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ON SOME ENGLISH MODERNIST TRAVEL WRITING MODELS

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Abstract: The increasing interest in the study of the travel writing genre has drawn more attention to the travel books written by renowned English novelists. In accordance with the polyvalent genre to which they belong, the importance of these works can be treated from different aspects. They possess their own literary value, make an indispensable aid to scholars from various fields and serve as significant signposts on the maps of their authors' lives.

This paper focuses on the travel books written by D. H. Lawrence, Graham Greene and Lawrence Durrell. The initial hypothesis is that there is no unique English modernist travel writing model, and that each travelling novelist developed his own pattern of travel writing with numerous distinctive features weaved in its structure.

The period after the First World War incited a specific response by young English writers. Their travel books thus undoubtedly share certain common features. However, the features pertinent to Lawrence's, Greene's and Durrell's travel books lead to the conclusion summarised as "one novelist – one travel writing model", which may inspire further research enriched by other modernist writers' travel books.

Keywords: English modernist travel writing, novelist, model, David Herbert Lawrence, Graham Greene, Lawrence Durrell

INTRODUCTION

Travel offers unique experiences which can neither be repeated nor transferred to other people. The person who sets off on a journey and the person who comes back are never the same. To visit the same place again does not mean to gain the same insights – both the traveller and the place have changed in the meantime. Travel writing has always been a medium for informing the public at home about the otherness encountered on a journey. In the course of time, travel writing itself has undergone numerous stages of its development.[1]

Constant motion through space and time indicates the impossibility of remaining within definite borders. Travel writing even involves crossing borders in various contexts. Consequently, it evades easy definition and, using mimicry, mingles among other genres. It "borrows freely from the memoir, journalism, letters, guidebooks, confessional narrative, and,

1 Ever since the traveller's tale was composed in Egypt a thousand years before *The Odyssey* (Hulme, Youngs 2002: 2), travel writing has been evolving through different forms, e.g. poems, essays, sketches, plays and reports, gradually turning from largely documentary accounts into a literary genre.

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most important, fiction" (Kowalewski 1992: 7). It is so multifaceted that it can be studied from diverse aspects and by scholars from different disciplines, such as anthropology, geography, history, literature, etc. Its own "travelling" and transformation are open-ended, either steered or sparked by social, cultural and political circumstances.

The routes discovered during the Age of Exploration certainly traced the directions of colonialism but they also stimulated a significant production of travel literature. The Renaissance encouraged travel, which was extremely beneficial – according to Francis Bacon, the information transferred by Renaissance travellers "laid the foundations for the scientific and philosophical revolutions of the seventeenth century" (Hulme, Youngs 2002: 4). During the Enlightenment, the importance of travel was emphasised because it was understood as an occasion for cultural and intellectual exchange. The period which followed was marked by a series of revolutionary inventions and technological progress. The steam engine as well as the construction of the American transcontinental railroad, the Indian rail network and the Suez Canal paved the way for mass migration across continents. Travel writing responded through its utilitarian purpose and largely contributed to the intellectual conquering of the territories which were attractive to imperial eyes.

The flourishing stage in the evolution of travel writing was the period after the Great War. Its literary traits provide firm grounds for the scholars to declare that "travel writing was becoming travel *literature* and was therefore taken with a new seriousness" (Hulme, Youngs 2002: 7). This statement can be supported by the fact that the best travel writers from that period were prominent novelists, who "abandoned the documentary, pseudoscientific, journalistic method that had dominated the writing of travel books in the past and instead opted for the more imaginative, introspective, essayistic, and argumentative kind of travel book that clearly aspired to be recognized as a form of literature" (Schweizer 2001: 3–4).

This paper focuses on English modernist travel writing. After the Great War, English modernist writers, young intellectuals, who had felt constrained on the island for more than four years, acted like a released spring. During the war, "the main loss in England was a loss of amplitude, a decay of imaginative and intellectual possibility corresponding to the literal loss of physical freedom" (Fussell 1980: 10). The postwar England was faced with mass unemployment, falling wages, political unrest and social distress. The "I Hate It Here" attitude (Fussell 1980: 16) prevailed among a lot of young writers, urging them to shatter the routine, look for an alternative elsewhere, i.e. "an antidote for England's depressed and conflicted situation" (Schweizer 2001: 6), search for cultural diversity, transformation and the "zero point of culture and society" (Schweizer 2001: 104).

To the restless minds of these novelists, whose rebellion was rather passive, a travel book seemed a challenging literary form. It was to become their vehicle for expressing disillusionment, psychosocial anxiety

or dismay. This ever-shifting genre provided space for pondering dichotomies and "self-deconstructing dualisms" (Schweizer 2001: 180), such as: optimism–pessimism, utopia–dystopia, leftist–conservative, upper–lower classes, civilised–uncivilised, centre–margin, home–abroad, superior–inferior, virtuous–corrupted, coast–interior, etc. Occasional glimpses of the utopian perspective do occur, but the dystopian as an overriding expression "wins out in the end" (Schweizer 2001: 107).

Autobiographical and memoir elements are inevitably present in English modernist travel writing, articulating "an overview of a whole life, or at least, a significant portion of a life, encompassing periods both before and after the journey itself" (Thompson 2011: 114). English modernist novelists used travel book as a self-revealing tool, "a kind of therapist's couch" (Kowalewski 1992: 9). They responded not only to the outer landscapes, but also to the landscapes inside their own selves, which means that their voyage was both exterior and interior. Their travel writing was "a means of exploring subjectivity, memory and the unconscious" (Thompson 2011: 58). The nonlinear stream of their associative thoughts mirrors one of the most prominent features of modernism in general. Thus, the genre previously "accused of lacking the invention, creativity, and imagination" (Polezzi 2004: 123) was enriched by deep introspection and raised from its marginal position in literature. According to some scholars, the impressions of English modernists were shaped by their ideological positions (Schweizer 2001: 5). To put it a little differently, a real representative of English modernist travel writing possessed "some philosophy of life – not necessarily, though by preference, of his own forging – and the courage to proclaim it and put it to the test; he must be naif and profound, both child and sage" (Fussell 1992: 81).

The three English modernist travel writers: D. H. Lawrence, Graham Greene and Lawrence Durrell, whose travels books are taken as the basis for this research, did forge their own philosophies of life as well as their own philosophies of travel. Their models of travel writing possess a lot of common features, such as: subjectivity, the motif of escape, nostalgia, dystopia, influence of psychology or dealing with social and political problems as a response to the historical period in which their authors lived. What makes them distinct, however, seems worth presenting in this paper. Each model presented below certainly deserves a separate and more detailed study.

D. H. LAWRENCE'S ESSAYISTIC TRAVEL WRITING

D. H. Lawrence (1885–1930) is considered to have been "the vanguard of the British Literary Diaspora" (Fussell 1980: 11) after the Great War. His experiences in wartime England made him choose to be an exile and lead a nomadic life, travelling farther and farther from his home-

land, heading from Italy toward Ceylon and then via Australia and New Zealand toward the American Southwest and Mexico until the circle was closed again in the Mediterranean.

It should be emphasised, however, that his prewar journey of initiation, i.e. his stay in the north of Italy from 1912 to 1914, served as the model for his other journeys and resulted in his first travel book *Twilight in Italy* (1916). This period may be regarded as one of the crucial moments in the development of D. H. Lawrence as an artist. He understood that his escape from the ugliness of the industrial north could provide him with the settings and characters for his literary works. *Twilight in Italy* is not a description of the writer's life in Italy or a story from his journey; rather, it comprises his essays, i.e. contemplations on the culture, religion and society of rural regions of Italy.[2] Thus, his wandering through the labyrinth of Italian rural roads is not presented through a factual passage, but instead it invokes his reflections on the Italian dark and nocturnal soul, which soon turns into his depiction of Italian senses as superbly arrogant and superior to the submerged mind. Such an approach leads to Lawrence's philosophical deductions about the nothingness existing beyond the Self or to his contrasting of "us" and "them", "the north" and "the south". He foresees the painful expansion of a mechanised and pitiless society with all its negative effects, lamenting over the pre-industrialised civilisation. "It looks as though the industrial spread of mankind were a sort of dry disintegration advancing and advancing, a process of dry disintegration" (Lawrence, 1968: 162). "A lament for a lost life" (Meyers 1993: 105) remains an inherent element in his other travel books. Though being Lawrence's most philosophical travel book, *Twilight in Italy* does possess a specific lyricism, and the prevailing sentiment is announced by the symbolic title – "twilight" may indicate serenity and the point of encounter or, it would be better to say, reconciliation between day and night, although here it seems to bear the tone of uncertainty, a vain struggle against the advancing dehumanisation. It is no wonder then that with this book D. H. Lawrence sets the common denominator for English modernist travel writing – travelling backwards in time, to the heart of darkness, either globally, or personally, or both. This feature can be understood as a consequence of D. H. Lawrence and the other authors' disappointment by modern Western civilisation.

At the time of creation of his first travel book, D. H. Lawrence was in his mid-twenties, but he was already aware of the limitations of one's knowledge and the lack of prospects regarding the reconciliation of essential dualisms. However, this did not prevent him from further heading towards an ideal place for rebirth. He states that it is better to go forward, even into error. When the local conditions became boring and irritating, he did

2 The writer's route from Germany to Italy included Bavaria and Austria, so that the initial part of *Twilight in Italy* is dedicated to them, and the essay on Italians in exile is a result of the writer's visit to Switzerland.

not hesitate to leave. That is exactly what he repeated in the years to come, consistently applying his motto "when in doubt, *move*" (Meyers 1993: 103).

In *Sea and Sardinia* (1921), Lawrence's second travel book, he invites the reader to participate in the excitement of travelling. He exclaims "Andiamo!" when he sets off on a ten-day trip around Sardinia. Keeping his essayistic style from *Twilight in Italy* and entering the psychology of travel, he tries to clarify his urge for going away: "Comes over one an absolute necessity to move. And what is more, to move in some particular direction. A double necessity then: to get on the move, and to know whither" (Lawrence, 1968: 185). Constantly "roving, drifting, floating", he was moving away from the mechanised land that did not respond to his soul any more, and did not offer anything to anchor to. D. H. Lawrence's "Andiamo!" is the call to physical and imaginative freedom, jumping over waves, conventions and borders. "One is free at last – and lilting in a slow flight of the elements, winging outwards. Oh, God, to be free of all the hemmed-in life – the horror of human tension, the absolute insanity of machine persistence" (Lawrence, 1968: 210). But, nowhere did he root himself without finding something that might stir up his bitterness. On the one hand, his initial delight, energy, curiosity and expressiveness are boundless and invigorating. On the other hand, when boredom enters, when the writer's expectations are not balanced by his experiences and he becomes too critical, restless and irretrievably dissatisfied with his environment, he repeats "Andiamo! – let us go hell knows where, but let us go on" (Lawrence, 1968: 387). D. H. Lawrence finishes this book almost abruptly and sets off on another journey, farther away, toward Mexico, via Ceylon and Australia. He begins his third travel book, *Mornings in Mexico* (1927) with the description of his tranquil life in Oaxaca, full of pleasant smells, sounds and views, but ends it unexpectedly and achronologically, as if with the interest in Mexico lost, and turning toward Italy and the alluring whispers of the Mediterranean again.

D. H. Lawrence was attracted by the idea of establishing an ideal community far away from England. He envisaged it as the core of a new and just society. As it could not be realised, he kept searching for a primitive culture, i.e. an authentic culture untouched by the sameness of modern life and ignorant of the accomplishments of modern civilisation. Sardinia, which, in his opinion, was lying outside the circuit of civilisation, without history, date, race or offering, initially seemed attractive enough to fit in with his visions. The writer could not afford luxury and consciously undertook the uncomfortable manner of travelling. In *Sea and Sardinia*, he sincerely, and sometimes ironically, presents all his troubles with bad transport, cold weather or modest accommodation, without any glorification of his experiences. His quest for even more authentic ways of life or more distinctive Otherness eventually took him to Mexico[3],

3 He was the first renowned person who wrote about Mexico, having visited it, for the English-speaking audience. It should be noted that his Mexican period and the impact it had on his literary works have been studied by numerous scholars.

which was at a larger distance from the imperial Western eye and therefore more exotic and liminal. "Most towns in Mexico, saving the capital, end in themselves, at once. As if they had been lowered from heaven in a napkin, and deposited, rather foreign, upon the wild plain" (Lawrence 1971: 18). The writer stresses the feeling of loneliness or isolation "in this wilderness world" – "Nowhere more than in Mexico does human life become isolated, external to its surroundings, and cut off tinily from the environment" (Lawrence 1971: 19). Fully aware of the cultural difference he encountered in that faraway country, D. H. Lawrence wrote that he and his wife were seen as an "unusualness", too: "The women look at the woman, the men look at the man. And always with that same conspicuous, inquiring, wondering look, the same with which Edgar Allan Poe must have looked at his momentous raven" (Lawrence 1971: 20).

D. H. Lawrence emotionally identifies with the Mexicans and enthusiastically presents the indigenous people's animistic religion, their connection with the sun, and the belief in the cosmic order and the perfect harmony between man and his place. Nevertheless, he honestly admits that their way of consciousness cannot be accepted by ordinary people in the West.

> The Indian way of consciousness is different from and fatal to our way of consciousness. Our way of consciousness is different from and fatal to the Indian. The two ways, the two streams are never to be united. They are not even to be reconciled. There is no bridge, no canal of connexion (Lawrence 1971: 55).

Although he appears fascinated by "the Mexican vagueness, the mañana tendency" (Fussell 1980: 160) and ridicules the social rules of "the white monkey", i.e. the Western world, his sporadic statements such as "But we don't belong to the ruling race for nothing" (Lawrence 1971: 28) cannot conceal his own identity.

As D. H. Lawrence was a voluntary exile, it may be said that he did not have the return point usually implied in travel writing. It is worth noting that the final chapter of *Twilight in Italy* bears the title "The Return Journey", and that *Sea and Sardinia* ends with the chapter "Back". Both indicate the writer's return from a trip to the Italian mainland, and not the return to his homeland. *Sea and Sardinia* has an even more precise structure because it begins and ends at the same point – Sicily. And the ending line of *Mornings in Mexico* is in Italian: "*Un poco di chiar' di luna, con canella e limone…*" (Lawrence 1971: 93). Italy, "so reputedly old, yet for ever so child-like and naïve" (Lawrence 1971: 92), whispers in the distance and calls him again. The writer's search for the uncontaminated elsewhere ended where it had started, in Italy, thus tracing a fixed circle of all his journeys and his life.

In his fourth travel book[4], *Sketches of Etruscan Places* (1932), he does not write about meeting his contemporary Otherness, but some imagi-

4 If D. H. Lawrence had lived longer, it is believed that he would have finished the second half of this travel book.

nary Otherness that lies farthest backwards in time. Visiting Etruscan necropolises, he felt overwhelmed by "a kind of homeliness and happiness". It seems that he finally found his ideal society, nestled in the past, between fiction and fact – unfortunately, near his own end.

The writer now identifies himself with the Etruscans who celebrated both life and death. He admires both Etruscan and Mexican works of art, artefacts and houses. He relies on history, but adds his own immediate insight, intense perception and shrewd imagination in order to devise a very convincing picture of a bygone culture and thus point to its virtues. He boldly defends Etruscans from the accusations of brutality and evil and employs sarcastic comments when he speaks about the Romans. "However, those pure, clean-living, sweet-souled Romans, who smashed nation after nation and crushed the free soul in people after people […], they said the Etruscans were vicious! So *basta*!" (Lawrence 1971: 98). As he states, the Etruscans possessed spontaneity and delicacy; their religion did not threaten them, their idea of death was not unpleasant.

In his travel books, abundant in binary opposites (light–dark, north–south, man–woman, old–new, etc.), D. H. Lawrence repeatedly compares modern civilisation with a less developed or even extinct culture, stressing the superiority of the latter one. He glorifies the vitality of Etruscan culture, which to this day remains stronger than the vitality of those who conquered it.

It is obvious that the writer responded to empirical phenomena and places by absorbing them through his pores. According to D. H. Lawrence, the spirit of place is the very soul of it, something that makes it different from all other places in the world and creates a perfect union with the inhabitants of that territory. As his power of language equalled his energy in travel, his response to the spirit of place is reflected in a proliferation of his reflections on art, philosophy, anthropology, religion, education and literature. While revealing his psychology of travel, he portrays the traveller as the victim, often using irony and self-irony. He concludes that writing autobiographical books could have a therapeutical effect and also expose the pattern of the author's life to the readers. His four travel books correspond, respectively, to the phases of life: "*Twilight in Italy*, with its fervors about 'reconciliation', is about youth; *Sea and Sardinia*, devoted to social comedy, is about young adulthood; *Mornings in Mexico* is about loneliness and disappointment; *Etruscan Places*, about dying happily" (Fussell 1980: 164).

Except for Rosalino, the character who maintains the structure of the first four essays in *Mornings in Mexico*, there are no memorable characters in D. H. Lawrence's travel books. The writer's voice or, more precisely, its transformation from one book to another, is the thing that attracts the attention of a careful reader.

> In *Twilight in Italy* he is the philosophical observer; in *Sea and Sardinia* he is the humorously disgruntled traveler. In *Mornings in Mexico* he is the bemused

> theorist of otherness, and in *Etruscan Places* he presents a calm persona delighted by his discovery of the ancient Etruscans. These are all carefully constructed personae, complete with tone and mood, setting and background. Nowhere does one find a lack of control in the construction of these characters. (Rehan 2013: 65)

For D. H. Lawrence, travel was a motivating force, both his inspiration for writing[5] and relaxation from it. His attitude towards the travel-writing relation perfectly coincides with Butor's statement – "They travel in order to write, they travel while writing, because, for them, travel *is* writing" (Butor 1992: 67).

GRAHAM GREENE'S PSYCHOLOGICAL JOURNEYS

Having been brought up on adventure stories, Graham Greene understood travel as an adventurous undertaking. Having been introduced to psychotherapy and the world of dreams at a young age, he turned travel writing into a powerful means for self-therapy and overcoming long supressed fears. Casey Blanton explains that Greene, struggling with form and the available models from the travel genre, wrote "a new kind of travel book, a psychological travel book about the journey inward as well as outward" (Blanton 2002: 62).

Greene's travel books, *Journey Without Maps* (1936) and *The Lawless Roads* (1939), are outstanding representatives of English modernist travel writing. They basically describe his journeys not only to faraway countries – Liberia and Mexico, but to their deep inland territories. Unrest often prompted Greene to travel. The political turmoil in Liberia and the anti-Catholic purges in Mexico may have been sufficient reasons for documentary reports, but travel books offered much more. Greene did not have a clear picture of his routes or conditions in the field. In Liberia, he was provided with two poor quality military maps so that he had to fill in the blank spaces himself. In Mexico, he had to pass the territory from the U.S. border to Tabasco and Chiapas using various unusual means of transport and, in addition, he had to prepare plausible excuses for visiting the states in the south. If he had shown any interest in politics and religion there, he could have been expelled without any cause.

Journey Without Maps and *The Lawless Roads*, which present journey as a metaphor and catharsis, may be regarded as deeply interior-oriented travel books. The writer penetrated not only the inner territory of Liberia and Mexico, but also the complex layers of his own self, the *terra incognita* inside himself. His findings and responses to them are the essence of his travel writing. Through visiting Africa, he "wishes to access, and to

5 It is worth recalling that D. H. Lawrence used his experiences from his Mexican period to write the novel *The Plumed Serpent*, and that his famous novel *Lady Chatterley's Lover* was finalised in a village near Florence.

understand, some primal core of his own being, and to reach down to a layer of the self that supposedly sits below consciousness, rationality and civilisation" (Thompson 2011: 121). Greene's African adventure, which aims to find the point at which man went astray, is an immense metaphor of travelling backwards, from adulthood through adolescence up to early childhood.[6] For him who wishes to feel the pulse of history and the "heart of darkness", Africa means the initial phase of mankind. Liberia is not so significant as his destination, but as a means of unlocking his mind. On the one hand, a greater knowledge of a country is gained through personal experience; on the other hand, a greater self-awareness is gained through travel as self-therapy. His recollections of childhood and his suppressed thoughts are juxtaposed with various encounters during his physical journey. There are no explicit interpretations by the author, so readers are left to form their opinions and conclusions.

Greene's narrative contains picturesque details regarding indigenous tribes and the landscape of Liberia, parallel to the countless fragments of the landscape of his psyche. Fragmentation and sudden jumps from image to image within an association game are the consequences of disorientation in unknown territories. "Like many Modernist writers, Greene was profoundly influenced by Freudian psychoanalysis, which taught that the human psyche was fundamentally fissured and not wholly coherent to itself" (Thompson 2011: 114). In the childhood of civilisation, time loses its significance. While being inland, Greene's narrative lacks coherence and precision. Specific dates are mentioned only near "the edge of civilization" (Greene 2002: 203), that is near the corrupting Coast which made the natives "liars, swindlers, lazy, weak, completely undependable" (Greene 2002: 206).

Graham Greene was obsessed with borders ever since he was a child. "It is before you cross a frontier that you experience fear" (Greene 2002: 104). Borders or frontiers in his travel books incite thoughts about what is on the other side, no matter whether they refer to the Texan-Mexican border or the school door which offers the possibility of escaping to the unknown. Borders link and separate at the same time, and tensions are almost always most pronounced in the zones around the borders. In Greene's opinion, one such zone between the primitive and the modern, between childhood and adulthood, is adolescence. He used the term "seediness" to denote that mid-phase in the development of either a civilisation or a human being and it is characterised by anxiety, fear, corruption, deceit, temptations, etc. A seedy society is like an adolescent, somewhere in between.

Although the passages discussing seediness may be said to have a comic undertone, the term carries a negative connotation. Irony can be found in

6 In *The Lawless Roads*, Greene writes about occasional flashes of "consciousness of something simple and strange and uncomplicated, a way of life we have hopelessly lost but can never quite forget" (Greene 2002: 170).

Greene's descriptions of a hybrid population: the men who neither succeed in abandoning their indigenous way of life nor perfectly adapt to the culture of their colonizers. He states that "they had been educated to understand how they had been swindled, how they had been given the worst of two worlds" (Greene 2010: 26). They accepted uniforms, official positions and the right to vote, they never complained or fought for what they wanted and – they died in their European clothes. Furthermore, they knew they were funny "to the heartless prefect eye of the white man. […] 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" (Greene 2010: 27). Greene's ironic arrows are directed at the colonizers as well, because of their "progressive role". He openly criticises the neocolonial dependency based on economic interventions, plundering and exploitation of the "uncivilised":

> England had planted this town, the tin shacks and the Remembrance Day posters, and had then withdrawn up the hillside to smart bungalows, with wide windows and electric fans and perfect service. […] They had planted their seedy civilization and then escaped from it as far as they could. (Greene 2010: 26)

Regardless of the seediness, which is encountered as soon as the first indications of civilisation arise after various hardships in the hinterland[7], Greene readily embraces the benefits of modern life again. His journeys were extremely strenuous and dangerous, which is immediately obvious after reading his travel books. Before going to Liberia, he had never camped anywhere, he had never been outside Europe, he did not know how to use the compass, he did not know anything about Africa, and he did not have the exact details about the length and duration of his expedition. Almost the same was repeated in Mexico, where he was faced with the lack of light, electricity, reliable means of transport or suitable food; sometimes he did not even have a bed to sleep in. His extremely exhausting trek through the bushes of Liberia, under the African vertical sun, lasted almost four weeks, and his Mexican undertaking took six weeks. Both of his life-altering journeys made him seriously ill. They are excellent reminders of the origin of the word travel – *travail*, a laborious and painful task. After "an ordeal of exhaustion, discomfort and fever" (Thompson 2011: 121) in Liberia, there comes "a moment of epiphanic insight in which Greene discovers in himself 'a passionate interest in living'. Previously, he suggests, he had always assumed, 'as a matter of course, that death was desirable'; the new self-knowledge therefore seems 'like a conversion'" (Thompson 2011: 121). Similarly, in his Mexican travel book, his complaining hardly stops: "it was the feel of fever, an overpowering nausea without the energy to vomit, a desire to lie down and never get up again, a continuous thirst" (Greene 2002: 139). "The physical conditions of a journey naturally contribute to the perspective from which one will

7 "One was back, or, if you will, one had advanced again, to the seedy level. 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". (Greene 2002: 212)

view the country visited" (Walker 1978: 199) – from Greene's point of view, distances look doubled in Mexico. The writer's strained perspective while advancing southwards was worsened when he lost his glasses, which then caused his increasing depression, pathological hatred toward Mexico and "the I-thought-I-had-touched-bottom-at-X attitude" (Schweizer 2001: 125). Like in *Journey Without Maps*, at one point Greene finally supposes "the love of life which periodically deserts most men was returning" (Greene 2002: 148).

The writer's statement "I wanted to laugh and shout and cry; it was the end, the end of the worst boredom I had ever experienced, the worst fear and the worst exhaustion" (Greene 2010: 211) involves a feeling that impelled his actions since he was young – boredom. He was afraid of being left to boredom, of finishing the book he was reading in Mexico or a poem he was repeating while walking through the Liberian bushes. On the contrary, the feeling which he seemed to be searching for was an agreeable level of fear, "not terror, which is sudden, but fear, which augments slowly and inexorably until it reaches a climax" (Fussell 1980: 67). While travelling, he finally confronted and defeated his fears and panic attacks from his childhood.

In Liberia, Greene was accompanied by his 23-year-old cousin Barbara and a group of twenty-five carriers, offering a possibility to use such a large group of people as a valuable source of characters. However, the writer's compelling account of the very demanding trek with the resulting fatigue and, above all, self-discovery surpasses any characterisation. In Mexico, he travelled on his own and the weariness he was faced with led to an implicit feeling of self-pity throughout the book. To the reader of his travel books, all the portrayals, descriptions and clarifications look rather inferior to the writer's psychoanalytic self-analysis and the resulting catharsis.

Both *Journey Without Maps* and *The Lawless Roads* end with their author's return to his homeland. On his return from Mexico to England, Greene was haunted by the impression that distinctions or boundaries were becoming increasingly blurred. He could not remember why Mexico had seemed bad and his homeland good. "One is returning to something which travel has exposed as equally loathsome" (Fussell 1980: 223). Home and abroad looked inseparable, particularly under the threat of another global disaster – World War Two.

LAWRENCE DURRELL AS THE RESIDENT TRAVEL WRITER

Lawrence Durrell liked to be called an English European. He lived in the mid-space between India, the country in which he was born but to which he never physically returned, and "Pudding Island", which he

voluntarily left and whose passport he never held. He was stateless, but, above all, Philhellenic. Captivated by Greece, its civilisation, culture and islands, he dedicated a large portion of his life to the Mediterranean, which is proved by the titles of his travel books: *Prospero's Cell: A Guide to the Landscape and Manners of the Island of Corfu* (1945), *Reflections on a Marine Venus. A Companion to the Landscape of Rhodes* (1953), *Bitter Lemons of Cyprus* (1957), *Sicilian Carousel* (1977), *Greek Islands* (1978)[8] and *Caesar's Vast Ghost* (1990).

His first travel book is a specific homage to Corfu and his idyllic pre-war life on that island: "This is the real island flavour; our existence here is in this delectable landscape, remote from the responsibilities of an active life in Europe, have given us this sense of detachment from the real world" (Durrell 1962: 22). With this book he laid the foundation for his concept of islomania and his theory of the spirit of place. He devised a travel writing model which would be implemented in almost all his travelogues.

Durrell's research on Corfu was thorough and rewarding. He collected and studied an abundance of details about the island, i.e. about its history, architecture, legends, botany, festivities, etc., and used them in order to provide a realistic quality to his writings. He combined them with his own insights, which he constantly jotted down, and followed the same approach in his later travel books. By linking numerous fragments into his own whole, he joined together theory and experience in an artistic way. He himself suggests that some observations should be commended to students of sociology and anthropologists.

Lawrence Durrell was the resident travel writer. As "home" was a disputable category in his biography, his life looked like a never-ending search for it. He would stay for some time, even buy a house, in a place carefully chosen to correspond to his professional and private needs. His prolonged exposure to the absorption of the spirit of that place, and his response to the landscape and local people resulted in the creation of his own philosophy of travel writing.

The spirit of place, or "its invisible constant", as he understands it, is an important determinant of any culture, and landscape (or "islandscapes" in his case (Stewart 2008: 18)) is what matters. He states that a travel writer does not need to possess any special knowledge about a place before visiting it, but a knowledge of the language would be helpful. According to Durrell, to truly understand a place, it is necessary to close the eyes, relax, breathe softly, tune in, root in or sit still as a needle and listen for the whispered message of the landscape. Loneliness and time, he says, are two companions without whom no journey can yield anything. "Ten minutes of this sort of quiet inner identification will give you the notion of the Greek landscape which you could not get in twenty years of studying

8 This book is a retrospective of Durrell's images, impressions and memories from the Greek islands on which he lived or which he at least visited.

ancient Greek texts" (Durrell 1988: 158). In the latter part of his life, his methods of investigation were slightly modified, which he admits in his last travel book, *Caesar's Vast Ghost*. Poetically expressing his gratitude to Provence for three decades of its hospitality, he writes "I have experienced the country with my feet as well as my tongue: long walks and longer potations have characterized my innocent researches, the ideal way to gain access to a landscape so full of ambiguities and secrets" (Durrell 1990: 6).

Durrell contemplates on what distinguishes Greece from the rest of the Mediterranean tapestry and finds out that it is the flare quality of the Greek sun or its incandescence that makes him irresistibly drawn to the Greek islands. On the first page of his first book on Greece, he reveals the essence of his attachment to this country. "*Other countries may offer you* discoveries in manners or lore or landscape; Greece *offers you* something harder – the discovery of yourself" (Durrell 1962: 11, italics mine).

Durrell's inner life on the islands was enriched by a lot of enjoyable and endless conversations with his congenial expatriates and itinerant friends. They made a community of intellectuals and artists that breathed fresh air and energy into the writer's insular life. Among a number of real characters in Durrell's travel books, a considerable degree of fictionality is also present. Namely, the writer skilfully and bravely introduces imagined characters and even entrusts them with very important roles. He does not refrain from pointing out: "I had the queer dissolving feeling that perhaps he had never existed or that I had imagined him" (Durrell 1978: 216). Although such characters contribute to the literary feature of travel writing, they also challenge its truthfulness.

Similarly, the dates in *Prospero's Cell* are not historically precise, but they serve to underline the diary form of that travel book. For a man of Durrell's sensibility, age and interests during his Corfu period, the timeline certainly was not a very important factor. The lack of coherence is most noticeable in *Caesar's Vast Ghost*, which has rather loosely associated chapters and considerably differs from Durrell's Greek trilogy, primarily as a reflection of the author's plunging into the unconscious at the end of his life.

Durrell's only travel book which stands out as untypical of his travel writing is *Sicilian Carousel*. It fits in the author's islomania and his approach to the spirit of place, but what makes it different is the fact that the author was not a resident of Sicily. *Sicilian Carousel* describes his journey around the Italian island, as part of a package tour. Like an archaeologist, Durrell digs into the sediments of various cultures, simultaneously reflecting on the questions of identity. His incessant evocations of Greece confirm that he nostalgically kept referring to the country which he recognized as his second homeland.

Greece remained Durrell's reference point, the model used for frequent comparisons. He learnt that Greece should be observed with a sense

of continuity, as something ever-present and ever-renewed. He insisted on the link between classical and contemporary Greeks, the past and the present, without forgetting to mention the continuation into the future. In addition to his passionate and cross-disciplinary insights, Durrell is known for his clever manoeuvring between Greek and Turkish characters as well as between British and Cypriot political attitudes.

The first book of his island trilogy avoids the political turmoil on the continent before the Second World War almost until its final pages. Conversely, the last book of the trilogy, the bitter one, is placed in the very centre of a political conflict. Durrell's divided loyalties make him deny any connection with politics, as well as any desire to write about it. The "elegiac regret" (Cocker 1992: 187), as the dominant tone when he leaves Corfu and Rhodes, repeats again when he is forced to say farewell to Cyprus.

The writer reinforces his narrative by referring to the works of well-known travellers from the past. By mentioning e.g., the works of Fynes Morison from the 16th century, William Lithgow from the 17th century or Mrs Lewis and Fanshaw Tozer from the end of the 19th century, Durrell connects his observations with writings from a long time ago, introduces careful readers to other authors, and unobtrusively adds to the importance of the travel genre. In order to make his travel books more illustrative and even practical, he includes elements which are secondary to the prose narrative, such as maps, pictures, proverbs, poems, selected bibliography on the islands described, appendices on remedies, flowers, dishes, drinks, sweets, festivals, etc. Durrell's travel writing supports the opinion that a good travel book touches all senses and encourages the reader's desire to trace the footsteps of its author.

CONCLUSION

Travel writing, as a *terra incognita* per se, is an amorphous, fluid and heterogeneous genre. A milestone in its long history was the period between the two world wars when the predominantly documentary forms of largely utilitarian travelogues developed for centuries turned into literary works worth studying from multiple aspects.

Renowned English novelists, such as D. H. Lawrence, Graham Greene and Lawrence Durrell, enriched this genre by introducing a literary dimension. They responded to the period after the Great War with a deeply subjective style in their travel books, which reveal the catalytic effect of the foreign surroundings. These travel writers, or travelling writers, used the travel genre as a means of their own self-definition, thus proving that "abroad is always a metaphysical blank sheet" (Cocker 1992: 18). For them, the discovery of intact and distant cultures was the discovery of the self as well. Their travel was both literal and figurative. The

farther they travelled, the deeper their passing through the layers of their own consciousness was. The aspect of self-exploration or self-discovery, also incorporated in other genres of that time, was their immeasurable contribution to the travel genre.

Despite sharing the same corpus of modernist features, the English novelists considered in this paper created their own patterns of travel writing. Our focus was not on their respective itineraries and purposes of travel, but on the most important traits of their individual travel writing models inevitably created according to their own background, character, inner impulses, interests and visions.

D. H. Lawrence's essayistic travel writing allowed him to philosophically reflect on diverse topics. His travel books are an impressive synthesis of history and his own direct experience. Openly inviting the reader to support his judgements, prejudices and disillusions, he makes his travel writing participatory. D. H. Lawrence frequently contrasts primitive/exotic/ancient and modern cultures, wild landscapes and urban ambience, favouring the former in these binary opposites and lamenting over the pre-industrialised civilisation. He pleads for freedom, both physical and imaginative, which seems in opposition to his ridiculing democracy and advocating authoritarian rule. The writer's restlessness as well as an inexplicable urge to move to another destination result in abrupt or achronological ending of his travel books. D. H. Lawrence's focus on contemplations and insights does not leave much space for characterisation.

Graham Greene did not introduce main characters into his travel writing, either. Even the beauty of landscapes was given a minor role in his two travel books. What mattered was the atmosphere. Greene's exceedingly strenuous journeys kept turning the direction of his thoughts towards his own self, which resulted in his monumental psychological travel writing. Overcoming his fears and recovering both physically and mentally, the writer embraces his revived desire to live and let his narrative regain coherence. Even though he severely criticises neocolonialism, he readily adapts again to the comfort and accomplishments of the western world.

Each of Lawrence Durrell's travel books is an incredible homage to the destination stated in its title. He stresses that his books are not about rushing through places but that they are always about living in places. He already established himself as the resident travel writer with the appearance of his first travel book, dedicated to Corfu. Durrell shares his meticulously collected knowledge with his reader and enhances his thorough descriptions by introducing illustrations, different appendices, proverbs, poems, etc. He also inserts citations from other people's travelogues and thus strengthens the importance of the travel genre. Durrell tends to avoid political discussions. He insists on intercultural exchange of ideas and understanding. His characters are not negligible at all; they are of different origin and may even be fictional.

In line with the statement that "there is not one but many modernisms" (Pinkney 1990: 3), this paper shows that there is not a unique English modernist travel writing model. Firstly, D. H. Lawrence's, Graham Greene's and Lawrence Durrell's travel writing may be perceived, generally, as their response to the disoriented modern world or their escape from it. Therefore, their approaches to certain issues are almost the same, which is reflected in some common features in their travel books. Secondly, there are obvious differences in the authors' devotion to the features such as characterisation or the existence of the return point. Thirdly, as each novelist carried his own baggage of personal traits, they created their own superstructures of dissimilar and mutually incomparable features. What imposes as a conclusion is that the number of modernist travel writing models is likely to coincide with the number of novelists engaged in travel writing, which provides space for further inspiring research on this topic.

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Наташа Павловић

О неким моделима енīлескоī модернисīичкоīūуīойиса

Резиме

Све веће интересовање за проучавање путописног жанра скренуло је пажњу и на путописе славних енглеских романописаца. У складу с поливалентним жанром којем припадају, значај ових дела се може посматрати с различитих аспеката. Она поседују сопствену књижевну вредност, представљају неопходно помоћно средство у раду посленика у многим областима и служе као значајни путокази на мапама живота њихових аутора.

Овај рад се бави неким моделима енглеског модернистичког путописа, а истраживачку грађу чинила су дела Д. Х. Лоренса, Грејема Грина и Лоренса Дарела. Три поменута књижевника стекла су славу својим романима, али путописи који чине део њиховог богатог књижевног опуса такође завређују пажљиво проучавање.

На период након Првог светског рата млади енглески писци имали су својеврстан одговор. Несумњиво је да њихови путописи зато имају извесне заједничке одлике. Међутим, путописи који су узети као илустративни примери у овом истраживању показују да не постоји јединствен модел енглеског модернистичког путописа. Сваки аутор је развијао сопствени образац путописања, који је био одраз не само историјског периода у којем је настајао, већ и ауторовог одрастања и карактера.

Путописање Д. Х. Лоренса је есејистичко, контемплативно. Оно омогућава аутору да путујући промишља и износи своје бројне ставове и тумачења. Каткад отворено позива читаоца на саучествовање у размишљању, ојачавајући тиме повезаност на релацији путописац-дело-читалац. Д. Х. Лоренс кроз своје путописе наглашава значај директног искуства и опире се предрасудама, спутавању слободе, правцу у којем се креће савремена цивилизација. Необјашњив нагон за новим путовањем, тј. измештањем из постојеће локације и одласком ка, просторно или временски, све даљим културама, приморава овог писца да своје путописе, богате бинарностима и неоптерећене карактеризацијом, нагло или ахронолошки приводи крају.

Грејем Грин обогаћује путописни жанр својим ненадмашним психолошким путописима у којима је самооткривање значајније од било какве карактеризације, а атмосфера доминантнија од пејзажа. Његови путописи су одраз модернистичког окретања психоанализи, јер их, изнад свега, одликује тумачење снова, превазилажење страхова, исцрпљујуће путовање кроз сопствену свест, катарза и оживљавање жеље за животом. Грин се представља као строг критичар неоколонијализма, али му наизглед случајно промакну опаске изречене с империјалистичког становишта.

Лоренс Дарел се сматра резидентним путописцем, тј. аутором који је наглашавао значај дужег боравка у неком месту ради упознавања скривених дамара одређеног поднебља. У путописе посвећене Медитерану, првенствено Грчкој, уграђује своја обилата и пажљиво прикупљана сазнања из разних области, поткрепљује их песмама, пословицама, илустрацијама и разноврсним додацима. Навођењем пређашњих путописних дела потцртава значај овог жанра. Мање или више вешто маневрише у политичким освртима и заговара разумевање између култура, њихово прожимање и размењивање идеја. Његови брижљиво извајани ликови намећу запитаност над фикционализацијом у путописању.

Може се закључити да вероватно има онолико модела енглеског модернистичког путописа колико и књижевника који су се опробали у том жанру. Резултат овог рада сумиран као "један романописац – један модел путописања" може инспирисати даља проучавања која би била обогаћена моделима путописа других енглеских модернистичких писаца.

Кључне речи: енглески модернистички путопис, романописац, модел, Дејвид Херберт Лоренс, Грејем Грин, Лоренс Дарел

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