes a threat to the imperial presence of the traveller. He replaces the traveller in this exotic land and shares with him a considerable part of his history and culture. He is an ambivalent construct due to his in-between identity between the self and the other.

He acts as a permanent replica of the coloniser who unlike the traveller dwells there and robs him his aspired role. Maria Couto explains further:

Greene's distrust and contempt for the creole, a term that came to be used for a class that eventually replaced the coloniser, has been interpreted as the natural reaction of the displaced elite. However, this would be to disregard the special connotations Greene reserves for his use of the term and to lose sight of juxtaposition in the text which treats the corruptions

of coastal culture on the West Coast of Africa and urban culture in London with the same disdain (15- 16).

On the other hand, the juxtaposition of the noble savages is no more than another imperial mapping of the other by giving him an ambivalent image. The contradictory ideological load of the term is meant to give the traveller the power to romanticise their proclaimed barbarism and primitiveness subtly. Such dramatisation of Africans limits the scope of their monolithic image rendering it a double-faceted construct of nobility and savagery, but never pure nobility alone. Nonetheless, Greene denies even this facet as he notes, “The noble savage’ no longer exists; perhaps he never existed...”(65). His aim is always ideological as Jeffrey Meyers clarifies:

Greene romanticizes the primitive purity of the Noble Savage, denies the grim reality of his own experience and condemns the corruption of the towns on the coast. But he also craves the very civilization that he attacks. He feels it is mad to be in the middle of Liberia when everything he knows and understands is European. And, after inspecting some disgusting venereal sores, he wishes to abandon his quest for primal roots. All he wants is "medicine, a bath, iced drinks, and something other than this bush lavatory," which is filled with snakes” (56).

Likewise, Maria Couto suspects this occasional idealisation of Africans; consequently, she places Greene in his due imperial frame. She interprets the contrastive description of the noble savage and the Creole on the basis of the same colonial perspective:

Indeed there is much in *Journey Without Maps* that may be seen as the expression of imperial assumptions not least its idealisation of the 'noble savage' and vilification of the creole. When Greene philosophises and moralises in order to posit the pristine beauty of land and people against the corruption of the creole the writing tends to be repetitive and sentimental. Graham Greene likes to qualify his use of the term 'creole' (12).

In fact, the Creole and the noble savage represent a racist binary that symbolically combines the superior self and the primitive other. These two identities stand for their disparate worlds the traveller strives to emphasise, the civilised world (utopia) and the barbaric exotic one (dystopia).

Another crucial standpoint that the traveller holds to underline the demarcation between these two worlds and disperse any prospect of equality between them is his imperial look. A look he inherited from his historical background of colonisation and adopted as a mindset since his early moments of the journey. It contributes to construct an ideological perception with which the travel writer “objectifies and disempowers the one who is being gazed” with this gaze that “has a fixating or colonizing mode of looking.” Thus “the travel writer with whom I am working gazes at the object (Liberia) and look back at himself as he sees the differences and similarities between the other culture (African) and his own during the trip. The gaze is something central”(de Assis 9).

This imperial look paves the way for another imperial strategy of differentiating the self from the other or what is called otherness. The first step towards otherness after the imperial gaze is experimenting with the sense of estrangement to legalise his racist descriptions, judgments and hegemonic binaries. Relying on the Conradian perspective,

Greene mystifies the African continent in order to impose his own image of brutality that would clear this mysticism with the attributes he assumes. In his journey's first stages he proclaims:

A quality of darkness is needed, of the inexplicable. This Africa may take the form of an unexplained brutality as when Conrad noted in his Congo diary: "Thursday, 3rd July . . . Met an offer of the State inspecting. A few minutes afterwards saw at a camp place the dead body of a Backongo. Shot? Horrid smell"; or a sense of despair as when M. Celine writes : "Hidden away in all this flowering forest of twisted vegetation, a few decimated tribes of natives squatted among fleas and flies, crushed by taboos and eating nothing all the time but rotten tapioca (Greene 9).

The white version of inexplicable Africa by Conrad and M. Celine is not left ambiguous; it is associated with pejorative depictions including brutality, murder, taboos and rot in order to contrast it to the western ideal civilisation and prove its otherness.

Actually, Greene strives to entrench this sense of estrangement which he pretends it accompanied him since the beginning of the journey. He tends to defamiliarise Africa rendering it the othered epitome of his European home. Thus he states:

Everything was strange from the moment we pressed our way into Water Street Station through the crowd which always watched the twice-weekly train depart, and waved good-bye to Younger, beyond the black barrier of faces. I felt more at one then with the Kuhn-Kan players; I could appreciate the need in a strange place of some point of support, of one or two things scattered round are familiar and understandable even

if they are only Sydney Hurler's novels, a gin and tonic (52).

Over time, Greene's concept of Africa became totally enclosed with strangeness; he states: "I thought for some reason even then of Africa, not a particular place, but a shape, a strangeness, a wanting to know. The unconscious mind is often sentimental; I have written 'a shape', and the shape, of course, is roughly that of the human heart"(32). His denial of its spatial dimension disqualifies it to be just a strange shape. He lowers its essence from a concrete space to an abstract shape for subduing its image to his imaginative unconscious conceptualisation. In other words, he deconstructs its familiar spatial essence and reconstructs an abstract submissive alternative for it.

This attitude reminds us of the Western look at the Orient as a world of strangeness and bizarre objects (shape) to demonstrate its degraded otherness and define themselves as wanting- to- know pioneers who come to explore the unexplained and darkness of this other shape. It is another hegemonic strategy to invest the notions of estrangement and otherness in favour of their claimed superiority. Adopting the same concept, Greene asserts: "It was the familiar Africa of the films, of semi-Parisian revues and Leicester Square. Sometimes there were chickens or a goat or an allotment. This was civilisation; we had seen it last in Freetown" (276).

As far as estrangement is concerned, Greene functions it skillfully as a transitional bridge to foreground his imperial ideology of otherness with its set of racist binaries. Therefore, he is credited for "his ability to create an atmosphere of 'them' and 'us', of villains and victims within the grey areas of human experience..." (Couto109). By Exoticising the other from the self, the traveller is trying to map this other as uncivilised according to his imperial perception that tends to elevate his self and

degrade the other's value. Consequently, Greene begins this juxtapositional contrast of self versus the other by an existential incarnation that engenders the binarism of the living self through incarnating the other's deadness.

Hence he characterises the Liberian forest, which is supposed to be the source of life, with a flavour of deadness that is meant to prove his self's liveliness. Besides deadness, the quality of peculiarity (estrangement) is associated with the other's uncivilised traits of noise, savagery and barbarism to evoke the narrator's civility: "Perhaps the Liberian forest is peculiar in Africa for the quality of deadness, for other writers more often complain in their parts of Africa of the noise and savagery of the jungle. M. Celine is an example. 'The forest is only waiting for this signal (the sunset] to start to shake, whistle and moan in all its depths, like some huge, barbarous, unlighted railway station'"(Greene 191).The exemplification by M. Celine is another proof that this vision is biased and devoid of objectivity as it relies on white European criteria of judgment. Greene's extremist stance reaches its peak when he denies the antithesis of the forest's life, "this forest had never belonged in that way to anyone. Perhaps it was even wrong to think of it as dead, for it had never been alive" (193).

Through this tacit allegory of deadness and life to stress ideological otherness, borders are also involved to play an important role in reinforcing this notion. They act as a dividing line between the narrator's living civilised world and its dead uncivilised dead counterpart of the African other as Greene contends: "Along the northern border we had been walking through the edge of the enormous bush; now we moved steadily lower and deeper into its heart. The deadness was sometimes broken by the squabble of monkeys; a baboon once crossed the path, running bent like an old man with the tips of its fingers just touching the ground"(220-221). By injecting his piece of narrative with

countless racist codes such as border, edge, bush, lower and deadness; the traveller is constructing his imperial discourse that leaves no space of fair comparison between the self's world and the other's one.

Denying the other's life stands for denying his civilised culture, traditions and customs. Thus this otherness is considered another imperial strategy used to differentiate the two worlds and judge them as one civilised (European) and the other (African) not. Therefore, this otherness is constantly portrayed with uncivilised primitiveness in every aspect of it. Spatially, Comparing to Europe, Liberia's frontiers are ridiculously strange, "The curious thing about these boundaries, a line of river in a waste of bush, no passports, no Customs, no barriers to wandering tribesmen, is that they are as distinct as a European boundary; stepping out of the canoe one was in a different country" (66). The fact that exploring this exotic country requires no passport implies its primitive and backward system that echoes the nature of its native people. He adds, " Here you could measure what civilisation was worth; looking back later to Kailahun from the villages of the Republic, where civilisation stopped within fifty miles of the coast, I could see no great difference" (64).

In terms of time, too, Greene attributes to Africa an exotic temporality to reflect its backwardness. He argues: " I had long given up thinking in terms of hours, but I still clung to time in the sense of darkness and daylight, not admitting yet that to be happy in Africa one must cease to count even the days and weeks and months" (189). Absenting the common temporal paradigms from the African space alludes to absenting its value on the part of the other. He is still ignorant of its importance as he finds it useless in his primitive environment. The only system one needs to manage with in Africa is the same old system of darkness and daylight of the Stone Age that still exists there.

Greene also stresses this African regressive temporality relating it to education as a key component of cultural awareness they neither have nor deserve:

In that rough, unmapped country, if they were twenty miles from a Commissioner's headquarters, they were fifty years away. They were left alone to their devils and secret societies and private terrors, to the paternal oppression of their chiefs. They weren't interfered with as they would certainly have been interfered with in a white colony, and one was thankful for their lack of education, when one compared them (124).

Again, the comparative apparatus is implemented to indicate the white European self's supremacy and cultural richness by merit in contrast to the Liberian other. He puts it openly: "Civilisation might not have seemed quite so desirable in comparison with what I was leaving" (276). Additionally, subverting the historical background of this other should not be overlooked as an essential strategy of hegemony since a place in the map indicates a place in history.

Conversely, and after paving the way by otherness, Greene frequently associates civilisation with his own white European criteria that dye all that embodies its spirit with superiority. Accordingly, he conveys his superior stance through diversifying his discourse. Sometimes he uses a collective imperial conscience that represents an integral part in the binary of we (the civilised) and them (the uncivilised other) when he states: "They were crazy with pleasure in the small moon-filled clearing. One could only envy them: we, the civilised, had lost touch with the real lunar influence" (223). Other times he uses human interactional proximity that attributes civilisation to any person in strong relationship with the white European epitome; Greene defines Mr. Nilson as "a civilized man" and as "very agreeable" simply because "He is a friend" of him (225).

Moreover, he immerses the European linguistic identity, mainly the English one, as a determinant standard to distinguish who is civilised from the non-European other (who is not). For instance, Mr. Nilson “was officially reckoned civilised because he could speak English and write his name” (231). Conversely, Mr. Reeves who represents the oriental other is condemned and accused of cruelty and corruption just because he hates the markers of European identity, mainly the English language, and does not belong to the occidental European circle. He is historically devalued and demoted to the inferior rank of a slave as described by Greene:

Mr. Reeves was a Vai, a Mohammedan; he belonged, psychologically, to the early nineteenth century, to the days of the slave trade. He hated Christians, he hated white men, especially he hated the English language. With his seal-grey skin, dark expressionless eyes, full deep red lips, dressed in a fez and a robe of native cloth, he gave an effect, more Oriental than African, of cruelty and sensuality; he was gross, impassive and corrupt (94).

For the sake of abolishing any trace of the other’s civilisation, the narrator cunningly reverses the positive effect of this civilisation rendering it a perilous threat that endangers Africa. He describes the Bassa country as “where the coastal civilisation had corrupted the natives, in which I found nothing to admire” (154). If there is any fragment of civilisation in Liberia, it is deformed by sketching the other’s abuse and unwise interaction with it as depicted, “ The beach is the most dangerous road in all Liberia to travellers, because its people have been touched by civilisation, have learnt to steal and lie and kill”(278).

Paradoxically, Greene demolishes all his claims of being the civilised European when he confesses his outrageous terrible crime of genocide against an African child.

He participates in the very cruel and barbaric act of killing the other who stands for innocence and purity. Hence he disbelieves all his previous claims and reveals his ambivalent attitude towards the concept of civilisation. In a cool blood, he details the tragic incident:

Vande asked whether they could kill the kid I had been given in Kpangblamai, and it seemed the right moment for conciliation. I said 'yes,' not expecting the immediate slaughter there in front of the hut: the little kid held down on the ground by its legs like a crucified child, the knife across the throat and the screams through the flow of blood. The kid took a long time dying, the blood welling out across the earth, gathering in pools on the baked unporous ground, as the light went and someone in the chief's enclosure began to shake a rattle. And it was good to know that one had not been deserted (181-182).

This ambivalent concept of civilisation results from the focus on the contrastive nature of his binarisms that tend to combine only the opposite extremes. It presupposes the following inevitable dichotomies: superior, inferior; coloniser, colonised; white, black; civilised, uncivilised; master, slave and so on. These have a negative psychological effect as they provide no reconciliatory space between the self and the other. Instead, they increase the tinsel of ideological conflict between them imposing a vertical taxonomical relationship instead of an egalitarian horizontal one. Also, these imperial binarisms evoke a set of purposely ideological paradoxes that are not always compatible with reality which also includes in-between as well as intermediary roles the imperialist strives to omit and absent in order to keep the orderly gap between the self and the other as distant as possible.

Some critics interpret this ambivalent attitude towards civilisation as a kind of nostalgia for the traveller's ideal colonial past. Therefore, they see it as a "quest for primal memories" especially due to the Conradian significant presence in the account "which is mentioned three times in Greene's book and clearly inspired his journey" that "clarifies Greene's ambivalent attitude to civilization..."(Meyers 57) . Yet, this nostalgic past contradicts with the modern ugly civilisation and its aftermath on this traveller who starts living a clash of concepts he approximates in the other's world to reinvigorate, resurrect and reincarnate that glorious past in his present realm of travel. Luis Alfredo S. de Assis maintains, "He saw many "scarier" things in Sierra Leone and Liberia, such as people dying in the middle of roads, illnesses taking over entire tribes, corruption all over the place. He himself almost died of malaria. In fact, as his exhaustion increased and his willingness of discovery wore off, Greene came to long for the comforts of the civilized world" (11).

Furthermore, de Assis hypothesises the premise of the romantic fantasy to justify this ambivalence; he adds: " Greene cannot be apart from his cultural world. It is a battle between the weight of experience and the return to the old values. Greene's "Englishness" is widely present in his African narrative, as he himself admits that Europe was 'the world to which [he] belonged'. Was the ideal Africa a romantic fantasy after all?" (12). Maria Couto poses a moral interpretation of Greene's attitude when she asserts:"In looking for an area of darkness he searches an answer to the moral decline of England but nowhere does the text suggest that the white man was corrupted by contact with 'other' peoples and cultures. In fact, he implies the reverse and all men share the quality of darkness" (14).

Accordingly, Greene himself shows grief and mourns the perplexing significance of this civilisation concept which is exploited ideologically to serve an imperial agenda of those who claim themselves civilised and believe in the pitfall of *Manifest Destiny* or in the fallacy of the *American dream*. Greene points out to this notion:

Civilisation here remained exploitation; we had hardly, it seemed to me, improved the natives' lot at all, they were as worn out with fever as before the white man came, we had introduced new diseases and weakened their resistance to the old, they still drank from polluted water and suffered from the same worms, they were still at the mercy of their chiefs, for what could a District Commissioner really know, shifted from district to district, picking up only a few words of the language, dependent on an interpreter? (64)

Sometimes Greene adopts a similar attitude towards his home empire. He frequently expresses his resentment and condemnation of his English civilisation which he claims to be one of the prominent motives to start his quest. The term seediness is often associated with descriptions of English cities where Greene criticises it together with its civilisation. In Liverpool he expresses his impressions as follows: "The natural native seediness had not been lost in the glitter of chromium plate; the muffin had been overwhelmingly, perhaps rather nauseatingly" (11). He also attacks the traces of the Western civilisation in Liberia: "They had planted their seedy civilisation and then escaped from it as far as they could. Everything ugly in Freetown was European..."(33).

Simultaneously, he draws comparisons that relate the Western civilisation's seediness with the milieu in Liberia. Speaking about the republic, he states:

This too attracted me. There seemed to be a seediness about the place you

couldn't get to the same extent elsewhere, and seediness has a very deep appeal: even the seediness of civilisation, of the skysigns in Leicester Square, the 'tarts in Bond Street, the smell of cooking greens off Tottenham Court Road, the motor salesmen in Great Portland Street. It seems to satisfy, temporarily, the sense of nostalgia for something lost; it seems to represent a stage further back (7-8).

Again, in a contradictory way, he draws the bridge between his European home's ugliness and the Republic's beauty: "Everything ugly in Freetown was European..... if there was anything beautiful in the place it was native" (33). Such contradictory depictions meant only to draw a comparison between the traveller's home and its African counterpart. Drawing attention to the mutual effect between the two leads the reader to conceptualise, according to the historical and imperial terms, and to wonder which one is really ugly and which one is really beautiful.

Through constructing this dual image of seediness, Greene stimulates his readers to side by themselves with the right part. He inserts the term civilisation and invites them to step further back summoning the historical colonial legacy to prove the superiority and beauty of his empire over the African continent. Such paradoxical comparisons evoke historical judgments in favour of the European civilisation. On the other hand, such an attitude can be considered as an imperial strategy where Greene ironises the African scene through pretending the ugliness of the European civilisation. This irony creates a smooth transition from an ugly Europe as a departure point to a filthy Africa as a final destination paving the way unconsciously for a worse space and people to be explored in this journey.

When stressing that striking juxtaposition between the filthy Africa, the ugly Europe, then the beautiful native things within an ugly European context, he tends to allude to

the European standards as the ideal yardstick to measure the development of any civilisation. The closer it is to Europe, the more likely it can be compared and classified in the ladder of civilisation. Greene's imagery has always been known for these ideological contradictions that serve a hegemonic ideology in favour of his self and against the other as Meyers clarifies: "Though he was never able to resolve the contradictions, they provided a valuable dialectic in his book. But he did achieve a psychological victory through intense self-exploration" (58).

Like many other travel writers, Greene tends to construct his other using three mapping strategies that lead to sketching an inevitable and stable binary which combines the projected self and the mapped other. By describing, comparing then judging, a relationship of orderliness is established to mirror the disparity between the self and the other. Throughout the novel, the writer injects his journey with endless descriptions that focus on the dark side of Africa and the Africans. Despite his claim of seeking religious and spiritual refuge in Liberia, he seizes every opportunity to dramatise his adventure with disgusting and ugly depiction of everything he encounters there.

The continent, the country of Liberia, the people and their deeds, the villages, the customs, the traditions and even the women are subject to his microscopic instrument of scrutiny under the umbrella of an objective exploration of the other. The claim of objectivity has always been doubtful and controversial. In any travel book, the dual function of the traveller / narrator should be questionable for which manifestation the reader should trust more and whose voice is the dominant in the narrative. This narrative transposition of roles results in deliberate tension and ambivalence as Judith Adamson maintains: "One sees in Greene's descriptions something of the tension

between the reporter who wants to get it straight and the novelist who is an expert at extracting his reader's sympathy by using detail to create an ambience of truth" (68).

This juxtaposition leaves no doubt that the claim of objectivity is hindered even by the traveller's hegemonic authority over voice in the narrative process. Such duality also evokes the problem of role dictation by the narrator towards the other. Out of his historical legacy of colonialism as well as his present cultural load of imperialism, the traveller is haunted with a spirit of highness and supremacy that lets him play the role of the subject who determines the other's role as object. The travel writer mirrors his historical role as the coloniser who portrays the other's passive role as the colonised. This latter has not been given any opportunity to describe his own home or culture; instead, his voice is absent as the traveller acts on his behalf monopolising the narrative voice in the travelogue.

In addition, this historical projection of the self's subject role through mapping the other's object role is adopted to remind the reader of the traveller's aptitude to remain the coloniser, the master and the subject who made history and allowed this other object to be a part of it thanks to his act of colonisation and exploration. Greene aims to dictate his power and authority as subject on historical basis even before he set out to explore (colonise) Africa. Thus his piece of travel writing is full of reference to the English Empire and the ironical description of its cities before reaching the African coast.

All in all, Greene conveys his subject role in contrast to the object other by means of many narratological strategies. First, this other is always portrayed as an object of description, an immobile statue in contrast to the mobile traveller (subject) who stirs the journey and maps its events. Second, the subject dominates the plot of the travel leaving to this other a passive role that has almost no voice in the narrative account; he is

depicted but he never depicts. Third, this African other is the object of the journey itself and not an equal partner with the traveller. He is devoid of dynamism which is reserved only to the subject. Besides, this object is frequently differentiated, distinguished and othered to deny any sort of equality between him and the narrating subject. On the contrary, he is mapped as a second class element in the story as well as in any binary he is perceived in proximity with the white European subject.

4.2. Dual Mapping of the Other in *Naked Lunch*

While *Journey Without Maps* retains the genre's traditional orientation of its historical legacy, a new wave of travelogues marked the genre's evolution and growth by adopting new ideological premises. Moving to the 1950s, *Naked Lunch* represents a remarkable extension of travel writing with its new spirit. Being one of the seminal books of the Beat Generation, it revolutionised both the norms of creative writing and the American cultural ethos after the Second World War. Thanks to it, travel writing witnessed a radical change when relinquishing its old-fashioned historicity in favour of a new counterculture revolution.

Considering the points of convergence that combine *Journey Without Maps*, *Naked Lunch* and *Blue Highways*; the self and the other are still the focal points of interest. However, the way how this self is projected and how the other is mapped differ. The evolution of the genre casts its shadows on their portrayal denouncing the old norms and announcing a new era of travel writing. Besides the era's impact, a set of political, historical, economic, existential and psychological factors have a crucial impact on shaping the content and structure's innovative mood of the genre. Thereby, shedding light on all these circumstances seems of paramount importance to trace the multi-faceted transition of travelogues across the subsequent generations especially the 1950s.

The 1950s era is characterised by its paradoxical circumstances that espouse political oppression, economic material abundance and spiritual deprivation. This multiplicity in the American scene is reflected in William Burroughs's masterpiece. Thus the work exposes a fragmentary structure stemmed from the then dispersed reality. It tends to localise the self and the other within a whirlpool of conflicting powers to experiment with a new sense of being. A sense that is influenced by a defamiliarised discourse within a virtual setting. Together with the defiant characterisation and rebellious voices they aim to destabilise a corrupt regime that infects the generation with its hedonistic culture of consumerism to subdue them. Through *Naked Lunch*, the author aims to subvert the self's sense of defeatism by creating an imaginative atmosphere where its encounter with the other represents a revolutionary aspect of the genre. Unlike the journey of Graham Greene where he had to set out for Liberia to experience that encounter with the other, Burroughs's fictional setting, plot and characterisation represent a very remarkable shift towards the realm of the modern novel.

The implementation of imaginative setting and adventures in travel narratives has a very pertinent significance. It can be read as an integral part of an imperial discourse that disguises its hegemonic premises within the folds of the fictional travel narrative as Carl Thomson affirms:

These fictional tales of adventure in turn often drew on contemporary accounts of exploration for their settings and plots. Thus the two overlapping genres came to function as an 'energising myth of English imperialism'... they worked to legitimate the imperial project to domestic audiences, whilst simultaneously inspiring readers with fantasies of the heroic exploits they might themselves perform in distant regions of the world (53).

Such an imperial strategy aims at defamiliarising the space of conflict to tame its dwellers and subject them to fit the paradigms of the imperialist's otherness. As the creator of this fictionalised space, the author can manipulate every particle in it to fuel his self's power at the expense of the other. With this authority, all the values are also manipulated through the alternative voices he inserts to dominate the narrative discourse leaving to the other no space of freedom to express himself.

This imaginative space mimics the miserable reality he tends to denounce; it acts as a substitute for mobility and its realistic adventures, yet it contributes to reconstruct a new virtual reality in which the writer imposes his own ideological version of truth on all its components to allow his self to play its master role. Paul Smethurst maintains :

The melding of fact and fantasy in early modern travel writing especially is what allowed the 'truth-regime' of western knowledge about the rest of the world to present itself as fact while inculcating particular imperialist ideologies. Prior to this systematic distortion, and crucial to European imperialist projects, was European *mobility*, through which knowledge was garnered and returned, often haphazardly, to imperial centres, where it was refined, systematised, and used to inform further exploration and discovery. As knowledge was mobilised, so were the imagination and the desire for far-off places, and this provided huge demand for travel writing where the West assumed the narrative authority to represent 'the Rest'(1).

No one denies the fact that truth is an integral part of knowledge which is the key to power. Therefore, the writer interweaves his own fantastic space in order to dictate through it that knowledge equation which allows him to practise his power without any opposition since "power is knowledge and knowledge is power" (11).

The imaginative setting, the fictional characterisation and the obscene vagrant language represent the rebellious mechanisms which allow the self to defy the political hegemony, the stagnant typical identity and the hypnotising typical discourse. Yet, during the fulfillment of this goal, Burroughs shows some ambivalent attitudes towards the portrayed other. Simultaneously, while he claims undertaking the noble mission of upholding his repressed generation's cause, he also delivers some typical scenes that associate the non-American other with degrading images. Herein, the author implements a dual visualisation that tends to distinguish between two types of the other, the American Western other, and the non- Western one. These attitudes disguise an enigmatic archetypal prejudice towards the other and reveals the author's imperial ideology.

Such a controversial duality puts the writer in a juxtapositional delicate stance. On the one hand, he portrays his role as the saviour of his generation who is supposed to free them through diluting the oppressor's discourse. On the other hand, Burroughs uses the same hegemonic discourse of the system to portray the non-western other with the same image he condemns for the Western other.

One of the prominent racist associations that reflects a deformed image of the non-Western other is the portrayal of the Arabs in his travel account. Maybe, his refuge to Tangier is the main reason for shedding light on this other who represents the Orient. Tangier, which embraces that freedom of drug consumption and sexual practices only for Westerners, represents a juxtapositional space with its suffocating mood for Oriental people. In tangier he experienced opium hallucination and experimented with erotic scenes which inspired his travel account in a way he aspired to find in his homeland. However, when missing that sense of freedom in America which is supposed to be his

dream land, he realised that the Orient is rich in these markers of freedom which are offers exclusively to Westerners. So he orients his imperial scrutiny towards the Arabs who are portrayed in a negative way as subdued objects of the imperial powers.

This typical archetypal portrayal of the Arabs represents the crux of a systematic mapping process of the other the Western literature can never deny. In parallel, the author plays the role of the narrating subject whose self is always immune of any critique comparing to this other. This double-dimensional vision is reinforced by those descriptive leitmotif associations that aim to stress the other's inferior image wherever he heads. In one of the abrupt outrageous scenes, the narrator confesses committing a terrible act of violence against one of the Arabs, ". . . Waiting for something. A man appears in a side door A slight, short Arab dressed in a brown jellaba with grey beard and grey face . . . There is a pitcher of boiling acid in my hand. . . . Seized by a convulsion of urgency, I throw it in his face. . . ." (Burroughs 56).

Additionally, he reveals his cruel exploitation of two Arab children. Taking advantage of their financial needs, he abuses their childhood when tempting them to dig one another in return for money. In a cool blood, he admits: "Did I ever tell you about the time Marv and me pay two Arab kids sixty cents to watch them screw each other? So I ask Marv, "Do you think they will do it?" And he says, "I think so. They are hungry." And I say, "That's the way I like to see them"(59).

This scene reflects the innate hate the narrator reserves for Arabs; it is not a matter of beneficial capitalist exploitation but an instinctive desire that haunts him to enjoy the other's hunger, agony and their weak exploited status by the Western powerful self.

Their hunger hints at his abundance, and their manipulated situation refers to his role as the master who controls their conscious as well as subconscious desires and behaviours. In one of his dreams which represents his repressed desire he could not fulfill in the real world, an Arab boy image is resented by the narrator because it does not comply with the animal image he reserves for him. Therefore, he wakes up shocked and afraid of missing that sense of superiority he insists on experiencing over the boy in both tangible reality and subconscious dream realm. He recounts:

I am waiting in front of a drugstore for it to open at nine o'clock.. Two Arab boys roll cans of garbage up to a high heavy wood door in a whitewashed wall. Dust in front of the door streaked with urine. One of the boys bent over, rolling the heavy cans, pants tight over his lean young ass. He looks at me with the neutral, calm glance of an animal. I wake with a shock like the boy is real and I have missed a meet I had with him for this afternoon (73).

This spatial association with garbage, urine and dust reminds us of the same associations Graham Greene holds between the Africans and filth and dirt. They share the same imperial position and use the same typological portrayals and images to prove their supremacy.

Moreover, the oasis which represents the Arab utopian space in the middle of the deadly Sahara is also associated with what ruins its sublime image. In the same way of One thousand Night's legendary stories, the beautiful image of the oasis is cracked by Arab boys' disgusting behaviours. Burroughs contends: "It was a long time over the stony reg to the oasis of date palms where Arab boys shit in the well and rock n' roll across the sands of muscle beach eating hot-dogs and spitting out gold teeth in nuggets"

(100). Burroughs tends to demythologise the image of the Orient rendering it a mere dirty sketch settled by those uncivilised nomadic Arabs.

Similarly, Burroughs's Arab women resemble to a great extent Graham Greene's ones as both are associated with pejorative scenes to reinforce the writer's imperialist allegations against the other. They are described with bestial faces which refer to their cruelty and animalism; creatures who are devoid of any human feelings, immoral lustful swindlers who unregretfully abuse an Occidental boy. He writes:" Two Arab women with bestial faces have pulled the shorts off a little blond French boy. They are screwing him with red rubber cocks. The boy snarls, bites, kicks, collapses in tears as his cock rises and ejaculates" (78). He reverses roles by emphasising the trick of distorted victimisation just to prove that this other, even in his most affectionate personae, is that heartless and barbaric person who exploits the Western boys to fulfill his sexual desires. The imperial binary of Occident, Orient is strongly present in this scene. It is invested to evoke all the other binarisms which represent ideological facets of this one. These are recurrent in any textual travel narrative to guarantee the traveller's power and authority over the other and his exotic milieu even in the case of a figurative milieu.

Paul Smethurst maintains:

In making the connection between empire and travel writing, we need to consider how *form* in the sense of the imperial form described earlier, and *form* in the sense of representational practices are related: in other words, how power structures are replicated in textual patterns of signification and narrative authority. At one level, these are acquired and maintained through clear-cut binaries expressed in the narrative, such as superior culture/inferior culture, modernity/primitiveness, enlightenment/darkness, and scientific worldview/

superstition (6).

Yet, these binarisms are not devised just to place the other in a set of comparisons, they are an integral part of that imperial discourse which engenders a hierarchical orderliness that endeavours to classify the other as inferior. Smethurst adds:

At another level, the patterns of signification reflect an orderliness based on: binarism; hierarchy; division of class, race, gender, and religion; and spatial order reflected in emphatic borders and divisions, geometric boundaries, and polygons of imperial geography. This orderliness can be found in the type of narrative voice the travel writer chooses, as well as in the textual and figurative structure, and in the motifs, images, and metaphors that circulate in the text (6-7).

Seizing power in the narrative text requires seizing knowledge; therefore, the Arabs are vilified as ignorant to keep them entangled within the old diachronic perception of their past. Clem ironises their vision and stigmatises them when declaring: “This shameless plant is accepted without question by the gullible Arabs. *M* “Nice folk, these Arabs ... Nice ignorant folk”(Burroughs 161). In Fact, these ironic romanticisation as well as temporalisation processes are imperial strategies functioned to stagnate the Arabs in a state of historical stasis that defines them only according to that typical era of primitiveness. The narrator does not allow them to escape this temporal paradigm since crossing it will summon their history when they became equal rivals of the western civilisation or even more superior.

Burroughs’s dual discourse is in favour of the Occidental other rather than the oriental one. Through it, he aims to reconstruct his identity markers and project his self by resisting the cultural containment policy using his countercultural markers that he

denies on the part of the Oriental one. Again, this distinction between the Oriental other and the Occidental one is made on an ethnographic basis. Ethnography has always been one of the essential imperial means for valorising the other. It takes into account the anthropological disparity between races and foregrounds its impact on their cultural disparity as Jack Warwick argues:

The other has to be displayed as a foil for the society of the author and his presumed reader. Reflections on otherness, both in general and in application to specific peoples, develop into a more complex creation, eventually opening the way to serious anthropology. Meanwhile, at this particular point in history, the obvious practical role of the “savages” was to justify the colonial ambitions of the writer’s superiors (61).

Accordingly, travel writers adapted their paradigms to portray the other in this respect especially if this other is from a non-Western, European or American, ethnographic background. They want to establish a common conviction that exceeds their racial and cultural disparity to an ideological dogma of racial orderliness functioned in mapping the other.

For this sake, all travel writers undertake their journeys to explore that arena of cultural difference which offers them the pretext of foregrounding their ideological racial orderliness to be overgeneralised for all the other facets of valorisation. In *Naked Lunch*, Burroughs’s defamiliarised imaginative space witnesses the same strategy of ethnographic racial orderliness when exposing that distinction between the victimised western other and the stereotyped Oriental one. Projecting the self also relies on this dual taxonomic representation of the other. The way how the Western other is mapped

allows the self to act as the counter- power that adopts diverse countercultural tools to reach a self liberation by breaking all taboos, moral and social boundaries . In so doing, it seeks no classification or orderliness although it reserves its role as the leading pioneer in the war to restore cultural uniqueness (counterculture) and pure identity. As a part of this Western empire, Burroughs seeks to stabilise all the constituents of this arena to achieve his goals that in no way disturb his leading role to his Western oppressed fellows.

However, the way in which the non-Western other is mapped evokes the same traditional view that pretends to generalise its noble mission over the other but with some reservations. Ali Behdad contends:

In the binary oppositions of Occidental/Oriental, self/other, the first terms are always privileged, implying a relation of unequal power. The European is always the subject of knowledge and power, while the 'Oriental' is consistently construed as the object of institutional investigation. Because the traveller is the questioning and onlooking subject, his object of study is presumed to be in need of examination, correction, and ultimately colonization (88).

The Oriental other's archetypal image contributes to more than cultural or political ironical reform, as the travel writer claims. It helps construct the traveller's self and simultaneously determines his position according to the amount of knowledge revealed about this Oriental other. This knowledge shapes the relationship between them since the traveller refers to the Oriental other as the primitive and ignorant type of people who needs to be explored and drugged from his bottom to the surface of the civilised world. Thus Ali Behdad highlights the role of knowledge in the traveller's self projection:

The desire to see the other, to know the other's culture better, is a desire for self-recognition and self-realization on the part of the European. The more Europe learns about other cultures, the better it understands itself. The Orient still remains Europe's other, but otherness is of interest to the late eighteenth-century traveller as a serious subject to study, not as an object of curiosity. The traveller locates himself as the powerful enunciating subject invested with the authority to discourse about the other. In other words, the traveller is the *savant* who *knows* and has enough credentials to judge and make authoritative remarks about other people and cultures (87).

The same strategies are still adopted by the modern Western traveller. He explores the other's culture for the sake of securing his self a position that allows him to judge this other. Even the stage of valorising this other is overlooked passing directly to the phase of cultural and ethnographic racial judgment. Therefore, one can notice that while Greene's travelogue follows tripartite hegemonic strategy of imperial mapping that combines: describing, comparing then judging, Burroughs's blunt discourse seems to be more radical as it drops the phase of comparison to combine only the phase of description with the phase of judgment as though his findings are ultimate inevitable truths. Moreover, while Greene's imperial enunciations are historical-based judgments, Burroughs's are ethnographic-based ones. This latter's ideology is in disaccord with history and its old-fashioned claims; he sanctifies the momentum cultural defiance that tends to update itself depending on its own new countercultural paradigms. Yet, despite the claim of this countercultural renovation, the anthropological mindset of the imperialist is empowered to reflect the same orderliness judgments of the traditional travel writer.

Another stage which is dropped to leave the gap between the Oriental other and the Occidental traveller non-bridged is the other's feedback towards the traveller's questioning. The travel writer purposely denies any dialogic interaction with the other hinting at no equality between them. He is the only catalyst subject who asks questions and answers them with what serves his hegemonic agenda. On the contrary, the Oriental other is just an object that is observed; he is not allowed to enunciate any discourse or participate in any conversation but just to stand silent while the traveller acts his role on behalf. In fact, denying the dialogic nature of the encounter between the traveller and the other is a denial of any active role on the part of the Oriental other who is objectified when addressed by this monologic descriptive discourse. This discourse meant to prescribe his position not autonomously but as an observed object of the traveller. In other words, he cannot stand alone or be valorised without the traveller's questioning which gives him this passive existence of the observed entity in the travelogue. About this point, Ali Behdad argues:

The relationship between the observer (traveller) and the observed ('Oriental') is always oneway; he questions the other, yet is not interested in answering; he listens to the other, but does not offer his own tale. Such a strategy of observation is embedded in specific and concrete political and ideological concerns of late eighteenth-century Orientalism, a discourse that provided France the necessary knowledge for its colonial enterprise. In the binary oppositions of Occidental/ Oriental, self/other, the first terms are always privileged, implying a relation of unequal power. The European is always the subject of knowledge and power, while the 'Oriental' is consistently construed as the object of institutional investigation. Because the traveller is the questioning and onlooking

subject, his object of study is presumed to be in need of examination, correction, and ultimately colonization (88).

As a seminal book of the Beat Generation, and as a postmodern piece of travel narrative, *Naked Lunch* can be classified as an anti-hegemonic tract that tends to defy the ideology of a tyrant empire by adopting a cosmopolitan discourse. This type of discourses is supposed to free the genre from the old accusations by adopting an anti-colonial tendency of modern travel accounts. Yet, the aforementioned scenes prove the opposite. The text's discursive discourse and its daring language of freedom cannot relinquish the instinct legacy of the empire; it just reformulates it subtly to free one race at the expense of other cultures. It strives to achieve equality for the Western other by exemplifying with the imperial racist images of the Oriental other who is locked up in a backward temporalisation. Debbie Lisle adopts the same view about contemporary travel writings:

It is the travel writers who enact a cosmopolitan vision who are most alarming, for they smuggle in equally judgmental accounts of otherness under the guise of equality, tolerance and respect for difference. While cosmopolitan travel writers might be part of a larger cultural effort to critique colonial power relations, I want to argue that they simultaneously rearticulate the logic of Empire through new networks, structures and boundaries (10).

Therefore, analysing the discourse of any travel account is of paramount importance to decode those clues and uncover their ideological connotations. What might be portrayed as close and far can echo a contrast between home and destinations to indicate what is civilised and what is not. It is noteworthy to bear in mind that "travel writers create an important temporal distance between their factual observations and their

imagined destinations, between their own subject position and that of locals, and between their 'civilised' homes and 'backward' destinations" (218).

Unlike Greene's simple structure, linear storyline and the vivid historical amalgamations in *Journey Without Maps*, the fluctuated fragmented structure of *Naked Lunch* is considered to be the best strategy to keep up with the newly postwar dispersed self. A self that is fragmented and torn between material pleasure and spiritual quest, between the tempting control and the nostalgic freedom, and between a fake culture and a genuine counterculture.

After realising that manipulating the self relies on manipulating the discourse addressing it, Burroughs deconstructs the traditional narrative by issuing an indeterminate discourse with heterogeneous components. This subversive discourse comes as an urgent requirement to combat the hegemonic discourse of surveillance. So after figuring out the pitfall of containment, Burroughs shapes his own discourse to be out of control and systemisation that meant to repress rather than give his generation a voice. As a conscious intellect, Burroughs realised that "one of the important elements which defines a discourse is its relation to other discourses, rather than its role in expressing an individual's 'feelings' or 'opinions'(Mills 119). Therefore, the Beats defy the discourse of culture containment with a counterculture one, and the veridical travel with fantastic counter-travel, and the obvious locations on the map with unmapped imaginative locations.

The indeterminate discourse is supplied with indeterminate characters whose descriptions are swift and abrupt as the author refuses to give a complete image of each character but prefers to accumulate partial fragmented depictions for each. He aims at ridding them of the containment policy by giving the reader the freedom to conceive the

completion of every character instead of mapping them wholly. In contrast, the Arab characters are described with decisive attributes that render them determinate with fixed pejorative prototypes. Even the implementation of drugs and sex makes the discourse seem discriminatory. They represent an integral part of the liberating discourse to free the Occidental other from the clutches of the regime's control as both share the same cultural background. Conversely, these markers are invested to hint at the cultural disparity between the Occidental and the Oriental versions of the other. Besides, they are functioned as an abuse of their conservative culture and Oriental beliefs to reflect their self betrayal and shameful cultural dependency on the Occident. In this respect, Thomson contends:

Orientals were routinely depicted as sensual and cruel, whilst Oriental societies were usually assumed to have a natural tendency towards despotism. These recurrent motifs, Said suggested, were not necessarily an accurate description of the objective reality of the highly diverse cultures and ethnicities of Asia and the Middle East; rather, they were a set of representational conventions which had become pervasive and as it were institutionalised in European and North American culture. In this way, these motifs and images came to constitute a discourse (134-135).

The author projects his self by allowing the reader to place it in its distinctive position that metaphorises the Western other but alleviates him over the Oriental pawn one. This position is adherent to the memory of the Western traveller who believes that “memory belongs to a *geography of desire*, in which places are not just described as they are, or were, but as their perceivers would like or would have liked them to be” (Huggan 137). Thus Burroughs's imagination pertains to his imperial memory that is

still haunted with those discriminatory binarisms and colonial classifications. He finds in these ambivalent postmodern settings a fertile soil to reinvigorate the traditional role of the Western master. By using this perceived space as a camouflage to order the Oriental other's image, he serves his ideology of cultural determinacy only on the part of this latter. Graham Huggan maintains: "Travel can be considered, in this last sense, as an exploration of extreme states of ontological confusion; it creates an irresolvable uncertainty about who one is, where one belongs" (146).

On the other hand, he presents an ornate image of his self and how it reconciles many contradictory powers and spaces that qualify its authoritative voice in the narrative; the Oriental other is sketched as no more than one of these casual rather than main powers. The one who distinguishes between these voices and distributes their roles in the narrative text is the traveller. The journey amounts him to the position of the eye witness then the judge who keeps the other on the margin and summons him only to evoke his otherness and inferiority as Carl Thomson argues:

The image of the self presented in these accounts is usually intended, at some level, to persuade audiences not only that the traveller is a reliable eyewitness, but also that he or she possesses, or has acquired, a range of other desirable attributes and accomplishments, such as courage, taste, spiritual enlightenment or a more profound, 'authentic' self-knowledge. In this regard, moreover, the crafting of travel accounts may also serve an important psychological function for their authors: the travelogue is from one perspective a medium in which travellers can reconcile what is likely to have been a welter of disparate, sometimes contradictory experiences into a single coherent narrative, thereby persuading

themselves of the essential coherence and integrity of their own identity (119).

The traveller's motives are pragmatic to fashion his self at the expense of the others and their cultures with what maintains his supremacy especially when we know that he has the power that he denies for this other. Hence his discourse is valid while the other's is just a muted voice rather than a discourse. Thomson explains:

For in representing those others, the travel writer is in effect suborning or appropriating them for his or her own project of identity formation and self- advancement. To this way of thinking, much travel writing entails the traveller achieving a symbolic or psychological mastery over the people and places they describe. Moreover, the travel writer's act of self-fashioning also often proceeds by a logic of differentiation, whereby the Other is constructed in some subtle or unsubtle way principally as foil or counterpoint to the supposedly heroic, civilised and/or cultured protagonist (119).

Additionally, the travel writer's motives may vary according to what the encounter with the other leaves in his impression. Then he starts his quest for what would justify all the claims he would set in his travelogue by portraying this other as a map whose boundaries should be drawn carefully. These boundaries are meant to keep the self and the other culturally distant in order to market his colonial ideology as Thomson explains:

The motives behind such pejorative or patronising portrayals of other cultures may be various; often these motives will be unconscious and over-determined, springing from a complex mixture of emotions, such as fear, envy, revulsion, incomprehension and sometimes even desire, when another culture stirs taboo fantasies that travellers wish to repress and

disown. Very often, however, instances of pejorative ‘othering’ in travel writing serve an important justificatory function. They may legitimate the traveller’s personal conduct towards the people he or she met; more crucially, perhaps, they also often work to legitimate the conduct of the traveller’s culture. The traveller’s portrayal of another people or place is often in this way ideologically motivated, seeking at some level to justify and encourage a particular policy or course of action towards those others (133).

One may wonder about the significance of the overloaded sexual scenes and junk consumption details. These represent markers of the new Western counterculture and their pathway to liberation. However, these can never be accepted in the Oriental culture since they are regarded as taboos and moral decadence. This conceptual discrepancy towards these markers demotes the Oriental culture as it is unable to embrace or even keep up with the countercultural revolution of the Occident. Hence “practices that one culture deems taboo will often function as powerful markers of cultural difference, which can be projected on to other cultures so as to emphasise their perceived barbarism and moral inferiority” (Thomson 141).

4.3. The Imperial Quest for a Racial Clash in *Blue Highways*

This countercultural representation has not been opted for by William Least Heat-Moon in his masterpiece, *Blue Highways*. After the disappearance of the materialist cultural blackout blended with fear ideology, a new generation came to question the validity of their existence. The countercultural freedom, the Civil Rights Movement and the political openness still seem inadequate to compensate for what is missing. A strong sense of loss, in spite of all those achievements and victories, kept stirring an inward conflict that propelled this new generation to move and take the

initiative. As a spokesperson for his generation and its suspicious triumph, Heat-Moon endeavours to alienate himself from all these deceiving circumstances that yield confusing comfort mixed with senseless spiritual unease.

When the Americans felt that they finally could settle their cultural clash with the system aside by adopting the pluralistic melting pot ideology, the echo of these racial differences and ethnographic backgrounds was resonating strongly enough to destabilise their spiritual stability with its sense of restlessness and ethnic sensitivity. Therein, experiencing this spiritual trauma urges Heat-Moon to hover the highways in search of a self he lost in this knotty existential whirlpool. His mixed bloodlines mark the uniqueness of his journey which adheres only to the blue lines on the map. They represent the roadmap leading to his lost self. This sense of loss is so profound that Heat-Moon cannot feel at home off the road where he really belongs; therefore, he resolves to set out for experimenting with it far from all the other effects. When announcing his intention to lose his self on the road, he alludes to experience that sense of loss which will act as a key to find his authentic self existentially since one cannot find what he never missed.

By this ironic image, he starts his journey with an existential defiance to his deceptive stability which is soon deteriorated after his loss of his wife and job. This reflects the fragile state of stasis which in its turn befalls his self with its fragility rendering it a soft vulnerable construct. So for the sake of mending and strengthening this construct, he resorts to mobility ritual to fix his self on the road away safely. Unlike in *Journey Without Maps* where Greene claims that his journey is unmapped, *Blue Highways* is inspired by modern cartography's spirit of the guided journey; Heat-Moon decides to refresh his quest by following the blue lines on the map. These lines

represent the continent's water lines which stand for life since water is life. Therefore, his travel takes the form of this blue linearity which shares with the blue highways their linear narrative structure.

As far as *Naked Lunch* is concerned, spontaneity is adopted as a lifestyle and inspirational narrative technique to confront the then conformist artistic conventions. In fact, the specificity of the 1950s imposed itself on the epoch and its literature. Countering the hegemonic culture of conformism necessitates devising a countercultural discourse to combat the trap of self containment. In response, this discourse tackles the sensitive points of conflict within an illusionary imaginative arena. In this respect, Burroughs attempts to liberate his generation's collective self from the contradictory clutches of hedonism and fear when experiencing an outward conflict. By contrast, the *Blue Highways* journey is planned beforehand. It is mapped according and within the realm of the American empire. Heat- Moon embarks on a two-faceted epic journey of self restoration. Unlike Burroughs, he faces no hegemonic power to escape or confront, and driven by an inward conflict, he drifts smoothly along the roads to experiment with an existential experience of realistic travel which has nothing to do with imagination. All his obsessions can be deconstructed into a combination of ethno-geographic nostalgia to find a significant definition of his lost self.

Another striking difference between the two travel accounts is related to the way of how the other is mapped for probing self projection. While Burroughs portrays a two-faceted version of an external other, the Western and the Oriental ones; Heat-Moon presents an internal embedded other who is incorporated as an integral facet within his self next to its white counterpart. The process of othering is related more to an ethnographic existential quest than to a mere cultural identity like the Beats.

Stylistically speaking, *Naked Lunch* weaves its fragmented structure around images of violent obscenity and junk consumption to mirror the endless markers of a new free self that tends to define itself by its own paradigms even if they reflect moral decadence for the other. However, the simplistic linear narratological style and structure of *Blue Highways* aim to offer a straightforward definition of the self by placing it in a cartographic milieu inspired by whimsical gleams of the traveller's racial memory.

This racial memory prevents Heat-Moon from introducing the binary of self and other in its traditional way. Explicitly, his travel to trace his Indian Osage roots does not result in a process of traditional othering to decide who is inferior or who is superior since this Indian other represents an integral component of his very self he tends to heal. He sets out asserting that the completion of his self projection requires a dialogic rather than orderly negotiation with this other who represents half of his self. Therefore, he avoids the overt taxonomic classifications and the archetypal divisions of the former travellers. Simply, projecting this self lies in mapping the shadow of the other in this self. This can be considered as another sign of travel literature evolution recently when it dodges the old-fashioned explicit historical allegations of superiority in favour of spiritual therapy associated with both memory and eco-geography.

On the other hand, the absence of straightforward orderliness in the binary of self and other can also be regarded as a very pertinent update of imperial representation in travel narratives. One should situate the dialectics of the journey far from the dichotomy of self and other where the borders of the explored arena are within the scope of the traveller's realm, or rather the empire. The fact that the journey does not exceed the American territories to trace his Indian roots, which stretches to the whole continent, is an indication that this traveller does not want to recognise the existence of any

other outside the borders of his empire. He is satisfied with defining his self within his own empire borders overlooking the presence of this other elsewhere beyond the American frontiers. As if he is imposing an imperial hegemonic equation which recognises only the other's facet of self which is in its own land under the authority of the American empire and denies completely the same other's presence just because it is beyond the frontiers of his authority.

At this stage, we can consider that the imperial ideology of the travel writer grew and promoted its own strategies of otherness representation. Instead of admitting the existence of an other, then ranking him low in the ladder of civilisation comparing to the self, it repudiates recognising his existence in the narrative by tackling only his shadow within the scope of the empire while absenting his sense beyond it. Heart-Moon does not travel outside America to encounter a genuine other; he just drives inside to present his tamed version of this proclaimed other who is under the authority of the old white empire. Even his ecological concerns are implemented as a camouflage to compensate for the other's authentic presence outside the geographical borders.

Moreover, the internal conflict between his bloodlines drives him to look for an existential reconciliation between the two facets of his self. Yet, his excessive interest in his red bloodline connotes the same imperial quest for an ideological encounter with the other especially when it comes to territorial conflict. That is to say, his white bloodline plays the major role to mobilise Heat-Moon under the pretext of a racial nostalgia. This latter empowers his quest for the roots of his self's Indian facet which represents the other when contrasted to the white facet. He is incited by his white imperial motives, mainly the land, to search for that other's shadow he can conquer as his white ancestors did to the Indians. So this travel is an attempt by the traveller to practise an imperial role

that mimics the one of his former white ancestors. Such hegemonic role enables him to experiment with a sense of superiority over the second red shadow; this sense represents the tangible nostalgic sensation he yearns to restore. As a conqueror, Heat-Moon tends to interrelate the road philosophy with the dialectics of his racial memory with its suspicious intentions, besides the claimed spiritual motive.

In fact, the racial memory is the central motive of the traveller's journey. It represents the catalyst power which arouses his passion to drive across the roads looking for an orderly reconciliation between the two facets to restore his self's spiritual balance. Meanwhile, he also attempts to delve into the historical queue so as to rank his two facets in their due positions vis-à-vis land authority. Through its two constituents, race (bloodline) and memory (history), the racial memory fuels Heat-Moon's spirit of quest on the blue highways, evokes his wife's positive role to force him out and even haunts his inanimate vehicle on which he starts his journey.

The effect of his bloodlines is of paramount importance to determine Heat-Moon's journey's spiritual trajectory. He describes himself as a "mixed-blood"(9) and attributes his attitude to "a long history of 'perfidious' half-breeds"(9) just to reflect his internal conflict between his white and red origins he can no longer stand or hide while in stasis. His wife, too, is characterised by the same racial perspective when he again admits living that internal conflict. When he writes, he strives to minimise the importance of bloodlines, but in vain, "One last word about bloodlines. My wife, a woman of striking mixed-blood features, came from the Cherokee. Our battles, my Cherokee and I, we called the "Indian wars" (9). Furthermore, his truck's name Ghost Dancing is derived from his racial heritage which provokes that conflict between the old life of his Indian ancestors and the new one of the white contemporaries. He clarifies:

For these reasons I named my truck Ghost Dancing, a heavy-handed symbol alluding to ceremonies of the 1890s in which the Plains Indians, wearing cloth shirts they believed rendered them indestructible, danced for the return of warriors, bison, and the fervor of the old life that would sweep away the new. Ghost dances, desperate resurrection rituals, were the dying rattles of a people whose last defense was delusion—about all that remained to them in their futility (9).

Along the highways, the writer experiences countless battles when this internal conflict pops out to the road; sometimes these are skirmishes fostered by that memory as he narrates: “The Cherokee and I had skirmished its length in Missouri and Illinois for ten years, and memory made for hard driving that first day of spring. But it was the fastest route east out of the homeland. When memory is too much, turn to the eye. So I watched particularities”(10). In these skirmishes, he encounters the shadow of his other that appears clearly only in the strange spaces where racial memory is empowered to restore its old imperial attitude of estranging the other’s space, comparing it to the white self then judging the coloured self according to the historical orderliness of the empire.

The comfort and security are the tinsels to propel his move ahead since they bring about a sense of restlessness. They are perilous as they foster the mentality of stasis which prevents an encounter with otherness within the circle of racial memory. In this respect, Heat-Moon puts it: “The wanderer’s danger is to find comfort. A weekend in Shreveport around friends, and security had started to pull me into a warm thrall, to unfold me, to make the wish for the road a craziness. So it was only memory of times in strange places where the scent of the unknown is sharp that drew me on to the highway again”(118). He sanctifies this racial memory considering it “each man’s only

achievement”(118). Also, he romanticises it as a kind of spiritual accomplishment to pave the way for self projection on the basis of mapping the other both historically and racially according to their old relationship and its classificatory ideology. Furthermore, he finally realises that this racial memory is the major motive that drives him to roam the blue highways on a 13,000-mile journey as he states inclusively: “Was it racial memory that had urged me to drive seven thousand miles of blue highway, a term I thought I had coined?” (192)

By this confession, he erases his first claim of losing (finding) his self. It seems clear that his quest for this self is not confined to just exploring its spiritual essence. His quest is rooted in his racial roots that overwhelmed him to follow a destination which never leads forward to the future but back to his memory. Interestingly, the future’s temporal dimension is defamiliarised by the dialectics of this racial memory. This latter reverses the future’s dimension to indicate the past rather than the future as exposed in the following dialogue:

He said, “Descartes believed traveling is like conversing with men of other centuries. Have your miles brought you to agree with the old phrasemaker?”

“I agree.”

“And on your peregrinations, my pilgrim friend, have you met a man from the future yet?”

“I’d have to think it over. Look back.”

“Look *back* for a man of the future? The logic of a teacher. The future is not usually memory projected forward, but I take your point. As a historian, I’m an optimist, and when I look ahead, I see back. I see man crawling out of the ooze again” (320).

This image of crawling out of the ooze, again, connotes the concept of resurrection. They are not the dead who would rise and wake up again, but the self is resurrected and revived by being attached to its racial and historical memory. The narrator alludes:” But no coming without a going. Death and rebirth. Antithetical notions lying next to each other, as on a globe the three-hundred-sixtieth degree does to the first. Past and future”(37).

Accordingly, this journey can be regarded as an attempt of the empire to write back. It tends to revive itself through mobilising the traveller’s self to start its quest within an equation of two contradictory facets, the imperial white self and the incarnated red self; the latter represents the other. The narrator theorises that the revival of his imperial white self cannot be attained unless it encounters the red Indian self on the road. On the other hand, the white self’s rise and revival depend on cloning the old imperial binaries of white, red; master, slave; superior, inferior; civilised, primitive that owe its ideological load to his racial memory. Although the conflicting extremes in this struggle are internal entities; they are implemented skillfully by the writer to reflect the same imperial ideology which was lived by his ancestors both the whites and the Indians over the land. Then it evolved to have an ethnographic dimension. Maybe the only reason which led him to opt for this implicit internal portrayal is the genre’s evolution to an artifact of cosmopolitanism whose load no longer reveals explicitly these hegemonic ideologies of the self towards the other. Yet, as the saying goes, every writer is an ideologue.

What is noteworthy is that the two facets of the traveller’s self are not harmonious but oppositional as he reveals such issue through the emblem of spirituality, the monk who states: “I was always searching for something beyond myself, something to bring

harmony and make sense of things”(Heat-Moon 80). Surprisingly, the monk shares with the writer the same spiritual interest in travel which led him to search for his self completion, the same motive of Heat Moon when he set out to lose (find) his self in order to fulfill its completion. The Monk narrates:

For years I've been fascinated by intense spiritual experiences of one kind and another. When I was seventeen—I'm forty-two now—I thought about becoming a monk. I'm not sure why, other than to say I felt an incompleteness in myself. But after a while, the desire seemed to disappear. That's when I started traveling. I learned to travel, then traveled to learn (80).

As if this self is fragmented on the highways and both men set out each to gather and assemble its fragments to complete its structure.

Moreover, this lack of harmony and coherence between the two facets of self is a proof that there is no dialogic interaction between them but strife. Therefore, they are not complementary and they do not seek existential unity with one another; it is just orderliness according to the racial memory and historical queue the traveller disguises. His interest in landscape mirrors his white ancestors' interest to colonise it. Therefore, he admits that his journey is after his white blood and genetics which fuel his mobility as he contends: “As I passed, the driver, an obese woman eating a Hi-Ho, gave me a baleful stare, Ah, genetics! Oh, blood! Blood. It came to me that I had been generally retracing the migration of my white-blooded clan from North Carolina to Missouri, the clan of a Lancashireman who settled in the Piedmont in the eighteenth century”(42). Heat-Moon traces their track to restore their history of hegemonic domination as he states, “American history is about land” (60). Simultaneously, the journey mirrors his Indian ancestors' interest in the same land to preserve it against the white domination.

The travelogue celebrates geography at the expense of people for a better projection of the self. This latter is profoundly related to the land which determines its essence. One cannot define his self unless he positions it in its appropriate spatial context whose identity is stemmed from. The writer reflects this fact through De La Mare, a character who says: “De la Mare was right: a mirror may not reflect mind, but a man’s response to landscapes, faces, events does. My skewed vision was that of a man looking at himself by looking at what he looks at. A man watching himself: *that* was the simulacrum on the window in the Nevada desert”(192).

The ecological concern in no way denies the conspicuous imperial intentions. Hence the trace of cartographic landscape pertains to more than discovery of the blue highways which represents the traveller’s utopian realm. Impressively, one of the main imperial strategies to reclaim the other’s land is to create a tension between discovery and wondering as camouflage to perplex the reader about his tangible ideological intentions. Heat- Moon applies this strategy as he wonders about whether the racial memory drove him all these miles. This fact is confirmed by Paul Smethurst who affirms:

Looking at geopolitical relations from another angle, Bill Ashcroft argues in his essay on ‘travel and utopia’ that exploration and travel writing always contain a strong utopian feature in the desire to discover hitherto unknown parts of the globe. Imperialism, he argues, has always involved an element of utopian vision, while the ‘tension between discovery, wonder and possession has made travel itself the mobile signifier of power’ (11).

This utopia represents the ideal space where the traveller can shape the final construct of his identity by intermingling the different conflicting powers and contextualising them in an ethno-historical mould to serve his ideological agenda. By touring all highways

meeting Indians, he seeks displacing his red half back where it historically belongs to reflect its backward position comparing to the white half as Debbie Lisle maintains: “The temporal distance in travel writing is sharpened in relation to the others being written about. Not only are they located elsewhere, they are also located ‘back’ in time” (43). Besides this temporal localisation of the other which meant to block him back then, all that is encountered when the state of mobility is implemented to practise a discriminatory strategy of othering to project his targeted image of his superior self. It is always about the ideological representation that Carl Thomson highlights:

Travelogues, then, usually offer a carefully staged presentation of the self. And for the desired image of the self to be maintained, the travelogue must usually exercise a similar discrimination with regard to everything that is ‘other’ to the narratorial self: the places that the traveller visits, the cultures that they encounter and the individuals with whom they interact. This is an aspect of travel writing that has prompted considerable ethical unease in many recent critics and theorists of the genre (119).

The aim from this interactive discrimination is to subdue the red facet of his self for the sake of constructing his existential being on ethnographic basis rather than just a spiritual one as he claims. This existential being should be compatible with the writer’s racial memory to avoid any disturbances in the scale of his ideological taxonomy. It must always be maintained that only through this process of mapping the other within the context of the racial memory, the white self can position itself in the due place and settle that internal conflict in its own favour as its white predecessors did with

the Indians. Only then it can enjoy existential stability and determine the appropriate roles for its facets, one conqueror (white) and the other (red) conquered.

Prioritising land over people encloses another imperial image which parallels the one experienced a long time ago between the white man and the native inhabitants of the land. Heat-Moon revives the same historical image allowing his red facet of self to replay the old role of its ancestors. Simultaneously, this allows the white self to embark on its traditional role of chasing this red facet and dominating the land it hovers since “the route was a far stretch of history and beauty” (Heat Moon 196). In other words, the travel writer “must domesticate the alien in the very process of representing it. This function is captured at the very point of representation, and it is the embodiment of the travel writing process” (Ashcroft 235). This landscape represents the required space which is important in any exercise of power and authority over the other. Together with the historical dimension of the road they incarnate that imperial discourse of nostalgia which clarifies the concept of self loss the narrator refers to before proceeding his journey.

He moves ahead to go back to restore the glorious times. Debbie Lisle maintains: “Chronological historical accounts alleviate contemporary anxieties by encouraging us to recall the days when truth and discourse ‘corresponded’ in a stable origin point. In this way, nostalgia is always twinned with loss _ it is an effort to recover a distant point in time when truth and discourse corresponded” (212). This nostalgic sense appeals profoundly to an embodiment of power; “it is this power that resonates most in the writing of travel. ‘Travel’, which here also refers to travel *writing*, was essential to the imaginative conception that preceded imperialism—the idea that distant places described in travel, should be *ours!*”(Ashcroft 232)

In fact, much evidence acts as an eye witness to the implementation of nostalgia from a historical angle. History is like ideology; it is never objective since it modulates itself to be an imperial power. Thus every station of history in the text alludes, in a way or another, to that imperial nostalgic revival of the self over the other, “This is why nostalgia has become so important: we long for the territorial distinctions of Empire where everyone understood how the structures and practices of colonial power separated home and away” (213 Lisle). Even the choice of destinations and the blue highways on the map are not random; these are carefully chosen to come across points of encounter which belong to the past and remind the traveller of the other’s backward position as Lisle argues: “Contemporary travel writers work to reposition their destinations behind and before the present tense, even when those ‘backward’ destinations show abundant signs of modernity. The point, of course, is that the genre’s teleological understanding of history equates cultural difference with a lack of civility, modernity and progress” (230).

The application of this nostalgic ideology in the narrative seems clear. Whenever history is summoned, the traveller’s nostalgic sense is empowered to play its role of othering the present from the past. Heat-Moon reveals much interest in this imperial faculty through tackling it frequently in many spots of the travelogue. His incessant exposition of historical nostalgia can be traced in the following excerpt which sheds light on how the highway traverses its spatial dimension to come across the white colonies era and its exotic sense of older times:

The highway wound into the dark trees again as it traversed the very place where the English colonies disappeared, the last group leaving behind America’s most famous mystery word—*Croatoan*—carved in a Stokable timber. Roanoke Island gave a shadowy sense of an older

time that Plymouth Rock, surrounded, dwarfed, and protected in stone and steel, has lost. A man told me, “Out on Roanoke, you can *feel* the beginning” (Heat-Moon 54).

His portrayals of conflict scenes between the Indians and the whites is often contextualised over land and geography; he laments the loss of the land as he does for the self in an image that paints a sad nostalgic history for the sake of territorial restoration at an internal level. He adds: “It’s a sad history not because of the influx of settlers—after all, Indians had encroached upon each other for thousands of years. It’s a sad history because of the shabby way the new people dealt with tribal Americans: not just the lies, but the utter unwillingness to share an enormous land” (96). As obviously stated here, his grief is not for the inability to restore the lands to Indians but for not sharing it with the white settlers; he is calling for partaking the land instead of restoring it to its due owners, the native Indians.

In one of his suspicious representations of the Indians’ and whites’ histories, the enigmatic reflection of the two races’ early practices tends to distinguish between a primitive lifestyle on the part of Indians; whereas, it celebrates the whites’ command of the then modern means of civilisation. In the first image, he summons history as an eye witness to project the primitive life of nomadic barbarian hunters when stating: “To drive blue highway 21 is to follow Texas history. Older than the mind of man, it started as a bison trail (buffalo walk in surprisingly straight lines); then Indians came up it to hunt the buffalo” (119). Conversely, in the second image, the whites are portrayed as civilised traders who came on wagons that reflect their urban civic lifestyle which opposes the aforementioned nomadic one. Heat-Moon describes: “In another era, white men came in wagons to trade beads to Indians; now they came in station wagons

and bought beads. History may repeat, but sometimes things get turned around in the process” (158). Through historical recurrence, he frankly alludes to reinvigorating the same imperial images by handing out similar roles to both races, the superior white trader and the uncivilised Indian hunter.

Similarly, another scene which carves the same colonial attitude of the writer when he praises the influence of the early white colonists on the promotion of the economic life in the new world. Yet, this is at the expense of the wild Indians portrayal with their stone-age tools. He asserts:

The beaver, almost as much as the horse, helped shape the course of early American history. Some *Mayflower* colonists paid their passage with beaver pelts; and a good fur could bring an Indian three steel knives or a five-foot stack could bring a musket. But even more influential were the trappers and fur traders penetrating the great Northern wilderness between the Mississippi River and Rocky Mountains, since it was their presence that helped hold the Near West against British expansion from the north; and it was their explorations that opened the heart of the nation to white settlement. These men, by making pelts the currency of the wilds, laid the base for a new economy that quickly overwhelmed the old. And all because European men of mode simply had to wear a beaver hat (243).

The implementation of these ideological codes, which combine: history, colonists, Indians, trader, hunter, new and old, implies the presence of the same imperial discourse that tends to devise hegemonic binarisms entrusted to remind the reader of the traveller’s position comparing to the other.

Additionally, this discourse evokes a kind of reminiscence about the history of his self's facets and how they yearn to be defined with regard to the land as he refers: "After my Boston time, I ended up back here, not because of excitement in Melvin Village, but because of other things, like a sense of belonging—to the land and to history" (284). Although such sense of belonging to the land reflects an ecological concern with regard to his self's red facet; it connotes also that repressed imperial desire of territorial expansion with regard to his white facet especially when relating it to the nostalgic historical legacy of his racial memory as he maintains, " You can see history isn't a thing of the past. You can see the land is kind" (330). In fact, it is in this way that "backward destinations are framed by a powerful discourse of nostalgia that convinces us there was once a Golden Age when things were simpler, when conflicts were fewer, when needs were basic and when everybody knew their place" (Lisle 209).

The land represents the point of struggle between the two facets of the self. It is a part of the problem as well as of the solution. While it still provokes an antagonistic relation between the traveller's white facet which strives to dominate it, and the red one which seeks its conservation, the land also acts as a cure for the lonely self on the highway. It has the role of a companion, "I WAS low. The loneliness of the long distance traveler. Try to forget it. Look at the land; it too is medicine" (204). Likewise, the highway is accredited more privileges that appeal to the spiritual welfare of the self rendering the traveller a "spiritual voyeur"(75). The road is the space where the self experiences change, "On the road, where change is continuous and visible, time is not; rather it is something the rider only infers. Time is not the traveler's fourth dimension—change is" (293). On this space, the self alternates its two facets in a conflicting

interaction that allows the traveller to diversify his roles according to the historical as well as existential requirements for projecting and mapping the same self ideologically.

Paradoxically, in search of spiritual fulfillment, the same self experiences a dialogic rather than conflicting relationship with highways which transmutes the self's inner existential being from its human nature to be a spiritual incarnation of the very roads it hovers since the highway haunts its rider or as Heat Moon reveals: "First the highway held me, then it entered me, then I was the highway" (232). Herein, he turns into a free spiritual construct thanks to that free horizon which offers mobility as a healing medicine to the self.

The Dancing Ghost contributes tremendously to this process of existential incarnation as it offers the same option of mobility on the same healing road which renders the traveller unconsciously 'a humanator', or as he puts it, "But, once more on the road, I again became part of the machine: generator, accelerator, humanator. I knew nothing. A stupefied nub on the great prairie" (232). Consequently, he aspires to reach the stage of spiritual perfection where he achieves union with the road as the monk achieved it with God. Heat-Moon glorifies and appreciates this character's perfect selfhood as the man who "becomes not less than himself, not less of a person, but more of a person, more truly and perfectly himself: for this personality and individuality are perfected in their true order, and the spiritual, interior order, of union with God, the principle of all perfection" (76). In fact, the guise of spiritual quest is a common concern shared with Graham Greene. However, Greene's spirituality is tainted with a religious flavour where Catholicism is portrayed as his pathway of salvation unlike Heat-Moon's non-religious spirituality which is inspired only by the blue highways' aura.

Within this whirlpool of conflicting and dialogic interactions, the self transcends the journey's routine paradigms of time and space rendering it timeless and limitless. It is the same self which "longed for the true journey of an Odysseus or Ishmael or Gulliver or even a Dorothy of Kansas, wherein passage through space and time becomes only a metaphor of a movement through the interior of being. A true journey, no matter how long the travel takes, has no end" (167). So in *Blue Highways*, the inner journey parallels the external one for the sake of a better grasp of this perpetual self. It is in this way that "internal and external journeys fuse in the subject of the travel writer: physical journeys to faraway places provoke us into self-discovery, just as spiritual questioning is provoked by an encounter with other places and people" (Lisle 46).

All the aforementioned evidence proves that the self stems its final construct from the multiperspectival journey which combines internal and external versions of quest on the same highways. This journey also embodies the imperial and racial equations under the guise of ecological concerns. Yet, within this perplexing discourse of representation, projecting the self's existential and spiritual dimensions triggers more the significance of the journey in the light of how the other is mapped. This multi-faceted nature of the journey impacts both the discourse and the self in an interactional cycle that strives to keep the ethos of mobility and selfhood multiperspectival and endless as Renée Bryzik argues:

The movement west and the return journey show how Least Heat-Moon's own experiences with American land and lifestyles interact with diverse textual representations of American identity to create a unique multiperspectival approach to travel writing. This non-fictional account can be viewed as a sort of narrative through which ecocentric sensitivity combines with literary criticism and personal reflection to

develop not only a writer, but an ecocritic as well (681-682).

Last but not least, Brysik also summarises Heat-Moon's contribution to the genre of travel writing regarding it pertinent to the multi-faceted spirit and culture of postmodern America in the following words: "Least Heat-Moon's struggles with opposing white-and-red-man ideologies in *Blue Highways* resolves with the multiperspectival, yet unifying symbol of the blue highway, which reminds us that dealing with multiple cultures is highly American" (682). If there is any skeptical view about the hidden hegemonic ideologies of travel writers with regard to their side interests; for instance, Heat-Moon's ecological interest or Burroughs's countercultural revolution, the unconscious immersion in the colonial role can be the best justification. Furthermore, other motives are elucidated by Carl Thomson:

The motives behind such pejorative or patronising portrayals of other cultures may be various; often these motives will be unconscious and over-determined, springing from a complex mixture of emotions, such as fear, envy, revulsion, incomprehension and sometimes even desire, when another culture stirs taboo fantasies that travellers wish to repress and disown. Very often, however, instances of pejorative 'othering' in travel writing serve an important justificatory function. They may legitimate the traveller's personal conduct towards the people he or she met; more crucially, perhaps, they also often work to legitimate the conduct of the traveller's culture. The traveller's portrayal of another people or place is often in this way ideologically motivated, seeking at some level to justify and encourage a particular policy or course of action towards those others (133).

All in all, the three works, *Journey Without Maps*, *Naked Lunch* and *Blue Highways* prove to what extent the genre is rich in significance and ideology. Through its multi-faceted structure it tends to vary its discourse with what encompasses all challenges that encounter the traveller and his ideological background when on the move. This latter puts on top of his priorities the elevation of his history, culture and racial memory. Regarding the points of convergence and divergence where the three works intersect, the credibility of the genre is still on motion providing more and more evolutionary strategies to serve every traveller's ideological agenda. This evolutionary spirit shifts the genre from its old documentary form approximating it to the tone of fictional narratives mainly the novel. Yet, within its exploratory folds, it still retains some of the same imperial and hegemonic visions that put a traveller's self and the explored other at the crossroads of colonial representation, depictive prejudice and binary judgments.

Whether the travelogue's trajectory entrenches a history dogma as an idol like in *Journey Without Maps* by Graham Greene, or countercultural defiance as in William Burroughs's *Naked Lunch*, or existential and ethnographic belonging in *Blue Highways*; it is always the discourse that shapes the same image differently. By constructing the superior self at the expense of mapping an encounter with the inferior other from different perspectives which contribute to its richness and diversity. The importance of the multi-faceted discourse is emphasised by many critics. In a nutshell:

The discourse may construct the travelling subject in insidious but comprehensive ways. When travel writing operates as the contact zone, the site for a transcultural contact, the potential for a truly hybrid engagement is present. Yet the discourse of travel writing, with its rules of inclusion and exclusion, works to construct and reconstruct the transcultural text. The question remains one of representation.

Representation can never escape the ideology of which it is a concrete form; it may not escape the situation of the discourse in which it is situated—unless it shifts, crosses over so to speak, to the discourse of the literary in which the possibilities of the transcultural engagement may be realized in language (Bryzik 234).

Conclusion

Eventually, after analysing critically the narrative voices and structures in the three travel texts, our findings show that the travel discourse appeals to more than spiritual, political, cultural or existential quest. The fact that it circumscribes many interdisciplinary facets in no way denies its embodiment of a racist imperial ideology. This latter overwhelms its polyphonic voice representing the traveller's focal objective right from the beginning. In other words, any journey is advertently stimulated by the traveller's colonial history which drives him to set out hovering the roads and seeking exotic destinations that would allow him to revitalise his imperial role.

The multi-faceted discourse parallels the multi-layered journey with its inward and outward quests. While the outward facet denotes that exploratory quest with its dialogic interaction with the road, its inward one connotes that ideological strife with what these exotic destinations stand for. It is usually the colonial past that evokes the imperial presence in any travel text, yet the pretexts vary. Herein, Graham Greene, William Burroughs and *Heat-Moon* represent the catalyst travellers who immerse travel writing in a new arena that approaches the travel text to the modern novel; simultaneously, they inject it with their hegemonic discourse that haunts their mindset and language.

In a nutshell, the travel text proves to be a multi-faceted discourse regardless of the traveller's asserted allegations. These can be considered as side objectives or even a

kind of camouflage to disguise his tangible imperial ambitions behind travel. Moreover, and at best options, such an imperial project can be interpreted at the level of unconsciousness when the traveller is drifted unconsciously in a nostalgic state to embrace the coloniser's role and incarnate a historical position of hegemonic supremacy. A position where "a clear distinction is forged between an observing subject and observed objects" (Lisle 40). In a word, "By journeying elsewhere, the travel writer is able to 'go back in time' and experience more primitive historical eras that were once populated by colonial explorers." (43).

General Conclusion

This thesis, entitled “Travel Writing as a Multi-dimensional Discourse in Graham Greene’s *Journey Without Maps* (1936), William Burroughs’s *Naked Lunch* (1959), and William Least Heat-Moon’s *Blue Highways* (1982)”, explores one of the crucial fields of human literature called travel writing. The uniqueness of this genre lies in combining practical experimentation with creative imagination to record human adventures and aspirations while on move. The thesis has undertaken within its scope of search the task of highlighting the borders of the genre through analysing critically three of its masterpieces. In so doing, these carefully selected works have been compared and contrasted to elicit their points of convergence as well divergence which are considered as markers to represent and frame the whole arena of modern travel writing.

After the advent of travel narratives in the nineteenth century, and with the rise of tourism during the second half of the twentieth century, much attention has been diverted to the vitality of this genre; therefore, there was a sharp need for involving this prosperous field in the academic environment where it can receive its due value and credibility. Moreover, one of the main reasons for the boom of travelogues is the revolution of transportation means. These facilitated mobility and rendered far-reaching destinations easily and swiftly accessible. Thus a host of travellers set out on the roads looking for multi-purposed journeys that fueled the passion for travel across the globe.

Opting for the three aforementioned travelogues is no random as they belong to three different generations during the twentieth century. Deliberately, they are adopted as the textual material through which we can illuminate the genre’s evolutionary trajectory and its mutual interaction with every temporal context during the 1930s, 1950s and 1980s. Throughout this study, we have attempted to approach the intellectual perspectives of

the three authors to come across numerous incredible treasures the three texts are pregnant with.

These treasures have surpassed our expectations as they embody more than exploratory, existential or spiritual quest. They correlate the genre's scope to other fields of epistemology such as politics, culture and ideology industry. Yet, digging the bond between the genre's overt and covert objectives entailed problematising all what is relevant in these journeys' discourses to figure out the tangible motives and ideologies behind the act of travel and its narrative premises. In so doing, we embarked on deconstructing the travel discourse in the three works to uproot its embedded dogmas of hegemony, mainly the imperial and colonial ones, under the guise of its multi-faceted realm that conceals behind politics, culture or any other spiritual or existential allegations.

Checking the validity of these allegations led us to select the methodological approaches and theories which prove its pertinence to the core of the genre's miscellaneous facets. Having realized that Graham Greene bet on the political and historical legacies has intrigued our interest to adopt the postcolonial approach with its broad and substantial intellectual canon of critique. Our aim from this choice is to bridge the gap between the past and the present through revealing how historiography can surpass its traditional role of dating to entrenching an imperial ideology of hegemony. The traveller manipulates roles for the portrayal of the other by imposing his subject role that dictates the other's object status.

For achieving this goal, many strategies are implemented and incorporated within the historical apparatus that constructs its hegemonic binarisms of self versus other, home versus exotic land, civilised versus primitive and so forth. These are injected with an

oppositional attitude rather than an interactional one just to reflect the traveller's superiority over the represented other on the basis of the same historical perspective embedded in travel. In addition, the narrative strategies of description, comparison then judgment have been discussed in depth to disclose the multi-layered travel discourse together with its ideological representation in favour of the traveller's imperial realm.

In the same way, William Burroughs's countercultural discourse is traced and deciphered. Consequently, we reached a conclusion that he deliberately adopts another strategy of dual representation towards two versions of the other, one Western and the other not. Although such disparity in portraying the other is interrelated to a cultural perspective and front, the disguised ideology of imperial representation necessitates the involvement of the postcolonial theory and its cultural ethos to denounce the author's imperial stance. We realised that his imaginative travel context is no more than a strategy of narrative camouflage to reflect an elevated status for his Western American empire. An empire he claims to discern while he inclusively instills its superiority and grandeur at the expense of the Arab Oriental one.

Implementing the postcolonial theory imposes itself with William Least Heat-Moon's journey when the racial memory arouses that inward conflict between his red and white bloodlines. While the red bloodline triggers his quest for Indian Osage roots, the white one evokes his ancestors' colonial role of territorial expansion through their mobility. Moreover, the white bloodline reinvigorates the historical conflict between the two facets under the illusion of existential quest. Hence the applications of the postcolonial paradigms in this research are prerequisite as the three travelogues pertain in a one way or another to an embedded ideological and hegemonic discourse of imperialism stemmed from their colonial history.

After targeting the ideological load of the travel texts with the postcolonial theory, another important approach has preoccupied this analytical study at the level of structure. Hence the deconstructionist theory has been adopted to decipher the structural significance of the travel texts and how they contribute to conveying the imperial ideology. Among the broad scope of this approach, we focused mainly on Jacques Derrida's notion of *difference*. This latter has been implemented to decompose the proclaimed binaries and for what sake they are devised. In other words, it has embarked on deconstructing the travel discourse to infer its multidisciplinary voices and multifaceted ideologies that provide the travellers' empires with the potential to write back.

In addition to the aforementioned theories, the qualitative approach has been adopted on the basis of its descriptive method. Accordingly, and for the sake of exacting our findings, we have relied on the textual material from the three narratives to be our primary source of evidence to confirm our hypotheses. Therefore, we have quoted and selected from these works what reinforces our stance towards the multidisciplinary discourse of travel writing and how it incorporates within its folds duality in representation. A duality which embodies the traveller's polyphonic voice and positions him as an ideologue who encloses his political aspirations, countercultural proclamations and existential racial allegations under the guise of travel and exploratory quest.

In the same context, the intertextual theory has seized a substantial space from our interest. Therefore, it has received the due consideration in the light of the different political, cultural, and existential factors that fostered the travel textual recurrence. Such textual reincarnation is meant to reinvigorate and revive the old colonial discourse in the mould of travel writing.

In fact, all these theories and approaches have contributed to framing and cohering the theoretical ground with the practical analytical phases. Definitely, this objective cannot be attained unless a harmonious equilibrium occurs at the level of the research thematic and structural layout.

This thesis is divided into four interrelated chapters that guide the reader across a journey of flexible and smooth transition from the theoretical and epistemological phase of travel writing to the profound analytical phase of practice. A genre where fact and fiction intersect is not easy to handle in a common traditional structure. Therefore, the theoretical phase has been covered through devoting two complementary chapters which elaborate the essence of travel writing as a unique genre through two pertinent approaches. On the other hand, the practical phase undertakes the task of tackling the major research problem and the relevant questions at the thematic, symbolic and ideological levels to reach credible findings for the three works as one body.

The first chapter paves the way for the reader to explore the travel writing's arena epistemologically. It starts by elucidating the concept of travel writing from different critical perspectives. Then it attempts to evoke the controversial debate over the genre's construct whether it is fact or fiction. In so doing, we have exposed the views of many critics, backed up by their arguments which imposed the necessity to trace the genre's evolution across history in order to determine the nature of the travel text. In response to this necessity, we have devoted the following section to provide a historical overview of travel writing as it represents a key factor to trace its evolution and its impact on the equation of fact and fiction.

We have also highlighted the leitmotif aspect of the genre from two vital angles, recurrence and association. These help perceive the textual extension of travel narratives

and how they borrow from one another. This textual extension is emphasised more by shedding light on the notion of intertextuality with its strong presence in travel writings. We attempted to approach the temporal distance between the different artifacts through remapping the writing process of such unique genre as a tripartite dimensional operation that interrelates the text, the intertext and the reader.

The second chapter has provided the theoretical background of the research where the postcolonial and deconstructionist approaches are discursively expounded. We tend to scrutinise their basic premises in a way that helps bring the genre's treasures and ideologies to the surface. The postcolonial theory addresses the historical legacy of travel and how it has been transmuted from its exploratory, political, cultural and existential facets into an ideological discourse of imperialism. Then came the deconstruction theory to decode that travel discourse and examine its hegemonic clues and codes which are meant to immortalise the imperial presence in the travel discourse under a multiplicity of guises.

Among the notable theorists and intellects we summoned their witness on the genre, we have: Frantz Fanon, Gayatri Spivak, Homi Bhabha and Edward Said. This latter in particular has been extensively tackled with regard to his pertinent theory of *Orientalism*. It represents a focal apparatus in our research that binds all what is relevant to travel writing assertions, starting from the colonial past's shadow on the present, the fallacy of representation, the racist binarisms, cultural degradation of identity and many other points. All these are adopted to subvert the travel discourse's claim of exploration and self quest by unveiling the mask of every ideological pretentious dogma and its hegemonic dual-natured paradigms.

The research's practical phase starts with the third chapter where we have embarked on disclosing the three writers' backgrounds as inspired travellers before being creative writers. Such duality in role playing cast its shadow on the ethos of representation in the three travelogues. Therein, we have started by analysing the superficial significance of every journey. By discussing the overt cause of every traveller, we intended to acquaint the reader with the genre's proclamations that hide beyond them deeper ideological implications. Knowing these implications helps demythologise travel writing as that sacred act of quest on the road and helps uncover the bare truth.

In *Journey Without Maps*, we have highlighted Graham Greene's political and religious asserted motives behind his journey to Africa. As he endeavours to explore the depth of Liberia without maps, he contextualises himself in a comparative position that binds his imperial home with the exotic Africa. His act of mobility as well as the load of his discourse seems to be propelled by more than political or religious incentives. Likewise, after delving into the discourse of *Naked Lunch* and how William Burroughs undertakes the cause of liberating his beat generation, we have come up to the conclusion that his countercultural revolution represents an act of defiance to thwart the then system's policy of cultural containment.

We have displayed how this policy manipulates the masses by blinding hedonism and overconsumption to tame the 1950s generation. This latter represents the other to be freed and alienated from that context by the beat markers of freedom such as mobility, jazz, spontaneity, drugs, sex, experimentation and many other tools. However, we have also stood on the fact that this process of othering is not objective as it distinguishes between two versions of the other. For *Blue Highways*, the existential journey seeking the ironical self loss is dissected.

The multitude of colours implemented in the travelogue's discourse represents a set

of systematic clues and codes we attempted to decipher. More importantly, we emphasised how this panoramic patchwork of symbolic colours scattered on the blue highways in particular contributes to the uniqueness of its discourse. The mysterious flavour of these enigmatic colours exceeds the construction of an artful narrative masterpiece; therefore, we have elaborated through them a precursor to a more profound interpretation in the next chapter.

In the final chapter, we have dived more deeply in the ideological load of the three travel books. Under the title, “Mapping the Other, Projecting the Self”, we have sought to uproot the imperial ideology encoded within the travel discourse. Believing that the main objective of these travel writers is to draw a self’s superior status in front of an other’s inferior one, we resorted to scrutinise the different hegemonic strategies implemented by every writer. We wanted to show how these strategies serve their illusion of travel to glorify their imperial heritage. We have proved that the premise of travel is no more than a pretext to disseminate the traveller’s discourse under the guise of multiple repercussions.

In fact, the seed of every imperial ideology starts before setting out on a journey of discovery. That is to say, the travel discourse is constructed beforehand, it is entrenched in the traveller’s mindset and look at the world comparing to his realm. Therefore, he roams the roads and highways adopting multiple strategies of supremacy to confirm this perspective. Whether by describing, comparing and judging the other like in *Journey Without Maps*; or by distinguishing between two other entities as in *Naked Lunch*; or by transmuting the outward existential quest into an inward racial conflict like in *Blue Highways*, these strategies are implemented in favour of the traveller’s self projection at

the expense of a degrading portrayal of the other. In a word, the other is mapped in the way which sketches him as the ladder for the traveller's self supremacy.

Eventually, the findings of this research reveal that every traveller is an ideologue whose travel is no more than an imperial project that is meant to incarnate his historical colonial role. Even the political, cultural and existential motives of exploration represent a kind of camouflage to conceal their tangible objective. Also, evidence shows that these are the facets of the genre's discourse which dye it with an interdisciplinary load to widen and vary its scope of ideological disparity between the self and the other. The traveller's inward quest for his self casts its shadow on the outward mobility reflexively since his exploratory journey in search of the other is not for approaching him but for distancing him.

Moreover, history proves to have a prescriptive role rather than a descriptive one. The traveller determines his role as a subject on the basis of his empire's historical background. Simultaneously, he deprives the other of a voice in the travel narrative discourse since this latter's historical background evokes the colonised epitome the travel writer (subject) tends to dictate and draw. As if the traveller insists on a pragmatic interaction with the roads he hovers but, at the same time, hinders any opportunity of dialogism with the explored other when refusing any horizontal bond on equal footing; it is just a vertical perception between a civilised ex-master and his primitive ex-slave.

Interestingly, this study reveals many important implications that should be taken into account when embarking on such a scientific project within the arena of travel writing. First, one should never trust any writer, but his text. It is always the structural tissue of the text which bears the ideological content rather than his biographical

account alone or his assumptions. Second, the travel motif should never be detached from history; by contrast, it has to be regarded as an integral extension of it. Third, the genre's evolution is a very prerequisite factor for understanding its mixture of fact and fiction and how these two elements affect the travel writer's underlying message. Furthermore, the diverse terminology used to identify the genre should never be regarded misleading; each term, travel book, travelogue, guide book..., has special significance through which it contributes to illuminating other sides in the genre across its evolution over history.

Last but not least, although travel writing has approached the borders of the novel recently, its uniqueness should always be preserved as the genre which derives its flesh and spirit from the inspiring and insightful act of experimenting with mobility. This uniqueness appeals to incorporating travel writing in the educational syllabi side by side with the novel to display its richness and to widen the learner's scope by pointing out to the fact that literature is not just fictitious stories, and that writers are not only idealistic dreamers. In fact, travel writing is a hybrid construct that combines action and theory, fact and fiction, the past and the present; a genre that parallels our life's insightful journey.

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Résumé

La thèse actuelle s'efforce d'explorer l'un des genres littéraires essentiels, l'écriture de voyage, avec sa structure unique et interdisciplinaire. Cette étude comparative des œuvres de Graham Greene, William Burroughs et William Least Heat-Moon révèle comment le texte du voyage mêle histoire, culture, ethnographie, anthropologie, idéologie et bien d'autres disciplines vivantes qui contribuent à façonner son discours. Ainsi le discours du voyage est impacté par cette diversité intellectuelle et épistémologique qui en fait une construction aux multiples facettes plutôt qu'une construction monologique. Prenant en considération la juxtaposition de fait et / ou de fiction, cette recherche tend à examiner le discours du voyage multi-perspectives et comment il alimente le processus systématique de projection idéologique d'un moi impérial aux dépens de l'autre cartographié. Dans un souci de réalisation d'une analyse précise et méthodique, nous optons pour la mise en œuvre du canon postcolonial ainsi que de l'approche de déconstruction car ils semblent être les instruments méthodologiques les plus pertinents pour sonder profondément les tropes liés au voyage, à l'histoire et au discours. De plus, la crise de la représentation est au cœur de cette recherche qui plonge dans les dimensions secrètes et manifestes du voyage en valorisant les objectifs discrets du voyageur. En fait, ce qui est inculqué dans tout récit de voyage est plus qu'un récit d'aventures exploratoires, c'est plutôt une quête idéologique orientée en faveur de la restauration de l'héritage impérial. Même les destinations explorées sont dépeintes comme des espaces exotiques pour enraciner et approfondir la disparité entre le royaume de ces voyageurs et l'autre dont l'image est toujours représentée comme une incarnation de l'emblème non civilisé. Toutes ces représentations sont encodées dans les binaires racistes du discours qui transcendent la portée des voyages aller comme intérieur ce recherche tente de suivre objectivement.

ملخص

تسعى هذه الأطروحة إلى استكشاف أحد الأجناس الأدبية الحيوية، وهو أدب الرحلة، بنسقه الفريد والمتعدد البناء. تكشف هذه الدراسة المقارنة لأعمال كل من غراهام غرين، ويليام بيروز و ويليام ليست هيت مون كيف يمزج نص الرحلة بين التاريخ، الثقافة، الإثنوغرافيا، الأنثروبولوجيا، الأيديولوجيا والعديد من التخصصات الحيوية الأخرى التي تساهم في تشكيل خطابها. هذا وإن خطاب الرحلة يتأثر بهذا التنوع الفكري والمعرفي الذي يجعله بناء متعدد الأوجه بدلاً من كونه أحادي المغزى. مع الأخذ بعين الاعتبار مفارقة الحقيقة و / أو الخيال، يميل هذا البحث إلى دراسة خطاب الرحلة متعدد المنظورات وكيف يغذي هذا الخطاب العملية المنهجية للإسقاط الأيديولوجي للذات الإمبراطورية على حساب الآخر المعين تحت ذريعة الوصف والاستكشاف. من أجل إجراء تحليل دقيق ومنهجي للنصوص المختارة، اعتمدنا تطبيق النظرية ما بعد الكولونيالية بالإضافة إلى المنهج التفكيكي حيث يبدو أنهما أكثر الأدوات المنهجية فاعلية للبحث في عمق أدب الرحلة وارتباطه بالتاريخ والاستعارات المتعلقة بالخطاب. بالإضافة إلى ذلك، فإن أزمة التمثيل هي جوهر هذا البحث الذي يتعمق في الأبعاد السرية والعلنية للرحلة من خلال تقييم الأهداف المخفية للمسافر. في الواقع، ما يتم غرسه في أي قصة رحلة هو أكثر من مجرد سرد للمغامرات الاستكشافية، بل هو بحث أيديولوجي موجه لصالح استعادة الإرث الإمبراطوري. حتى الواجهات التي تم استكشافها يتم تصويرها على أنها مساحات غريبة لترسيخ وتعميق التفاوت بين عالم هؤلاء الرحالة والآخر الذي يتم تصوير صورته دائماً على أنه مثال للبدائية و عدم التحضر. كل هذه التمثيلات مشفرة في ثنائيات الخطاب العنصرية التي تتجاوز نطاق الرحلات الخارجية والداخلية التي يحاول هذا البحث رصدها بصورة موضوعية.