Chapter - II

Journey of Flowing Genres: Novels and Travelogue
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Traveller’s tale is as old as the concept of travel. The instinct of finding, seeing and enjoying something ‘new’ has always been there in any common man, including a traveller. Since ages, people have always been in search for something new. Columbus, in this process could discover ‘a new land’ and today, the scientists have found ‘the God particle’ in the hope of finding how life began on earth, and if it exists on another planet.

Throughout history, man has tried to journey to the various parts of the world. Travelling is a human instinct which involves going beyond the boundaries where we are situated. Travel involves a dynamic process of breaking all the limits of home and encountering the immensity, oddities and unpredictability and thus experiencing varieties of impressions of the world. While journeying, a traveller tries to capture the different life and culture of the foreign land. Such notes of a traveller about the experiences of his journey then become a travelogue and an extension of knowledge about the other land and its culture to his readers. Renowned Anthropologist, Claude Lévi-Strauss notes that a traveller takes a journey not just in space and time but “in the social hierarchy as well”; and it is observed that upon arriving in a new place, the traveller suddenly becomes rich (Fussell 13). Travel is thrilling and exciting as it allows an escape from the constriction of the daily life and domestic identity, and among strangers a new sense of selfhood can be tried on. Till the 20th century at least, travel writing, the genre was usually dismissed by literary critics and cultural commentators as a minor, somewhat middle-brow form. But the genre has acclaimed reputation sharply in the later part of the century. Hitherto a non-canonical genre travelogue, found place in the literary discussions against few well established genres.
like poetry, novels and drama. Newer approaches like colonial discourse, gender, postcolonial, and translation studies have brought travel and travel literature to the cutting edge of literary research. Grivel opines that travel literature is a neglected literature; compared to the samples of canonical genres, it can hardly offer something like ‘works’ (Korte 5). As there is an agreement on novel being one of the well established genres by critics and literary writers, this research will not discuss the developmental history of this form in detail but the focal points is a range of themes and techniques incorporated in writing fiction by writers of different times, place and cultures, will be discussed at the end of this chapter.

The term ‘travel writing’ encompasses a bewildering diversity of forms, modes and itineraries. Genre of travel writing includes major disciplines of knowledge and patterns of writing. When analyzed by scholars, it also overlaps with different critical approaches so what is not included in this genre is a major and popular question. Enjoying commercial success, travel writing has seen its literary rise in the recent decades. However, reputation of travel writing rose sharply in the later part of the century, with the appearance of critically acclaimed travel writers such as Paul Theroux, Bruce Chatwin, Ryszard Kapuscinski and Roby Davidson. Over the same period, academic interest in travel writing has also increased dramatically. Scholars and researchers working in different disciplines have found the genre relevant to a broad range of cultural, political and historical debates.

The genre has also featured in literary studies, in debates about canonicity, and the relationship between aesthetic and functional forms of writing: the ‘literary’ and the ‘non-literary’. In social sciences such as Geography, Anthropology and Sociology, meanwhile, the recent interest in travel writing is partly a consequence of theoretical and methodological debates as to the forms of knowledge and enquiry most
appropriate to each discipline. All three disciplines to some extent evolved out of travel writing, engaging in enquiries that once were principally associated with, and articulated in, the genre known in English as ‘voyages and travels’. Institutionalized in the academy in the nineteenth century, however, they sought to distinguish themselves from more anecdotal and subjective forms of travel writing by espousing scientific methodologies and modes of discourse. But with the ‘cultural’ and ‘literary turn’ of the 1970s, the supposedly scientific objectivity of the geographic or ethnographic text was called into question; and this has in turn prompted an ongoing reassessment of the role of travel writing as a vehicle for geographic, ethnographic and sociological knowledge.

**Charting the Genre – Travel Writing**

More acutely than any other genre, travel writing is defined by the interaction of the humans with the world. This world will often be ‘foreign’, but the traveller’s own land may equally be the object of his or her investigation. Travel is the negotiation between the self and the other that is brought about by movement in space. This idea of travel inevitably begs certain questions, the most important of them being how does a journey qualify as ‘travel’ and if some journeys are not to be classified as ‘travel’, at what point, and according to what criteria, does that label become appropriate? Equally, do we need to distinguish between various types of travel, and between different sorts of traveller? How do the journeys undertaken by a tourist differ from those made by an explorer or a refugee? Are some forms of travel more praiseworthy or more valuable than others, and in what ways?

If travel writing is an encounter between the self and the other, then it has a two-fold aspect. It is a report on the wider world, and an account of an unfamiliar people or place. Yet it reveals the traveller who produced that report, and of his or her
values, pre-occupations and assumptions. By extension, it also reveals something of the culture from which that writer has come, and/or the culture for which their text is intended. Accounts of travel inevitably reveal the culture-specific and individual patterns of perception and knowledge which every traveller brings to the travelled world. This explanation has its own set of questions like: are all forms of writing that can emerge from the travel experience to be classified as travel writing? Some readers will not be inclined to class a mere list or catalogue of data as travel writing, and a similar hesitation will probably be felt towards many other texts that undoubtedly have their origins in, and to some extent report back on, a traveller’s negotiation of otherness. What of highly specialized academic treatises in fields like geography and anthropology? What of bulletins and articles sent back to newspapers and magazines by foreign correspondents? What of a novel where travel is a theme? Are all of these texts to be seen as distant from travel writing? And if we keep the latter course, adopting what criteria do we exclude these texts from the travel writing genre? These two sets of questions shall be used as guiding principles for exploration into the genre of Travel Writing for this research endeavour.

Travel writing has always maintained heterogeneity – a complex and confusing relationship – with any number of closely related and often overlapping genres. As Jonathan Raban notes,

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

(Thompson 11)

Commenting on the formal diversity, thematic and tonal range, Patrick Holland and Graham Huggan, surveyed travel writing in the late twentieth century
and stressed that the form can embrace everything ‘from picaresque adventure to philosophical treatise, political commentary, ecological parable, and spiritual quest,’ while simultaneously ‘borrow[ing] freely from history, geography, anthropology and social science’ (Thompson 11-12). The result, they suggest is a ‘hybrid’ genre that straddles categories and disciplines. Consequentially it becomes hard to define where ‘travel writing’ ends and other genres begin, such as autobiography, ethnography, nature writing and fiction.

Some commentators take the term ‘travel writing’ to mean just the material that tends to be classified in bookshops as ‘Travel Literature’; this is perhaps especially the case in studies concerned primarily with modern travel writing, and with travel accounts produced in the twentieth and twenty-first centuries. Paul Fussell in his *Norton Anthology of Travel* (1987), introduced into the scholarly discussion of both travel and travel writing a set of taxonomical distinctions and categories that are still widely used today, though problematic. For Fussell, the term ‘travel writing’ implicitly equates with the literary form he prefers to call the ‘travel book’. Fussell insists that the proper travel book needs to be sharply distinguished from other forms of travel-related text, such as the exploration account and especially, the guidebook. According to Fussell, the following points can be the formal and/or thematic features for a travel book:

i) These publications are almost invariably extended prose narratives, often broken up into chapters, and in this way they generally resemble novels than guidebooks.

ii) 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 to them.
iii) Narrative offered by a travel book almost invariably becomes a retrospective, first person account of the author’s own experience of a journey, or of an unfamiliar place or people. It also includes author’s response to that place, and his or her impressions, thoughts and feelings. For this reason, Fussell suggests that the form is best regarded as

A sub-species of memoir in which the autobiographical narrative arises from the speaker’s encounter with distant or unfamiliar data, and in which the narrative – unlike that in a novel or a romance – claims literal validity by constant reference to actuality.

(Thompson 14)

iv) Emphasis on an autobiographical narrative distinguishes travel books from guidebooks, as in the latter the writer usually dispenses with any direct account of the research trips required to produce the text. It is the practical information gathered on these trips that is of greater importance rather than personal experience. It is more of ‘exploration’ or ‘discovery’ distinct from proper travel book.

v) Travel book may be contrasted with a novel or romance by its claim to ‘literal validity’ and its ‘constant reference to actuality’. Travel books profess to be a representation of a journey, and of events on that journey, that really took place. As Mary Campbell puts it, ‘the travel book is a kind of witness: it is generically aimed at the truth’ (Thompson 15). Whilst fiction may indeed describe real-life events, the reader understands that the writer is not obliged to recount those events accurately. Travel writers cannot afford this risk as novelists simply to make things up; to do so is to risk one’s narrative being classed as fiction, or worse, as fraudulent.
vi) Travel book typically begins with the narrator setting out from his or her home, either in search of some specific goal or else generally seeking adventures, new experiences and interesting stories. In this process, the narrator possibly undergoes life-changing experiences, before returning home to be reintegrated into his or her own society. Usually he/she returns enriched, either literally or metaphorically.

vii) Structurally, though most modern travel books recount an actual journey undertaken by the author, and organize their narratives according to the itinerary of this journey, some will not describe any actual travelling, but just a period spent residing in an unfamiliar place. There would be a different degree of prominence in the narrative. The extent to which the narrative focuses on, or reveals, the narratorial self may also vary greatly.

Fussell thus describes that such books with travel experiences can be considered as travel writing or at least ‘proper’ or ‘real’ travel writing. In a way, Fussell is trying to give the poetics of the travel writing by distinguishing travel writing from the similar other types which can confuse this genre. Carl Thompson however, regards these features more precisely of the modern or literary travel book.

Zweder von Martels suggests that the term ‘travel writing’ can embrace material ranging ‘from guidebooks, itineraries and routes and perhaps also maps too … accounts of journeys over land or water, or just descriptions of experiences abroad’ (Thompson 23). Thus he sees travel writing and guidebooks not as starkly opposite but as two branches of the same genre. Jan Borm makes distinction almost as Fussell does that ‘travel book’ has a first person, ostensibly non-fictional narrative of travel. Unlike Fussell, however, Borm does not insist that the travel book has to be ‘literary’ and to follow primarily an aesthetic agenda. Rather for Borm the ‘travel writing’ is ‘a
collective term for a variety of texts both fictional and non-fictional whose main theme is travel’ (Thompson 23). For the French theorist, Michel de Certeau, ‘every story is a travel story’ (Thompson 24), and he goes on to suggest that the act of writing is itself, fundamentally and intrinsically, a form of travel, and that travel conversely is always a form of writing. This definition of travel broadens the generic category of ‘travel writing’ to such an extent that it becomes meaningless and unhelpful. In this context, Borm’s definition embraces both fictional and non-fictional texts. For a variety of reasons, then, it may make sense in some discursive contexts to regard both fictional and non-fictional accounts of journeys, and/or of places, as closely related sub-species of travel writing.

**Travel writing and Other Genres**

Travel broadens the mind, and knowledge of distant places and human societies. Travel can be in the form of pilgrimage, journey, itinerancy, adventure or expedition and it has been noted very clearly in both the histories—English and Gujarati—of this genre that the early travellers were often sent by patrons on journey with different purposes of academics, cultural, discovery, research and many others. But travellers will usually follow their instincts and opportunities, rather that directions from home and it is travellers’ eccentricities and extravagances in the literal sense of wanderings off – which have attracted many readers to the genre of travel writing. Travel writing provides not only an impression of the travelled world, but the travelling subject is always also laid bare. Travel writing can also be educational in as much as it allows the reader to accompany the traveller and to be influenced and perhaps even transformed by his or her experiences. However, thanks to their very content matter, accounts of travel are also capable of giving delight. They satisfy the
reader’s curiosity about foreign countries and ‘strange’ experiences; depending on the
type of journey and the place involved, they may also fulfil a need for adventure.

If it is accepted that all the novels feature journeys of some description, how
prominent does the travel dimension in a novel have to be for it to constitute a main theme? Must the journeys described have been made by the novelists themselves for their fictions to count as travel writing, or can the genre also include fictional journeys that are wholly imagined by the author? And what of fictions that are clearly born from the author’s own travel experiences, but which do not address the travel theme directly. Though ambiguities and questions lead straightforward statement of travel writing being non-fictional, all travel writers find themselves negotiating with two conflicting roles: of a reporter and of a story-teller, as they seek to maintain the readers’ interest in that information, and to present it in an enjoyable, or at least easily digestible way. And this negotiation of these two roles ensures that the distinction between fiction and non-fiction is not very clear-cut. One cannot simply record the continuous flow of sensory experience that occurs as one travels; as the quantity of data would be overwhelming. Even in a form with the apparent immediacy of a travel journal or diary, a writer necessarily picks significant recent events, and organizes those events, and his reflections on them. Travel experience is thus crafted into travel text, and this crafting is a fictive dimension. At the very least, the inevitable filtering of the original travel experience gives a writer considerable scope to be, if not exactly deceitful, certainly economical with the truth. Thus there have been cases where travel writers have not deemed it necessary to inform whether their journey was taken alone or with companion/s. In some cases this was done with intention of presenting one’s journey more heroic. Such tailoring of the travel account clearly pushes the text in the direction of fiction, even though the writer did not mean to depict any falsehood. In
the modern travel books especially, most episodes are clearly written up retrospectively by the writer, rather than being written on the spot. In some cases, the writer will opt for a narrative mode of ‘showing’ rather than ‘telling’, electing not just to report an encounter retrospectively, but rather to reconstruct in a novelistic fashion. A degree of fictionality is thus inherent in all travel writers.

The genre of travel writing and fiction intersect each other sharing many complexities of the form. Travel writing, however, remains a loosely defined body of literature. One’s ready assumption, probably, would be that travel writing is a factual, first person account of a journey undertaken by the author. One of the most persistent observations regarding travel writing, then, is its absorption of differing narrative genres, styles of composition, manner in which it effortlessly shape-shifts and blends diverse historical periods, disciplines, and perspectives. In much the same way, travel writing is regarded as a relatively open-ended and versatile form, notwithstanding the closure.

Objective of the narration in travel writing is assumed to be truthful and factual. The essential is the centrality of the ‘I’, its gaze, its voice, as well as its authoritative stance as guarantor of the authenticity and accuracy of the narration. Precisely because of the ‘factual’ nature and its supposed adherence to ‘reality’, the type of text is traditionally classified as minor or marginal genre, and accused of lacking invention, creativity, and imagination which characterize highly ‘literary’ genres such as fiction. Several critics have ascertained travel writing as a useful medium for the interrogation of ethnocentrism and for the displacement or estrangement of received ideas about ‘other’ cultures. Moreover, travel writing is a perfect candidate for the category of minor literature that Deleuze and Guattari have described as the only type of literature worth reading, due to the freedom it affords.
from canons, schools and similarly binding constraints. Travel, then, is not so much about physical movement and the journey from here to there as it is a figure for different modes of stasis, movement and knowledge.

Travel writing characteristically fuses various modes of presentation: in very different proportions, narration is intermingled with description, exposition and even prescription. Despite the generic hybridity and flexibility, one formal feature sets tone: a text about a journey is not normally considered an *account* unless the journey is narrated. Travel accounts or travelogues are defined by a narrative core; they always tell the story of a journey. This is also true of travel books which present the reader with a great deal of factual information. The element of storytelling in travel writing is closely related to another genre characteristic, namely its element of fictionality. At first sight, this fictional element might appear to contradict the criterion that travel accounts depict journeys which have actually taken place. Certainly the stamp of authenticity may well be what makes travel writing attractive to many readers (as it does in autobiography and historiography). To many writers, too, the distinction between authentic and ‘fantasized’ accounts is essential. Ultimately, however, a reader’s sense of reality only lies in his or her *assumption* that the text is based on travel fact, on an authentic journey, and this assumption can only be tested beyond the text itself. As far as the text and its narrative techniques are concerned, there appears to be no essential distinction between the travel account proper and purely fictional forms of literature. Notwithstanding their authentic and factual element, reports of travel necessarily *re-create* the experience of the journey on which they are based. Thus travelogues produced long after the completion of a journey often include extensive passages of dialogue which at least in the days before tape recordings can only be reconstructions of the traveller’s actual conservations.
The experience of travel is translated, in the text, into a travel *plot*. As a result, reports of one and the same journey by various authors can be very different without one being more ‘true’ than the other. Evelyn Waugh, at the opening of *Ninety Two Days* (1934), stresses his role as re-creator and translator of the original experience:

> Just as a carpenter, I suppose, a piece of rough timber an inclination to plane it and square it and put it in to shape, so a writer is not really content to leave any experience in the amorphous, haphazard condition in which life presents it; and putting an experience into shape means, for a writer, putting it into communicable form… for myself and many better than me, there is a fascination in distant and barbarous places… It is there that I find the experiences vivid enough to demand translation into literary form.

The actual experience of a journey is reconstructed, and therefore fictionalized in the moment of being told. This is even the case with accounts in the form of (more or less private) diaries and letters written during a journey, in which the interval between the experience and its telling is smaller than in retrospective travelogues, which narrate a journey after – even years later – it has been completed. Travelogues which emphasize the delay between original experience and the reporting make the process of fictionalizing particularly clear. Another distinct feature of travel writing, as is understood today, namely is its autobiographical element (which is, of course, closely related to the element of authenticity). The narrator of the account and the travelling person in the plot are fused in the union of first-person narration; the autobiographical nature of the text arises from the author extension of this union to the author him or herself.
Notwithstanding this assumption, a narratological analysis of travel writing must distinguish between the author, the narrator and the travelling persona of an account. The voice narrating the journey may appear quite distinct from the ‘real’ author, for example, when the narrator is posing or controlling him or herself in accordance with certain aims or social expectations. The narrator may also, just as the first-person narrator of a novel, create certain distance from himself as persona in the travel plot.

There is also a long history of hoax travel narratives and these fake accounts in turn span a spectrum from playful literary experiments such as Thomas More’s *Utopia* (1516) and Jonathan Swift’s *Gulliver’s Travels* (1726) which were always meant to be recognized as fictions. Travel writers historically have often had a pronounced propensity for all tales and intriguing or amusing anecdotes. In Ancient Greek culture, revealingly, Hermes was the god of both travellers and liars. So, travel writing has often been the focus of profound epistemological anxieties, as both writers and readers confront the difficult problem of distinguishing fact from fiction in the written text. Thus Patrick Holland and Graham Huggan, drawing upon the theoretical work of Hayden White, rightly comment that most travel narratives should be regarded as ‘fictions of factual representation’ (Thompson 30), texts that for the most part offer us only the illusion of being faithful representation of the world, when in fact they are inevitably selective and fictive to some degree. This recognition of the fact should not mean that everything in a travelogue is made up, nor does it necessarily discredit the information that travelogues provide about the wider world. Thus it is important to note that any form of travel text is always constructed, and crafted artefact. The apparent truthfulness and factuality of a travelogue is always to some extent a rhetorical effect.
If fictional texts are forms of travel writing then poetry can also be its part. Von Martels suggests that poetic as well as prose work can legitimately be considered travel writing. Hakluyt includes in *Principall Navigations* ‘Letters in verse, written by Master George Tuberville, out of Muscovy 1568.’ The list also includes literary poems such as Byron’s *Childe Harold’s Pilgrimage* (1812-18), or Elizabeth Bishop’s *Questions of Travel* (1956). Von Martels tentatively classifies maps as a form of travel writing. Though being visual mode of presentation, they can be construed as ‘texts’, insofar as they are artfully construed representations of the world that are often ideologically charged and laden with larger cultural meanings. Maps were less common partly because they were expensive to produce and partly because they would be handled as state or trade secrets. Readers started expecting to see illustrations, not just of harbours and important cities but of native costumes and exotic flora and fauna. In this respect, then, not only map but other visual modes also like paintings and sketches, photographs, television programmes and films arguably become form of travel writing. As a result, given the range of material that has historically been classified as ‘travel writing’ or ‘voyages and travels’, there is probably no neat and all-encompassing definition of the form that one can give. The genre is perhaps better understood as a constellation of many different types of writing. It should be perceived as what Ludwig Wittgenstein would call ‘family resemblances’ (Thompson 26). There are a variety of features or attributes that can make readers classify a text as travel writing, and each individual text will manifest a different selection and combination of these attributes. Around the central form travel writing, there circulates a range of texts that can all potentially be understood either as branches and sub-genres of travel writing, and indeed sometimes merging into it: guidebooks, itineraries, novels with a pronounced theme of travel, memoirs, writings
of place, descriptions of the natural world, maps, road movies and many others. In this sense, the boundaries of the travel writing genre are very fuzzy and slippery as each of its sub-genres has a moment of its own development, its history, own rhetorical conventions, and its own role in the larger culture of which it is a part.

Thus, the form travel writing enjoys flexibility as it allows co-option of and free play between the material and the immaterial; facts and fanciful; documentation and narrative. As a result, travelogue acquires interpretative flexibility. In the distant time and place, a travelogue may assume the character of historical writing; as an informative discourse, it than may well be read as travel literature with geographical descriptions; a discourse on culture and ethnicity; as a narrative of exploring the unknown, travel writing can be as well engaging as any form of literature.

**Travel Writing in English through Ages**

The thread of the beginning of the genre of travel writing might be extended into prehistory. Both the activities of travelling and recording its experiences are found in antiquity. Vestiges of older oral tradition are certainly apparent in some of the earliest written treatments of the travel theme both in Western and Eastern literatures, such as the *Epic of Gilgamesh* (c. 1000 BCE), Homer’s *Odyssey* (c. 600 BCE), the *Mahabharata*, the *Ramayana*, the *Upanishads* and the Biblical books of Genesis and Exodus. Although a fictive account of a largely legendary traveller, it is *The Odyssey* that inaugurates the Western tradition specifically of travel writing. It is both one of the earliest written accounts of travel, and also the first text that exerted a significant influence on subsequent travel literature, both fictional and non-fictional.

**The Ancient World**

People travelled in ancient times for diverse reasons: to inflict war, or to escape it; to conduct trade by land or sea; to visit religious shrines and oracles; and to
administer and maintain the various empires of the Ancient world, from Egyptian to the Roman. From 1500 BCE, some were travelling simply for recreational reasons, making visits to the Sphinx, the Great Pyramid, and similar destinations principally in a spirit of sight-seeing. It gave rise to many forms of travel related texts. Amongst the most basic and functional were the documents known as periploi in Greek or navigationes in Latin. These provided navigational directions for sea captains. Similar documents existed for overland journeys, known in Latin as itineraria.

In Classical era, more elaborate forms of travel are available which blur modern generic categories. Herodotus in his The Histories (c. 431-425 BCE) draws significantly on his travels around the Mediterranean and Black Sea, and includes lengthy ethnographic digressions on the cultures he encountered. Such works typically merely provide the information garnered during the author’s travels, which is a kind of norm for the travel-related texts in the Ancient era.

One of the earliest accounts of Christian pilgrimage, the Pilgrimage of Egeria (c. 381-84 CE), places more emphasis on travelling self and on the details of the journey than was usual in this era. It is sometimes believed that it was possibly a woman who travelled from Spain or Western Gaul to Jerusalem and wrote this in the form of a long letter to her compatriots. In Classical literature also many works of travel were given the fictive treatments. Greek romances of late antiquity like Aethiopica or An Ethiopian Romance by Heliodorus and others, often set their protagonists wandering through the Mediterranean world and beyond, to encounter shipwreck, kidnap by pirates and similar misfortunes.

Medieval Age Travel Writing

During this period, the continents of Asia and Africa especially were sources of fascination to readers in Europe. It gave rise to a rich, and often highly speculative,
literature. Very few of these accounts, however, are first-person narratives of travel in which the writer recounts his or her own experience. Usually, they are compendia of information. Many medieval travel texts seem to modern readers a curious blend of the factual and the fabulous. First-person accounts of actual travels occur most commonly in this era in the form of pilgrimage narrative. Feudal society did not encourage much personal mobility, but pilgrimage was one form of culturally sanctioned travel, and by later Middle Ages something akin to a tourist industry had emerged, catering for pilgrims visiting Rome and the Holy Land, and to many local sites of religious significance. Geoffrey Chaucer’s *Canterbury Tales* (c. 1387) provides a vivid description in verse of the medieval pilgrimage. Many handbooks were available for the real-life pilgrims offering practical and devotional advice. Some of them were written by authors who had themself made the pilgrimage. The element of travelogue is often strictly subordinated to the practical and religious concerns of the text. In such Christian era, an excessive interest in secular matters might be considered as the sin of *curiositas* (curiosity). It was the education of the soul that was the first concern of the text. Within Europe, men might also travel on church business, or as merchants, diplomats, soldiers and scholars; women, meanwhile, would sometimes accompany husbands and fathers in their travels, on occasions undertook journeys on their own. The Crusades took many Christian Europeans to the near and Middle East. Missionaries and embassies also periodically sent still further afield, to places such as China, India and Africa. It was a diplomatic mission to the court of the Mongol emperor Kublai Khan that produced the most famous travel account, *Travels of Marco Polo*, which circulated in various versions, and under different titles, from the late thirteenth century onwards. After Marco Polo’s *Travels*, the most influential and widely circulated travel narrative of the late
middle ages was the *Travels of Sir John Mandeville* (c. 1356). It was originally written in Anglo-French, and begins as a guide for pilgrims to the Holy Land.

Other than pilgrimage, the chivalric quest was the motif for travel in this era. Quest romances detailing the exploits of the knight's became popular in Europe from the twelfth century; whilst these were fictive, literary renderings of the travel theme, they established personae and narrative conventions which subsequently influenced many real travellers.

Different kinds of writing pertaining to travel was in practice in different cultures like form of travel writing was known as *yu-chi* or lyric travel literature *jih-chi* or travel diary were taking shape as early as eighth century CE and began to flourish from the eleventh century onwards in Chinese literature in this period. In Islamic world, the *rihla*, or book recounting travel began to emerge. Its greatest exponent would be the Moroccan *qadi*, or judge, Ibn Battutah, whose *Travels* (c. 1355) describes an epic, 75,000-mile peregrination around North-Africa, India, China and South East Asia.

**Early Modern Travel Writing**

A key point of transition from medieval to early modern attitudes, practices and conventions is brought about by four voyages of Christopher Columbus between 1492 and 1504. Accounts of Marco Polo and Mandeville inspired Columbus to seek out the wealth of the Far East. His startling discoveries were accordingly a new emphasis on the act of eye-witnessing, of seeing for oneself and establishing facts through empirical enquiry rather than through reference to the authors of the past.

Columbus' voyages inaugurated an era of European discovery, led in the first instance by the navigators of Spain and Portugal. Vasco de Gama sailed from Lisbon to India via the Cape of Good Hope in 1497; in the same year, Amerigo Vespucci pushed
beyond the Caribbean islands discovered by Columbus, to reach for the first time the mainland of South America; and in 1519, Ferdinand Magellan led the first successful circumnavigation of the globe. Francis Drake made the first English circumnavigation between 1577 and 1580. 1570s also witnessed the first significant English attempts to explore the New World, led by Martin Frobisher and Humphrey Gilbert, and later by Walter Raleigh and Henry Hudson. These ventures were driven by a keen awareness of the opportunities they opened up for trade, conquest, and colonization, and also by the religious imperative of converting heathen peoples to Christianity rather than only by intellectual curiosity.

These enterprises stimulated a wave of travel-related writings and documents. Aided by the spread of the printing press, maps, surveys and reports relating to the new discoveries and conquests quickly circulated in Europe, notwithstanding the attempts often made by governments to control publication of economically and strategically sensitive material. Travel writing in all its different forms gained immense importance, as politicians, merchants, and navigators sought information to enable further expeditions. To cater to this need and in some cases to arouse commercial and colonial ambitions amongst their compatriots, editors and publishers began to issue large-scale collections of travel accounts and documents. This genre then took shape and known as ‘voyages and travels’. Most texts of ‘voyages and travels’ era were far more concerned to disseminate useful data than the modern travel book hence the comparative impersonality of tone. But this emphasis did not necessarily preclude them from being received with great pleasure by many readers. For Fussell, and other critics who adopt his taxonomic categories, these texts are regarded as emerging from an era, and an activity, that is designated ‘pre-travel’ or alternatively, they describe them as emerging from an era not of ‘travel’ but of
‘exploration’. This makes such writings essentially utilitarian and functional which is unconcerned with any presentation of the authorial self in the text, with any self-conscious crafting of the text as an aesthetic artefact.

The New World was not the only focus of the travellers but information was also eagerly sought about the countries and cultures of the ‘Old World’, Europe, the Middle East, Asia, and Africa. Travel from the British Isles to the European continent and beyond became more difficult after the Reformation, which created a rift between Protestants and Catholics, and also brought an end to many forms of pilgrimages in Protestant regions. Moreover, most writers of travels in this period were men; there are no published accounts by women, reflecting both the fewer opportunities women had to travel in this era, and also the much greater difficulties they faced in becoming authors. The first Englishman who travelled for the sake of travel writing was Thomas Coryate who walked through Western Europe and later travelled to India. Coryaet’s Crudities is an early example of what one might regard as a ‘literary’ mode of travel writing. The momentous discoveries of the early modern era inevitably sparked reflections and commentary amongst writers in Europe. In particular, the encounter with native Americans, and the often brutal treatment these natives received at the hands of Europeans, prompted many philosophical and ethical debates.

By the later part of the sixteenth century, it was becoming increasingly common for the sons of aristocrat and gentry to be sent to France and Italy to complete their education. This practice evolved as Grand Tour into the eighteenth century. These themes and debates rippled through the imaginative literature of the period. Thomas More, in fiction Utopia (1516), mimicked the new travel accounts to great satiric effect. Joseph Hall’s Mundus Alter et Iden (1605), deployed the conventions of contemporary travel literature, but also did so to critique the very idea
of travel, suggesting that it was a pointless and morally dangerous exercise. In fiction, a new genre or mode appeared that was very much predicated on travel. Reflecting in part the loosening of feudal bonds, and parodying the more idealistic aspirations of chivalric quest romance, picaresque fictions set a rootless, and usually disreputable, protagonist ‘on the road’, to encounter a sequence of adventures and misadventures. The genre was Spanish in origin, and arguably achieved great expression in Miguel de Cervantes’s mock-heroic epic, *Don Quixote* (1605). The English example is that it quickly spread through Thomas Nashe’s *The Unfortunate Traveller* (1594). Meanwhile, the stage plays celebrated the achievements of Englishmen abroad, whilst Shakespeare’s *The Tempest* (1611) is at one level a subtle reflection on contemporary colonialism.

**Travels during 1660-1837**

In this period, travel books were read both for intellectual profit and for literary pleasure. The genre also worked a crucial influence on the evolution of other literary forms in this era, such as poetry and the novel. These accounts reflect the ever-increasing mobility in this era, as across Europe feudalism gave way to a more commercial, embryonically capitalist society. At the same time, the technologies and infrastructures enabled travel to improve steadily. In 1765, John Harrison designed a chronometer that for the first time enabled longitude to be determined at sea. The steady expansion of print culture gave scope to an increasing number of travellers to publish accounts of their journeys.

Travel as an information-gathering exercise was regarded as a crucial arm of the New Science of the late seventeenth century, and to this end the Royal Society, founded in London in 1660, which promoted travel and coordinated the activities of travellers. John Locke’s empiricist philosophy, pronounced most notably in his *Essay*
Concerning Human Understanding (1690) was quite influential in the English-speaking world as Locke gave importance to the knowledge created by the experiences of the world which makes travel in a way a compulsory tool for accumulation of knowledge. Francis Bacon, a Renaissance traveller, had discovered a ‘new continent of truth’, based on experience and observation rather than the authority of the ancients; and it was in effect travel writing which provided the vehicle for the conveyance of the new information which laid foundations for the scientific and philosophical revolutions of the seventeenth century. The New Science’s inductive agenda and its desire to accumulate a comprehensive knowledge of the natural world, received further stimulus with the publication in 1735 of Systema Naturae by the Swedish naturalist Linnaeus. The three voyages of Captain James Cook to the Pacific Ocean (1768-80) inaugurated an era of more overtly scientific exploration by European and American travellers. His voyages set the pattern of government demanding scientific investigation as part of a search for precise and accurate information whether or not this pointed to economic opportunities. James Bruce, Mungo Park and Francois Le Vaillant are noteworthy in Africa and many other travellers from other regions. Much of the exploration was state-sponsored, or financed by organizations with close ties to contemporary policy-makers, such as, in Britain, the African Association, founded in 1788. By 1815, the government was organizing landward as well as maritime exploration, notably in western Africa. In India, the East India Company encouraged land travellers while Admiral Malcolm sent his Indian Navy officers to explore all around Indian Ocean and founded the Bombay Geographical Society to publish the results. Such technically private organizations in India or Britain itself tended to have close links with government because their leaders were aristocrats and the travellers they sponsored, officials or
servicemen. Although many explorers in this period declared the purely scientific motivation for their travels, the knowledge and specimens they brought back were usually intended to be put to practical use, and to be harnessed to the larger economic and strategic goals of the European great powers.

Along with the scientifically motivated explorer, the ‘tourist’ was emerging at the end of the eighteenth century. The term ‘tourist’ initially held no pejorative connotations, but for many years to be a tourist was a mark of conspicuous privilege. From the Restoration of the British monarchy in 1660 to the accession of Queen Victoria in 1837 is marked by the emergence of new paradigm for travelling – that of the ‘Grand Tour’ – and concludes with the first glimmerings of another paradigm that absorbed and superseded it: that of mass tourism. At the beginning of the period, the only form of tourism widely practiced was of the late seventeenth century the ‘Grand Tour’ which was considered to be an ideological exercise as its leading purpose was the privilege for many young male aristocrats. Although it began as an elite practice, tourism was increasingly taken up by the emergent middle class. During the age, many were drawn to the Scottish Highlands by the widely popular Ossian poems of James McPherson, which lent glamour both to the landscape and to the traditional customs of inhabitants. On the other hand the cult of the picturesque was prompted most vigorously by the Reverend William Gilpin, who from 1782 published a series of ‘picturesque tours’. Arthur Young, from 1768 published a series of ‘farmer’s tours’, which aimed to identify and disseminate good agricultural practice, so as to boost the British economy. The rage for the picturesque was contested and opposed by a number of women travel writers – among them Helen Maria Williams, Mary Wollstonecraft, Dorothy Wordsworth, and Mary Shelley – whose travel books, diaries, and fictions explored in various ways the possibilities of reversing the anti-
political, disengaged tendency of many authoritative men’s texts. Many of these tourists ventured into printing in the late eighteenth century which Dorothy Wordsworth regards as a ‘tour-writing and tour-publishing age’ (Thompson 48). Though most of the published accounts were by men, opportunities for women to travel and publish travelogues were increasing in this period. The traditional remit of travel writing is to report back useful knowledge, which became harder to fulfil. There were places which were not described. As a response to that it was thought to foreground the personality of the traveller, focusing less on the places visited and more on his or her subjective impressions of those places. Laurence Sterne’s novel, Sentimental Journey (1768) was a key influence, which inspired a host of real-life imitators. These ‘sentimental’ tourists sought emotional adventures that could demonstrate both their own sensibility and the fundamental benevolence of all mankind. Missionary societies and the other organizations published literature which supplemented the travel books for which commercial publishers found a rapidly growing market during the eighteenth century. The popularity of travel writing in the lending libraries which sprang up during the later eighteenth century confirms the widening interest as does the emergence of periodicals in which travels became frequent subject. The Gentleman’s Magazine is an early example but the early nineteenth century saw periodicals aimed at a wider readership. The Tory Quarterly Review was matched by the Whig Edinburgh Review, while aiming at a more popular market than either was Blackwood’s Magazine. A specialized form of periodical was the transactions of a scientific body; by the 1770s, travellers and explorers would be expected to contribute papers as Cook himself did to the Royal Society’s Philosophical Transactions. The most important change by the early 1800s, however, was the arrival of books in which travellers described their own exploits. Early in the
eighteenth century, a traveller’s discourse might not be very carefully structured or systematic but, by 1800, a typical pattern had emerged. Proceeding from a base in civilization to an unknown region, the traveller must describe experiences and observations day to day on the basis of a log or journal. This format left some scope for the depiction of the picturesque or the exotic but the emphasis was more on science and precision.

By the early nineteenth century, the tourist had come to seem emblematic of modernity, and of more commercial and consumerist society brought into being by the Industrial Revolution. There was an extensive development in infrastructures; as a result tourism itself began to seem an industry. On the other hand, steam power, on the rails and on the water, greatly increased the speed and decreased the cost of travelling. New institutions and facilities appeared in the marketplace, offering to ease the financial and other burdens of travel’s new wider clientele. The same period witnessed the rise and initial effects of the steam transport also saw other developments that greased the wheels on which travel was heading into the domain of mass tourism. Such developments included the authoritative portable railway timetable, first compiled by George Bradshaw, as well as improvements in the instruments of finance that enabled travellers to change currency with comparative ease abroad. Blackwood’s Magazine commented in 1848, ‘The merits of the railroad and the steamboat have been prodigiously vaunted, and we have no desire to depreciate the advantages of either… But they have afflicted our generation with one desperate evil; they have covered Europe with Tourists’ (Hulmes & Youngs 48). The Biblical metaphor of the plague of locusts was never very far from such accounts of tourism and its spread. In the 1830s, the publishing firms of Baedeker in Germany and John Murray in Britain began producing guidebooks in modern form. By the 1840s,
Thomas Cook introduced the concept of the package holiday and ‘travel agent’. Beginning as an organizer of cheap local excursions, Thomas Cook built and personally became an institution by offering the magical combination of ‘the easiest, simplest, and cheapest method’ of travelling with the ‘most perfect freedom compatible’ with group tours and standardized travel ‘packages’. Baedeker and Murray had the collateral effect of sharpening the definition and purpose of their texts’ opposites, the personal travelogues which, freed from the guidebook burden, could now specialize in recording an individual traveller’s distinctive reactions to the stimuli of the tour. This new, highly individualistic purpose for travel and travel writing arrived just when these activities were widely felt to need one. With this kind of development of tourism, many felt to differentiate themselves from other tourists. They sought out new styles of travel, and alternative destinations, so as to demonstrate their moral superiority and greater discrimination in taste. The beginning of a modern ‘backpacker’ mentality, is apparent in the late eighteenth century vogue for ‘walking tours’; eager ‘pedestrians’ including William Wordsworth and S.T. Coleridge. Lord Byron’s poetic travelogue *Childe Harold’s Pilgrimage* (1812-18), became a handbook for travellers anxious to feel they were not merely tourists, teaching them how to respond to even the most hackneyed tourist destinations with a poet’s heightened sensibility. William Hazlitt and Samuel Rogers, amongst others, wrote post-Grand Tour defences of travel that characterized it as answering a universal hunger for change and freedom from social responsibilities. There were some travel accounts of castaways, shipwreck victims, and captives held hostage by barbarous tribes and hostile foreign regimes which were neither touristic nor exploratory. Another sort of religious traveller was also becoming more common by the end of the period. The Evangelical revival of the late eighteenth and early
nineteenth centuries led to the establishment of a number of missionary societies, and accounts of missions to ‘heathen’ tribes soon became another popular strand of the voyages and travels genre.

After the creation of USA in 1776, a distinctively American tradition of travel writing began to emerge as explorers began to explore both their own nation and the wider world, and account they produced played a vital role in forming a sense of nationhood. As Judith Hamara and Alfred Bendixen have noted, ‘travel and the construction of American identity are intimately linked’ (Thompson 51). Accounts of explorers, settlers, naturalists and missionaries did much to facilitate this expansion, whilst simultaneously giving voice to the young nation’s growing sense of cultural identity. All these activity had its reflections in the other forms of writing. The modern novel arguably came into being as an imitation of contemporary travelogues. Daniel Defoe’s *Robinson Crusoe* (1719) is a fictional version of the spiritual-autobiographical shipwreck narrative whilst, Jonathan Swift’s *Gulliver’s Travels* (1726) is in part a parody of the voyage narratives produced by William Dampier and other figures. Henry Fielding and Tobias Smollett produced many variations on the picaresque theme, in works such as *Joseph Andrews* (1742) and *Humphrey Clinker* (1711). The new mode of realism distinguished the novel from the earlier romance. The descriptive rigour of contemporary exploration narratives is also an influence on much Romantic poetry later in the century such as in Coleridge’s ‘*Rime of the Ancient Mariner*’ (1798), Wordsworth’s *Prelude* (1805) and *Excursion* (1814), and Byron’s *Childe Harold’s Pilgrimage*.

**The Victorian and Edwardian Periods – 1837-1914**

The acquisition, governance and in some cases settlement of new European and United States dominions generated innumerable travel-related writings, from
explorers, soldiers, sailors, surveyors, missionaries, merchants, scientists, colonial administrators, diplomats, journalists, artists and many others besides. Through all the types of text they produced in great variety of memoir, newspaper, journals etc., all of this material arguably constitutes a form of travel writing which has directly or subtly played role in expansion of Europe and United States in this era. Capitalist influence spread in three main ways. Emigration created markets. It continued on a large scale in this period although mainly in the form of the reinforcement of existing European communities overseas. Secondly, world trade vastly increased in volume because European industries required both raw materials and markets. Need of markets for Britain was especially acute; the country could not feed itself from its own agriculture after about 1850. Thirdly, there was investment in the wider world, principally in railways, telegraphs, and shipping services. All these activities took large number of Europeans overseas to manage the various tasks. The promotion of travel reflected non-annexationist approach. There were some official expeditions, but it was generally felt better to extend modest subsidies to scientific societies. The peoples and regions which, by whatever medium, impinged on Victorian’s minds and the kinds of travel, exploration, and science writing they produced may be placed in five broad categories. First category is the work of sailors; major non-European polities which maintained political independence from Europe are the second category, a third category is the Americas, the fourth category is British settler colonies, and the fifth region, Equatorial Africa.

One of the most important forms of travel writing in this era of high imperialism was the exploration narrative. From Charles Darwin’s *Voyage of the Beagle* (1839) to the accounts of Amazon basin, interiors of Africa to the long tradition of polar exploration reports supplied the intellectual centres of Europe and
America with an abundance of information about well-nigh every region of the globe. At the same time, they also gripped the popular imagination. Explorers came to be regarded as emblematic figures, ideal types of imperial masculinity who embodied the highest ideals of science and Christian civilization. Their travel experiences were increasingly rendered in a stirring style that drew significantly on the literary techniques and idioms developed in another burgeoning nineteenth-century genre, the imperial adventure stories that one associates with writers like Fredrick Marryat, Rudyard Kipling and Rider Haggard. The fictional tales of adventure in turn often drew on contemporary accounts of exploration for their setting and plot. They worked to legitimize 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. Many travellers desired to get ‘off the beaten track’ to avoid the usual tourist itineraries. This agenda was driven partly by a Romantic desire to visit sites of unspoilt natural beauty, and/or cultures seemingly untouched by modernity. Travel writers, also wanted to write of areas for which guide-books could not be purchased and preferably to which Thomas Cook did not run tours. A desire to escape the stifling moral codes of the Victorian era was also a factor for some travellers. Another recurrent feature of many Victorian travelogues is an anti-touristic rhetoric that seeks to distinguish the author from the more vulgar tourist ‘herd’.

This last development also follows more self-consciously ‘literary’ mode of travel writing. Many literary travelogues like Charles Dickens’ American Notes (1842) and The Innocents Abroad (1869) by Mark Twain intended to be read as much for the quality of the writing they contained, and for the insights they offered into the idiosyncratic personalities of their authors, as for the useful information they contained about the place being described. Thus in one branch of the travel writing
genre, it was style and aesthetic effect rather than factual information as they claim to have captured the ‘spirit’ of a place or culture.

The period from 1880 to 1940 was the heyday of the British Empire, and much travel writing shows the complicity with imperialism. This period is best seen as the beginning of the era of globalization, a process set in motion by that vast expansion of territorial colonialism in the late nineteenth century, and one that continues today through neo-colonialism and economic imperialism. Meanwhile, J.G. Frazer’s influential *The Golden Bough* (1890) identified savagery close beneath the surface of British society, and put Christianity on par with pagan or primitive myth. Psychoanalysis demonstrated the fragility of civilized rationality. Suspicion of the ‘masses’ undermined nationalist ideologies. Identities, either of self or other, were no longer stable. Homi Bhabha has influentially written of the colonists’ anxieties provoked by their colonial servants (Hulmes & Young 73).

The travel theme and the depiction of foreign peoples and places, was frequently taken up by the writers working in more obviously imaginative or fictive genre. In twentieth century, it often became as an alternative form of writing for novelists. Three stages of travel writing can be observed in this period. From 1880 to 1900, the ‘realist’, instructive tale of heroic adventure remained dominant. In the years from 1900 to the First World War, the ‘realist’ texts have not disappeared but much travel writing becomes less didactic, more subjective, and more literary. By the inter-war years, the literary travel book had become the dominant form. Travel was a frequent motif in writings of novelists such as Joseph Conrad in his *Heart of Darkness* (1902), Rudyard Kipling in *Kim* (1901) and poets like A.H. Clough in his *Amours de Voyage* (1848) and Walt Whitman in ‘Song of the Open Road’ (1856). Thus some literary texts exercised in turn a significant influence on subsequent travel accounts,
by shaping travellers’ attitudes to other peoples and places. Many writers and artists of the period worked in someone else’s metropolis; the modern metropolis was as much a contact zone, in Mary Louis Pratt’s phrase. Modern texts register a new consciousness of cultural heterogeneity, the condition and mark of the modern world; in both imaginative and travel writing, modernity, the meeting of other cultures, and change are inseparable (Hulmes & Youngs 74). The common concerns of the imaginative and travel literature of this time, and the mobility of the literary writers, probably account for the emergence of travel writing in the latter part of this period as the more literary and autonomous genre. Earlier travel writing often came out of travel undertaken for reasons of work, education, or health; increasingly in the twentieth century it has come out of journey undertaken specifically for the sake of writing about it. As Michel Butor put it, ‘they travel in order to write, they travel while writing, because for them, travel is writing.’ (Hulmes & Youngs 74)

Women writers also made a significant contribution to this genre in the Victorian period, although this required them to negotiate the highly contrasting norms of femininity that operated in this era. Isabella Bird, Florence Nightingale, and Mathilda Stevenson, suffered at home ill health that immediately vanished when they got away. In the confines of Victorian domesticity they sunk despondently in individualism; escaping to freedom and activity they flourished. Some women indeed, were engaged in activities close in spirit to exploration, although they did not usually present themselves in this light: the heroic title of ‘explorer’ was a male preserve in this period. Travel writing, thus in this period becomes increasingly aware of globalization and resulting mixtures of cultures and people it brought with it.
Travel Writing from 1914 to the Present

Creation and steady expansion of railway networks in Europe and America from the mid-nineteenth century brought new mode of transportation. The railway journey introduced travellers to a new sense of speed and the tyranny of distance was further defeated in the twentieth century by the motor car and the aeroplane which introduced travellers to new sensory experiences. This resulted travel into a mass activity and dramatically increased the volume of exchanges and transactions between the different regions and cultures of the world. Travel writing flourished between War years, both in experimental Modernist sense and also the traditional way. Travel, mobility and international relations were all crucial dimensions of modernism. Travel writing was not usually seen as the basis of a literary career before the Second World War. During the First World War military mobilization meant that leisure travel had to cease. Writers like D.H. Lawrence and T.E. Lawrence recorded their pre-war and during the war experiences respectively. T. S. Eliot – for whom journeying and displacement are constant motifs, although he was not a travel writer himself – encapsulates many of the themes of inter-war travel writing in *The Waste Land*. The sense of an older, more aesthetic world in the throes of decay was not entirely new. Mary Louis Pratt has argued in her *Imperial Eyes* (p.5) that travel writing in the eighteenth and nineteenth centuries ‘produced’ “the rest of the world” for Europeans, but creeping into the travel writing of the late nineteenth century and beyond is the fear that ‘the rest of the world’ is losing its distinctive otherness, and the perturbing recognition that the lines of demarcation between Europe and the other are becoming disturbingly blurred. Travel writers became increasingly aware that they were describing fragmented, hybridized cultures, the shabby remnants of the tapestry of otherness their predecessors had woven. Thus this era became the era of ‘salvage
travel writing.’ For other writers, modernity, in the shape of tourists if not colonialists, is about to sweep away the picturesque customs they have come to seek. If travel writing had become deliberately anti-romantic, it was in addition anti-heroic. Animal imagery, used by earlier travellers to describe savage others, is now applied to the hapless American tourists. Paul Fussell suggests in his study of travel writers of this period that travel in the inter-war years often appeared to be more about escaping from England than anything else. It was also the case that many were fleeing out of Europe, not in search of adventure but of safety.

The genre flourished in the War years in experimental, Modern modes and in more traditional forms. Critically acclaimed travelogues by the writers of 1920s were T.E. Lawrence’s *The Seven Pillars of Wisdom* (1922), D.H. Lawrence’s *Sea and Sardinia* (1921) and *Mornings in Mexico* (1927) and André Gide’s *Voyages au Congo* (1927). The genre remained popular with the general reader, with the middle-brow writers like Rosita Forbes, H.V. Morton and Richard Halliburton achieving great commercial success. 1930s is often regarded as a golden age for literary travel writing, especially in Britain. This decade witnessed a global economic depression, rise of totalitarianism in Europe, and outbreak of Second World War. Travelogue seemed to enable a more direct engagement with worldly affairs and with politics than was possible in any other traditional literary genres. Writers like George Orwell, Graham Greene, Evelyn Waugh, Earnest Hemingway and Rebecca West took up travel writing, and utilized it to diverse ends: as a form of political and cultural commentary, as a source of comic adventures, or as a means of exploring subjectivity, memory and the unconscious respectively. W.H. Auden and Louis MacNeice’s works were formal experimentations which mingle verse and prose.
The strong British tradition of literary travel writing was continued in the post-war era by writers such as Eric Newby, Norman Lewis, Colin Thuborn, Jan Morris, V.S. Naipaul and others. Their works often embraced a variety of interests and tonal registers. For the post-war generation, travel writing could become the basis of a writing career – perhaps because those who had just fought a war felt the need for the kind of direct engagement with social and political issues that journalism and travel writing seemed to offer. Self-deprecation and a strategy of understatement that presents the narrator in ironic and belated counterpoint to more overtly heroic travel writing of Victorian travel writing was prevalent in the writings of 1930s and post-war era. As many were privately educated at elite schools and had strong links with the political and cultural establishments of their day, a distinctly patrician air was there in this branch of travel writing. Whilst literary and journalistic travelogues flourished in the twentieth century, another branch – the narrative of scientific exploration – gradually fell into abeyance because there remained fewer ‘undiscovered’ regions and where exploratory work was required was undertaken by professional scientists and social scientists who were usually concerned to distinguish their writings from those of mere travel writers. For example, an influential anthropologist of the age, Claude Lévi-Strauss declares bluntly at the beginning of *Tristes Tropiques* (1955): ‘I hate travelling and explorers’ (Thompson 60). The synthesis between new scientific and ethnographic information integrated with narrative which used to give pleasure to readers of the nineteenth century was found difficult to maintain in the twentieth century, especially after the Second World War.

The term ‘voyages and travels’ gave way, around the start of the twentieth century, to modern label for the genre, ‘travel writing’. The change in terminology was accomplished by a loss in intellectual status and cultural prestige, as the term
‘travel writing’ came to mean, in the eyes of many commentators, just the more literary, journalistic or middle-brow forms of travelogues. Consequentially, travel writing was firmly relegated in the twentieth century to the status of a ‘minor’ genre. The genre’s critical and commercial fortunes seem to have flagged in the decades immediately after the Second World War. Although there had been plenty of women travel writers in the first part of the century, and although one of the few important travel books published during the Second World War by Rebecca West, the post-war tradition was male-dominated well into the 1970s. However, critical and popular interest was rekindled in the form in the late 1970s. Five broad and overlapping strands can be detected within travel writing of the last twenty-five years – the comic, the analytical, the wilderness, the spiritual, and the experimental. This period witnessed a flurry of commercially successful and in some cases highly innovative travelogues by Paul Theroux, Peter Matthiesen, Bruce Chatwin and Robyn Davidson. Meanwhile Edward Said’s Orientalism (1978) enormously awoke scholarly interest in travel writing with ground-breaking academic study of the way in which Western writers habitually depicted the cultures of the so-called ‘Middle’ and ‘Far’ East.

The spread of internet has arguably produced a wholly new mode of travel writing in the form of the travel ‘blog’, or weblog. Bypassing the traditional need for publication in print culture, travel blogs represent a subtle re-negotiation of the boundary between public and private communication. Thus, travel writing continues to flourish and to reinvent itself, both in new media and in more traditional forms, so as to reflect new patterns of global travels, and new global concerns.

It therefore becomes evident that the parameters of travel are almost impossible to set. However, most travel writing involves the experience of foreign cultures and languages, and some travel writers practice a kind of deep immersion in
the cultures they are visiting, acquiring the sort of intimate knowledge which gives them access to people and places unknown to short-stay travellers, let alone tourists. Travel writing’s concern with witness and event make it an attractive vehicle for the engagement with contemporary politics. In such ways is the genre of travel writing subverted and renewed.

**Travel Writing and Overlapping Critical Theories**

Academic attention to travel writing in recent decades has been due to the wider dissemination among the political classes of critical views on colonialism and the imperial powers, once of Europe, more recently of the United States, Russia, and China. The old motifs of the journey – home, departure, destination, the in-between luminal space – have lost their reference in the lived experience of most people who are not tourists. A major source of information and theory related to travel writing and its valences with colonial and post-colonial history and geography, not to mention literary concerns with subjectivity and authorial perspective, has been the diverse work of feminists and historians. Many travel texts were discovered, rediscovered, or revisited in the course of bringing back into print and public discourse the European and American women writers. Their works have also served as case studies, first in production of an alternative history of free and mobile female actors, as well as later in their problematic relation to ‘colonial discourse’.

In a general sense, ‘othering’ denotes the process by which the members of one culture identify and highlight the differences between themselves and the members of another culture. In a stronger sense, this process involves discourses and strategies by which one culture depicts another culture as not only different but also inferior to itself. An image of the Other in travel narratives licenses a sense of cultural superiority in both traveller and audience which helps in generating or reinforcing a
range of prejudicial, ethnographic attitudes. It is usually travellers who bring back the
first reports of other cultures, and so first formulate the grounds, and the key markers,
by which those cultures are understood to be different to their own society. In
addition, since travelogues necessarily depict moments of cross-cultural contact, they
are often highly revealing of the so-called ‘imaginative geographies’ that operate not
only in the individual traveller’s mind, but also in his or her culture more generally.
Thus, travel accounts illuminate the mental maps that individuals and cultures have of
the world and its inhabitants, and the larger matrix of prejudices, fantasies and
assumptions that they bring to bear on any encounter with, or description of, the
Other. 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 emphasize
their perceived barbarism and moral inferiority. Food often serves as a powerful
signifier both of cultural self-definition and of cultural difference. Cultures have
differed greatly in the sexual practices they consider acceptable. European and North
American racial science had its origin in the Enlightenment quest to catalogue and
classify every aspect of the natural world. This ‘science’ of race was widely accepted
in the late nineteenth and early twentieth centuries, which is now considered to be
utterly spurious. Robert Young has written, ‘theories based on race spread from
discipline to discipline, and became one of the major organizing axioms of knowledge
in general’ (Thomson 143). All cultures develop and change over time; in the case of
supposedly ‘traditional’ indigenous communities, it is simply that those changes have
led in a different direction, and so produced a society which does not conform to the
traveller’s expectations of ‘modernity’. Both the traveller and the Other in fact inhabit
the same historical moment. By implicitly or explicitly denying coevality, however,
Western travellers and their audiences can position themselves as the emissaries of
modernity and progress, and so subtly claim a superiority over the Other they describe. In many cases, the Other chiefly serves a rhetorical function, having projected on to it attributes and values that the traveller deems missing in his or her own culture. Thus, Western travel writing has been invariably colonialist in tendency. 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. So much contemporary travel writing still works, either implicitly or explicitly, to position the West at the forefront of modernity and progress. Contemporary travel writing in this romanticizing mode frequently works as an adjunct to the tourist industry. James Clifford has noted, a ‘historical taintedness’ clings both to Western travel writing, and to many Western traditions of travel more generally (Thompson 162). He has rightly written, in a globalized world ‘it is more than ever crucial for different peoples to form complex concrete images of one another, as well as of the relationships of knowledge and power that connect them’ (Thompson 166). This proves this genre as inherently imperialist and exploitative. There might be an encounter in travel writing with the observations of Indian travellers like Vikram Sheth and Amitav Ghosh, African traveller like Tété-Michel Kpomassie and many more travellers who proudly lay claim to complex, ‘hyphenated’ identities. A modern writer like Pico Iyer presents himself as simultaneously ‘a British subject, an American resident and an Indian citizen’ (Thomson 163). The famous postcolonial travel writer V.S. Naipaul in his travelogues speaks eloquently of the sense of homeliness and displacement that can result from a mixed cultural heritage, and from a ‘hyphenated’ identity. Thus, a culture is translated into another culture, which at times becomes to some degree a
mistranslation, and a partial representation. Many recent travelogues demonstrate that it is possible for travel writing to create respectful and sympathetic images of other cultures which are equally complex, whilst also remaining mindful of the ‘relationships of knowledge and power’ that operate in the modern world.

**Travel and the Question of Gender**

Self-empowerment of the perceived Other has been the tendency in the discourse of the marginalized. In many societies and periods, restlessness, freedom of movement and a taste for adventures have been attributes and activities conventionally associated with men rather than women. According to patriarchal ideology of separate spheres, a woman’s proper and preferred location is the home, and women have therefore traditionally been associated with domesticity and immobility. As per masculinist notion, women encountered beyond the domestic sphere are unlikely to be fellow travellers from the hero’s own culture; instead, they are usually alluring natives or dangerous temptress, highly eroticized fantasy figures liable to distract the male hero from the true purpose of his journey. Gendering of travel is a myth because women have always travelled more extensively than the masculinist mythology. Women have often accompanied their fathers, brothers, and husbands on their journeys although the female presence on these ventures has frequently gone unrecorded by contemporary and subsequent commentators. This is how women have been throughout the history of many civilizations migrants and settlers.

Pilgrimages have sometimes allowed women to travel without male company; patriarchal societies have generally required women to travel with chaperones. Restrictions in this regard began to be relaxed in the nineteenth century, in Western culture and it became increasingly acceptable, although still not entirely
unproblematic, for women to travel on their own. Women could also visit far-flung destinations in this period accompanying their husbands as they travelled in an official or professional capacity. Though women travellers have produced a vast body of travel literature, prior to the seventeenth century, women travellers were much less likely than men to record their experiences and reflections in writing; this was largely more due to the more limited educational opportunities available to women. As in the late seventeenth and eighteenth centuries female literacy increased, a growing number of women travellers became travel writers. And, as tourism became widespread and popular from the late eighteenth century, opportunities for women to travel solely for pleasure became available. Often their accounts were intended for private rather than public consumption, such as letters and diaries. Where female-authored accounts of travel did find their way into print in the seventeenth and early eighteenth centuries, it was usually in the context of forms like the captivity narrative and the spiritual autobiography, which sit at the margins of the travel writing genre. But by the mid-nineteenth century, however, the number of published travelogues by women had risen dramatically and till present day, women writers have an extensive and substantial contribution to the travel writing genre, in all its different modes and forms.

Since the 1970s, feminist scholars have been much concerned to recover and re-evaluate the various forms of travel writing that women have produced historically. One aim thus was to counter stereotypical assumptions about travel and travel writing being principally masculine enterprises. Paul Fussell, Eric J. Leed and Larzer Ziff reflected and perpetuated such assumptions in several influential studies of travel writing. They largely ignored female travellers. Feminist scholars have been greatly interested in the autobiographical aspects of travel writing, using female-authored
travelogues to explore the ways in which female subjectivities were formed and articulated in different periods and cultures. Different perspectives mentioned about any cultures or places have prompted scholars to ask whether men and women travel in fundamentally different ways and whether they produce different types of travel writing. Female-authored travelogues usually share distinctively ‘feminine’ characteristics. They are typically more concerned with the ‘inner landscape’, and the ‘the writer’s own inner workings’. Jane Robinson claims that ‘men’s travel accounts are to do with What and Where, and women’s with How and Why. Thus, travel writer’s gender may sometimes play a more important role in the reception, rather than the production of a travel account.

Travel has often been regarded as an important mode or rite of masculine self-fashioning. The journey is thus construed as a test or demonstration of manhood, or in some variants, such as the eighteenth-century Grand Tour, as a rite of passage from boyhood to full, adult masculinity. The goal travellers and travel writers most commonly set themselves, is to bring back knowledge of other places, and this is an agenda that has often been subtly gendered in a variety of different ways. Stereotypical associations between men’s travel and intellectual seriousness and women’s travel and intellectual shallowness or frivolity, have historically operated in a highly normative fashion, influencing both the differing modes of travel writing adopted by men and women, and also the reception that male and female-authored travelogues received from reviewers and readers. In many cultures, a common yardstick for demonstrating and asserting masculinity in travel has been the degree of danger and discomfort involved in the journey. Whereas when women do appear in these accounts, they are often depicted in a highly eroticized fashion. Many male-authored travelogues have displayed a striking emergence of patriarchal and colonist
attitudes. But it is also a fact that not all male travellers have been colonialists. A more significant subversion of the gender codes conventionally exhibited in men’s travel writing arguably comes from gay travellers, whose writing begins to emerge in the twentieth century. Some such travellers travelled precisely to seek out same-sex liaisons in cultures with more permissive attitudes to sexuality than their own.

If a female traveller contravenes the patriarchal ideology of separate spheres by quitting her home and venturing out into the world, the female travel writer or a woman who *publishes* a travel account contravenes that ideology twice over. Not only she travels, she then positions herself second time in the public sphere, as an author. It remained common for women travel writers to adopt an epistolary or diary format, and by this means to suggest their observations were never originally intended for publication. In the first wave of the feminist rediscovery of women’s travel writing, there was perhaps a desire to see all earlier women travellers as proto-feminists who set out deliberately to flout convention. Whilst women’s travel may always have represented an *implicit* challenge to patriarchal attitudes, most female travellers and travel writers historically have sought to negotiate the gender norms of their day, rather than confront them head on. Women writers were usually keen to stress the extent to which they confronted to contemporary codes of female propriety in the course of their travels. Hence the reluctance of many female travellers to abandon the often highly restrictive clothing. Notions of female modesty, equally, also often required women to downplay any danger, and especially any threat of sexual attack, that they may have faced during their journeys.

Science was another subject area and discourse that women travel writers were well advised to approach with caution. It was widely assumed that women were not equipped to make meaningful observations on a broad range of intellectual-scientific
topics; this dismissive attitude being partly a consequence of the fact that it was seldom possible, prior to the twentieth century, for women to properly accredit themselves as experts in any given discipline. There has also been a strong tendency historically for women travellers to address topics, and to adopt modes of travel and travel writing, in which a personal, subjective response is prioritized over a more intellectual and ostensibly ‘objective’ attitude. In the picturesque or sentimental travelogues, the writing style is usually more emotive and impressionistic than in other types of travel writing where the principal agenda is to relay factual information accurately and efficiently. Some common tendencies can be found which are highly characteristic of women’s travel writing in the eighteenth and nineteenth centuries. Greater tendency for women travellers is to concern themselves with domestic details, and with the minutiae of everyday living arrangements such as food preparation, child care and the laundering of clothes. Some writers even suggested that women travellers offered a more perceptive and accurate account of other cultures than men, by focusing on domestic details and the minutiae of everyday life. Some women travel writers, worked within the parameters prescribed for them by their culture, but turned this restriction into a source of authority and empowerment. Travel certainly enabled some women to escape the dreary and restrictive responsibilities associated with being, in Victorian parlance, the ‘Angel in the House’.

Women travellers necessarily stood in an ambiguous relation to the colonial or expansionist projects pursued by their nations, being simultaneously ‘colonized by gender, but colonizers by race’ (Thompson 191). Many women travel writers in the imperial era take up a more conspicuously humanitarian position than their male counterparts, evincing in their travelogues a greater concern with the plight of native people, and especially with the native women. A greater capacity for feeling, and a
greater concern with moral standards, was a key part of an appropriately ‘feminine’ sensibility in this period.

As educational and professional opportunities have become more available to women in the present times, women have increasingly been able to travel, and to publish, in the sort of authoritative roles that we once the preserve of men. Women who undertake major feats of travel are still often depicted, in the Western media and in popular culture, in terms of their exceptionalism and eccentricity, notwithstanding the long tradition of women travellers and travel writers. In this way, women still find themselves confronted with cultural expectations and stereotypes which assume some types of travel and travel writing, and arguably the very notion of travel per se, to be more commonly a masculine rather than a feminine activity. According to that, a recurrent theme in many recent women travel writing has been the author’s negotiation of this weight of expectation, and her deliberate intrusion into traditions, modes of travel, and geographical and institutional spaces still strongly marked as male. Female-authored travel accounts just as much as male-authored accounts may work, either by design or inadvertently, to foster neo-colonial attitudes in their readers. Yet by the same token many women travel writers have also helped to provide ‘complex concrete images’ of other cultures, and of ‘the relationships of knowledge and power’ that connect communities. Thus, they use travel writing as a medium in which to affirm some remarkable instances of female agency and authority.

**History of Indian Travel Writing**

India is considered to be a sub-continent. The idea of travel has always fascinated the Indian imagination. It is evident from the accounts of places and people in Indian folk narratives, epics, chronicles and plays. Travel has been an entertainment and education as much as a narrative strategy from the days of Valmiki.
Long before the maritime routes to India were discovered, the rise and spread of Jainism and Buddhism in India were largely responsible for the growth of travelling as an activity on the one hand and documentation of records and spinning stories on the other. The preachers of these two religions realized that for trading and commerce or persuading to adopt a new faith, the mode of travel was perhaps the most convenient strategy. The tradition of travelling on foot – *pravrajya* – found a new field of meaning throughout the country. It is also remarkable that the real life routes taken by the Bhakti poets from the deep Dravidian South to Vrindavan, bypassing the Vindhyas on either flank or the ones adopted by Sankardev of Assam or by Chaitanya of Bengal from the East to reach Pandharpur, the seat of the major Warkaris, tally in almost all respects with those delineated in the creative literary texts. The four monasteries set up by Sankaracharya at four strategic places at Shringeri-Karnataka, Jyotirmath-Uttarakhand, Puri-Odisha and Dwarka-Gujarat stood out as monuments signifying intense mobility across the country. From the times of early nomads, mobility was not necessitated solely for grazing the cattle but there was a spirit of enquiry, of negotiating the unknown, of a renascence of wonder that stimulated the transport of one’s self to go beyond the valleys, the planes or the hills. Moreover travel is also seen as a medium of cultural unity. The traveller gets an opportunity to visit varied cultures and meet people and that is how he learns the experiences of life.

Elements of journey can be traced in the fictional accounts of the conquering the land – *digvijayas* in the epics, devotional accounts of the pilgrimages undertaken by the saints, religious heads and poets, and in the lyrical reminiscences of homesick lovers like the Yaksha in Kalidasa’s *Meghdoottam*. Before the 19th century, only religious, commercial and education related travels were of importance. People used
to travel by road or on the sea. Kings used to travel for wars and thus to establish their rule over the other countries. People started to travel for the sake of travelling only in the modern times. By the end of the nineteenth century, Indian travelogues seem to have come of age. During the same time, travelogue started emerging as a major literary genre probably because of a literary historical conjecture: the colonial encounter promoted English education and through its acquaintance with Western models of greater freedom and tools of mobility. The practice continued in the first half of the twentieth century and began to flourish as a major prose genre in the post-1947 period when travel became free and more frequent, from need or sheer wanderlust.

**A Trajectory of Travel Writing in Gujarati**

The accounts by Greek and Chinese travellers are testimony to the fact that India used to be visited by travellers from lands far and wide. From the sixteenth century onwards, a number of European and colonial travel accounts are available. Travel writing, however, was not at all exogenous to India before European colonization in the eighteenth century. Oral literature and ancient exile based epics like the *Mahabharata* and the *Ramayana* are early prototypes of travel writing. Travel writing also contained autobiographies like *Babur-Nama* (15th Cent.) and biographies like *Humayun Nama* (16th Cent.) written by Humayun’s sister GulBadan Begum. From the eighteenth century onwards, proliferation of travel books by Indians is found penned not only in English but also in other Indian languages. Such books talked of the various issues like education, politics and culture to trade and commerce and focus on street life as well as museums and cultural exhibitions.

But a history of this genre in Gujarati is found only from the nineteenth century onwards as if there were no important documents available before that time. Of course, the nineteenth century was a remarkable period of development and
upheaval for the nation. Even documentation of travel experiences started more in a formal way after coming in close contact of English rule, education and literature. Colonial and post-colonial studies in India seldom take account of the vigorous and unique nineteenth century intellectual movements in Gujarat. Although in militant and political sense, Gujarat did not resist colonialism until Gandhi appeared on the front, it displayed penetrating insights in the areas of trade and commerce. Scholars like Narmad and Dalpatram had welcomed the British rule for the sake of betterment of local motives. This tradition was continued by a group of reformists and, the genre of travel writing has developed at a constant and steady pace in Gujarat even in the post-independence age, but in comparison of other literary genre like poetry, novel and drama, this genre is yet to proliferate like the others.

**Medieval Age**

During the late Medieval India almost all travel accounts were centred on tours to religious shrines. Similar records are available in Islamic and Christian religious orders. The rich haul of the Hajj in Persian and Urdu are said to be living practice among the Indian believers even today’s time. India has through the ages – as Mary Louis Pratt terms – several ‘contact zones’, that is, “social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination.” (Mandal 24) In the Medieval Age, travel writing started developing as a subordinate type of writing along with other main genres of literature. Pilgrimage, to rule other region, commerce and displacement due to natural hazards were the major cause for travel. Their experiences used to be written in the forms of *rasa* and *fagu*. Ancient caves also have the pictorial descriptions of old cities. Even the Medieval form of *Aakhyan* and *folk tales* narrate the descriptions of the cities that have been travelled by the protagonists.
while their journey from place to place. For example, Premananda interestingly puts descriptions of Dwarika in the mouth of Sudama in his *Sudamacharitra* and descriptions of various places by the King Nal in his *Nalaakhyan*. Such travel writings cannot be considered as pure travelogues as at times these descriptions might turn out to be imaginative. Interesting and proper works of travel could be developed and found out only after the contact with the English education and their literature.

**Reformation Age**

In the age of reformation, new vigour came into life of people which had become chaotic and static during Muslim and Maratha rules. People started indulging into worldly affairs and gave importance to hard work and their (as well as their community’s) development rather than paying attention only to religious duties. English education, new institutes, newspapers and magazines, railways and fast moving transportation brought curiosity and momentum in their lives. With establishment of relative peace and prosperity, they established trust and awe for the Britishers. People were wonderstruck with the sheer power and the immensity of the Empire and its people – a foreign clan. This mixture of wonder and awe triggered the curiosity to travel and visit the land of the powerful rulers. English rulers started promoting travel to Britain as a way of reflecting their ‘progressiveness’. They believed that if the glory of their land is described by few Indians themselves to the rest, it would be easier to get hold of the larger number of people. Travel related writings and books were firstly found from the Parsis. For Gujaratis there was a ban on crossing the sea which restricted their move away from India. Parsis did not have any such religious restrictions so they could travel and produce documents of their experiences. Hence Parsis are considered to be the initiators of the genre of travel writing in Gujarati. *Great Britainni Musafari* is the first travel book – with *Dibacho* in Gujarati and Preface in English – by a Parsi reporter/journalist and historian,
Dosabhai Karaka which was published in 1861. He had travelled by a steamer. Though it is one of the earliest travelogues in Gujarati, it does not read very interesting. Faraka’s style of writing is very plain. So even if the descriptions were new for the readers, because of the lack of literary flavour, the reading becomes uninteresting. He has tried to use Gujarati language in different way i.e., as Parsis speak. No joint words in his writing, each letter of a word is separately written which creates fun initially but one would not be able to enjoy this reading throughout. His narrations of the places and people merely read as information. And such attempts make readers feel as if they are reading some book of history or guide book. Although readers can feel the sense of awe and wonder for Britain in the writer’s writing, this document inspired for a travel to other countries. Another anonymous Parsi writer visited America in 1862 and wrote *Americani Musafari*. The journey was undertaken with the aim of seeing the place and was written in the form of a diary. Early documentation of travels within the country viz., *Dakshin Hindustanma Musafari* (1870) is also found by a Parsi writer, Dinshah Taleyrkha. He has often travelled on the sea and also through railroad. But most of the times he had travelled by the cart. He has portrayed lively pictures of nature and characters of people around. This writer has aimed at reformative moves and also his patriotism is reflected in his writing. Though he is impressed by the Britishers, he did not blindly adore them. *Hindusthanma Musafari* (1871) is another travelogue about the journey with in the country by Ardeshar Faramji Mus. Faramji Dinshahji Pitit had travelled to America, Japan and China along with Europe. His experiences are worded in his book *Europeni Musafari* (1883) and *Europe, America, Japan ane Chin*. He took the help of guidebooks and other available sources to know better about the places and wrote to his friends. Mere detailing of information of the places in very plain language by

Religion/communal prohibition on sea-voyage was a major factor for restricting the journey outside for Gujarati travel lers. Few reformist minds took up this challenge and decided to write elaborate notes on the advantages of travelling for cultural, political and economic reasons. Mahipatram Nilkanth, a Hindu training officer travelled to England defying all the restrictions of caste and religion in this age and wrote Englandni Musafarinu Varnan (1864). It is considered to be the first document written by a Gujarati writer. He believed that if they want to end the sufferings of India, one of the solutions is to travel to Europe and learn in the comparative sense how that society was. Karsandas Mulji is another reformer who travelled to England and wrote Englandma Prvas (1866). The Parsi journalist Behramji Malabari’s The Indian Eye on English Life (1890) presents one version of India’s use of travel and travel writing in the colonial period. His account starts with an anglophile fascination with London, which gives him discursive space for comparison and contrast with scenes in India and those in Europe which he later travelled. For none of them English presence in Ind ia was a source of any unease. For each of them, travel to England was a pilgrimage, to pay homage to the source of reform and modern civilization. Mahipatram is convinced about the superiority of the British in all aspects which can be read from his descriptions about the structure of the buildings, administrative principles regarding governance and the institutions like museums, galleries, parks and educational institutions. Karsandas tried to capture the
picture of the life of civilized people without neglecting its poor and downtrodden. He paid great attention to the economic aspects of the British social life. By narrating the freedom in all activities, Mulji attempted to teach his people about the futility of taboos including those surrounding travelling overseas. Unlike Mahipatram and Karsandas, Malabari was not too overwhelmed with Europe. He found the life-style, food habits, religious practices and social manners disagreeable. He rejects the British claim to present a superior culture and superior religion. He believes that it is a culture which is governed by no ideal other than self-aggrandisement. Hence, Malabari was able to capture the essence of modern materialistic England in his travel writing, a way of life that would draw criticism from English thinkers themselves like Edmund Burke and Matthew Arnold among others. But the courage of these travellers brought new ideas and images of other different (and at that time powerful) lands for Indians. They had to pay its cost by remaining out-castes throughout their life. Because it was believed that their journey to England was a privilege as they belonged to upper castes. The lower castes began to refer to the upper castes as *sudherela*, which means ‘improved’ or ‘reformed’ making the term embrace, *Brahminisation* and Westernization. Undoubtedly, Mahipatram and Mulji were motivated by a desire for a social change in as much as they actively questioned the efficacy of religious and other community-based institutions and contributed to the invention of a secular, public space.

Damodar Ishwardas wrote *Chinni Musafari* (1868) which is remarkably the first document on the travel to China. Few Parsi writers even translated some travelogues into Gujarati from English. The Queen Victoria had written her travel experiences of Scotland and Highland in English. Manecharji Bhavnagari translated the Queen’s first travelogue and Vadia Putlibai translated the second into Gujarati.
Mahipatram Nilkanth translated W.S. Cain’s travelogue *Trip around the World* into Gujarati as *Jagat Pravas*.

A wide chasm lay between the reformist understanding of change and any form of radical transformation. As per the timeline of Gujarati trajectory of the writings, Hargovinddas Kantavala and his writings fall under the Pandit Age, but Sayajirao’s initiative and Kantavala’s travel experiences became cause of reformation in education. Hargovinddas Kantavala was a teacher and a reformer. Maharaja Sayajirao, III who was quite advanced than his time in his thinking and developing things around, had initiated the project of educating girls. Under this initiative, Hargovinddas took a journey to Mysore to visit a famous girls’ school there and his observations and descriptions about the organization and system of the school are found beautifully in his slim book. Though he has picturesquely described the nature in his *Mahisurni Musafari*, his document is loaded more with factual details of education and history which has made it more of an education oriented travelogue. But this incident brought together wisdom and ideas of reformation of two good minds i.e., Sayajirao and Kantavala which created a platform for good educational travel writing.

It is a common feature of the travelogues of the Reformative Age that a reader would come across minute observations and details. Thus travel writing of this age is full of teaching about reformation and morals because basically they were written with one or the other specific purpose of bettering Indian society. Writers in these documents are not much conscious about the way of narration. Thus, most of these writings resemble data collection rather than creative literary piece. But the narrations and style of writing are seen better and free from the awe for English rule in the Pandit Age.
**Pandit Age**

As time passed people who were amazed by the glory of the Britishers, they realized adverse facts of their power. A huge mass of Sanskrit scholars came into existence who received education of both English and Sanskrit in Bombay University in 1857. As a result, all of them could understand that their own land – India – also has potential, richness and glory. They observed good things in the English and tried to implement them in their own daily routine. With such practice, they started having structured thoughts rather than acting upon something hastily and irrationally. This age is known as *Pandit Yuga* in Modern Gujarati Literature. Writers in this age came up with different techniques in their narration as the amazement regarding English was getting lessened and writers could write their travel experiences in a better, artistic and innovative manner. Large numbers of travel texts were written in this age especially by the Hindu writers, where earlier only Parsis contributed to this genre.

Sursinhji Takhtsinhji Gohel, i.e., Kalapi is one of the most prominent writers of this age. As he was a future King of his State, as a part of his training, a long journey around the country was arranged. In this journey of six months, along with Kashmir, Kalapi visited places like Delhi, Agra, Haridwar, Prayag, Ayodhya, Gaya, Calcutta, Puri and South India. But Kashmir remained in the centre, and he has beautifully captured the nature of the place in his travelogue *Kashmirno Pravas* or *Swargnu Swapnu*. He wrote his experiences in the form of long letters and had sent them to his teacher. He has tried to give exact details of the way of life which disturbs him like the poverty of the local people, helplessness of the uneducated and poor boatmen, and hold of the *Pandits* over the society. He has tried to describe the beauty of the nature picturesquely as well. A contemplative aspect of the writer is also seen in this work. The poor situation leads him to think how to better the situation for these
people. His contemplations are not with much depth as Kalapi was very young during this journey, thus he is also not preaching any moral in his writing. But his concerns for people have come out well just like a King can have for his kingdom. It is Kalapi’s work which firstly consisted of the major features of Pandit Age like contemplation of life and fondness for English and Sanskrit languages.

Nandkunwarba was the Queen of the Gondal State in Saurashtra and one of the earliest women travel writers in Gujarati. Because of her ill health she was advised to visit some hill station. This situation gave her an opportunity to visit Scotland and other European places. She has tried to capture lived lives there in her *Gomandal Parikram* and she succeeded also to some extent in capturing the real essence of the places visited but as her feminine self has influenced the writer’s self, she was more concerned and interested in knowing the situation of women in those places. She has tried to identify if they lead life like Indian women. She also tries to find out the aspects in which women in these foreign countries are better or poor than us. Then she has suggested that those good practices should be followed in our lives. She observes that women in England do not waste their time after getting free from their household chores. They read, write or do knitting work. They are aware and updated about the current political affair that is why they can indulge in the discussion on different issues. They keep themselves spruced up and physically also they are fit with different exercises like archery, playing cricket, horse riding, and cycling. But Nandkuvarba opines, “मारा विचार प्रभावं जे पसंद करवा जेवो (शोभ) नभी, सी जतने काजती कसरत जेवो. महानी समती अेक जतनी मर्याद आवे ए ते सीओमा शेलती नभी” (Nandkuvarba 92). Surprisingly she opines that the higher education or activities
which suits man, should not be done by women. She dislikes the higher education offered to girls in abroad and believes that it will lead them to destruction. She says, "એવી જ રિતે લીધી પુરુષોના ધર્મ લેવારી માં હરીષ્કેશ કરે છે, વકલીની ધર્મ છે, હાથથી ધર્મ છે અને પણ મારા વિષયર પ્રમાણે ઉદેશ આપવા જેવું નથી" (Nandkuvanrba 92). This shows her conservative thinking about girls’ education who herself is a supporter of Arya Samskruti. Though her travelogue is full of information, it has its different stand and enjoys the status of travelogue written by a lady writer in earlier times.

Harilal Dhruv wrote his travel experiences in poetry form in the book Pravas Pushpanjali and his son, Sumnas edited the book. The writer was a representative of Maharaja Sayajirao Gaekwad in an International Congress of Orientalists in Stockholm and Christiania in 1889. Many such travel related works got a chance to flourish during the Pandit Age because the travellers got the scope of journey for some or the other reason and they started documenting their experiences. Maharaja Sayajirao was the King who used to promote scholars from his State for travel and document their experiences in written form about the places. Jahangir Marzaban took a journey with a purpose to enjoy the beauty of nature of one’s own land and he wrote Mumbai thi Kashmir as his travel experiences. He had travelled twice to Europe for operation of his eyes but pleasure was also one of the motifs for his journey. Marzaban is a remarkable early writer in Gujarati to make use of humour and satire in his travelogues. He also tries to bring out the darker side of English life to his native people. Marzaban had very minute observations and curiosity about knowing things. But at times these efforts make his writing full of long and dull descriptions. A Muslim writer, Haji Suleman Shah Muhammad gave his travel experiences about
most of the countries of the world. He narrates his experiences in his travelogues *Pruthvini Pradakshina Part-1* and *Pruthvini Pradakshina Part-2*. Readers of this time got the description of North Pole for the very first time from this writer. Nature and art are described as well. However, there is a lack of precision and propriety in his writings. Many translated texts were made available during this age from languages like Hindi, Marathi and English to Gujarati. Ratnshi nh Dipsinh Parmar translated three different books originally written in Hindi by Swami Satyadev *America Pathpradarshak, Americaka ke Nirdhan Vidhyarthi*, and *America Digdarshan* into Gujarati travelogue as *Americano Pravas*.

Thus, Pandit Age witnessed the development of the genre with richness in quality and variety in themes. Though many travelogues are written in a simple language, they contain literariness. Writers kept pleasure in focus rather than moral message and detailing of mere facts. Even they took the help of the other styles and forms like dramatic and epistolary. Writers of this age could come out of the influence of the Britishers and could travel and explore few more countries like America, Australia, Africa including within and outside Europe. Moreover, along with pilgrimages, people started taking journeys for the enjoyment of nature and self pleasure from this age. The genre of travel writing flourished during this age remarkably, but it could not be compared with the growth of the other popular genres of literature i.e., poetry, drama and the novel. The reason probably for this was the mass of critics did not pay proper attention to this developing genre. That is why the genre was developing at a slower but a steady pace.

**Gandhian Age**

Literature of this age was naturally influenced by thoughts of Mahatma Gandhi and the lifestyle espoused by him. Its influence is seen more on the genres like
poetry and novels but a travel writer like Kakashae b Kalelkar who was deeply influenced by Gandhian philosophy, produced a remarkable volume of travel writing which has its important place in Indian Bhasha literature in general. The need and curiosity of visiting places within the country was intensified during this time. Gandhi appealed the writers to go amidst people, be part of them and write thereafter rather than elitist writing done from sitting in one place. Travel writers also welcomed this appeal and thus kept realistic narration in focus. With the influence of Gandhi, writers portrayed nature not only with their love for nature, but they also added element of faith in God. The main reason why this genre could flourish at both the fronts of quantity and quality was that many famous and successful writers of the age started taking interest and contributing to this form of writing. Their greatness as writers in other forms helped them making their travel writing interesting unlike travelogues of earlier times which used to be merely collected notes of information.

Kakasaheb Kalelkar is known as a vagabond. Kakasaheb was extremely fond of travelling. Vishnuprasad Trivedi says that Kakasahbeb can be considered as an ‘Intellectual Vagabond’ or ‘Vagabond Aesthete’ (Baxi 132) because he has travelled in his teenage with great devotion, in his youth he travelled without any aim but he wandered with specific purposes with his growing age. Nature was the centre in his travels. These places were visited only for self pleasure but portrayal of human characters was the major concern in his purposeful journeys. His Himalayano Pravas is one of the best travelogues of all times in Gujarati literature. He has picturesquely portrayed the beauty of the Himalayas as a part of Nature and at times as a devotee of the natural world. He says, “हिमालय – आध्यात्मिक आग्नेय तपस्वी आं तपोबोध, पुरुषाश्री लोकोंने मात्र चित्तन करवाय में तपोबोद, शास्त्रेश्वरांने
Humour and satire are two important features in his writing. Also, in his writing a reader easily finds his personal beliefs and individual philosophy along with the description of nature and people. He blends these aspects so well in his writing that they don’t make his writing fragmented or overloaded with heavy thoughts. As he was a good reader of Sanskrit, he uses Sanskrit words and has also impressively used the dialectical words, proverbs and figures of speech for satire. He also finely uses new and synonymous words in Gujarati. Kakasaheb has also written few other travel books like *Brahmadeshno Pravas*, *Purva Africama*, *Ugamno Desh*, and few articles about his journeys within the country are collected in various books like *Lokmata*, *Jivanleela*, *Rakhdvano Anand*, and *Bharatdarshan P.1 to 4*. All his travels outside and within the country have some or the other motif like wandering and enjoying nature, religious journey or offering service to the nation by bringing details and knowledge of various places (national and international) to the people through his travel writings. He adds interesting contemplations of his inner journey in his narrations. Thus, he is one of the major writers of this age and Gujarati literature in general.

After Kakasaheb, many writers attempted travel related books. Amongst them, Zaverchand Meghani is noteworthy. Though his writings were mostly region specific,
i.e., Saurashtra, they gave pleasure of travel and folk life both at the same time. *Saurashtrana Khandroma* and *Sorathne Tire Tire* capture his fondness for Saurashtra region. His writings pay more attention to human life and culture of local life than the descriptions of natural life. Many a time folk life and folk lore take major portion of his writing and travel becomes merely a mention.

Sundaram narrates cities, religious places, nature and folk life interestingly. His *Dakshinayan* is an interesting document on the temples and sculptural monuments of South India. He is a good reader of sculptures so there are minute descriptions of this art in his writings. He was disturbed by the poverty in certain regions of the country as he was influenced by Gandhian thoughts against social inequality. Thus, Sundaram is also one of the important writers who promoted this genre in Gujarati literature.

Padmavati Desai, Dhirajlal Shah, Ratilal Trivedi, Dungarshi Sampat, Vijayray Vaidya, R.V. Pathak, Dhumketu, Kanaiyalal Munshi, Ravishankar Raval, Shivshankar Shukla, Manilal Dwivedi, were some other significant writers of the age who travelled various places outside and within the country with different purposes and documented their experiences. Few Parsi writers undertook journeys to their own land i.e., Iran at times with religious purpose or sometimes with the attachment and attraction of the motherland. A Muslim writer Shaukat Usmani writes a travelogue *Peshawar thi Moscow*. It is a description of his journey towards an independent Islam country leaving India which was colonized and under control of the Britishers. In this age, thus, writers could produce a remarkable volume of travel writing with different motifs of fulfilling a hobby, for pleasure, or curiosity of knowing places within the country. Gandhian motivation was the strongest reason behind this development of travel and exploration. The Himalaya was the centre of attraction for many writers.
like Kakasaheb Kalelkar, Swami Anand, Ratilal Trivedi, Dungashi Sampat and Himatlal Tunara to name a few. On the one hand many writers were common men whose writings remained mere notes of descriptions and on the other hand interesting writings were produced by the scholarly writers in this age.

Post-Gandhian Period

Gandhian Age had brought momentum to the genre of travel writing which continues in the Post-Independence era too. People in this age broadened their vision of travel and became global. Travellers got interested more in man-made places like theatres, pubs, night clubs, art galleries, shopping centres etc. They were trying to know the stark realities like poverty, helplessness, and sufferings of people rather than illusory flowery pictures of sophistication. They started portraying real life issues with empathy for those who live all these sufferings. Travellers narrated the culture and individuals with their temperament, likes and dislikes in detail rather than mere descriptions and details of places and few people whom they might have come across during the journey. In the Post-independence age, a traveller understood his freedom and travelled within and outside the country with self dignity which was suppressed during colonization. He gets wonderstruck by new places or items but does not become a blind propagator of that innovation and beauty. He meets a varied range of people and establishes his separate identity. Writers employed innovative techniques of dialogues in their writing which made reading more interesting unlike mere descriptions. Writers have tried to follow the tradition of Gandhian times in their content and narrations but readers might find descriptions of the bad experiences and some frustrated complains about failures of native rulers in their writing which is one of the added elements in the trajectory of this genre.
Umashankar Joshi is a notably popular poet of Gujarati literature. He has written a travelogue on the Andamans (a lesser known land during that time), *Ishan Bharat ane Andamanma Tahukya Mor* (1976) with pictorial descriptions. There is an amalgamation of the poetic element with the curiosity in this traveller and in his style of narrating nature and culture of the place. This travelogue is considered as one of the earliest texts in Gujarati written on the Andaman Islands. For him travel is not just to move from one place to another destination. He emphasizes on the inner journey along with the physical journey of a traveller. Chunilal Madia, for experimenting with travel writing, undertook the journey to the Girnar hills and wrote *Jai Girnar* at the beginning of his career as a writer. Manjulal Majumdar wrote *Revane Tire Tire* (1958) which is a compilation of details on the river Narmada from various books that he had read. He has compiled the details regarding importance of the river; religious places located on its both banks, geographical, religious and cultural importance of these places etc. This travelogue is important as one of the earliest source containing informative data of the locations on the river Narmada. Chandravadan Mehta is another important Gujarati writer who is more known as a dramatist and a poet but narrates his experiences of travel in different books with literary flavour. Titles of his travelogues carry the suffix of *Gathariya* – like *Bandh Gathariya* – which have become his unique identity and define his style and narration. He has minutely observed the places like theatres, sculptures, libraries and museums and has detailed them fully. He has visited famous theatres, art schools, libraries and museums. He has also described happy and sad experiences of people he had met. He has used figures of speech in variety. As he has keen interest in the drama, there is ample narration of theatres and nature is almost not considered in his writings.
Rasik Zaveri visited England twice with his fascination of the place but both the times he did not have his expected impression of the place. His aimless travels have minute observations: both in positive and negative aspects. His love for his own country is clearly reflected while he is describing other places. Like other scholarly writers Zaveri has also made a good use of figures of speech in his writing. Gulabdas Broker had visited Europe because he was to represent India in an International Congress of P.E.N. (Poets, Essayists and Novelists International) at Frankfurt. As he is a story teller, he is more interested about people and their lives whose interesting descriptions are clearly reflected in his narrations. He says, “मारे जे कंठ लिखु करदुं होय ते जे माणसोना परियाथमां आण्यो होऊ अे माणसी द्वार लिखु करदुं अेंवं कंठ मनमां धाकागचयं. वीजाशंकिमां काहीमे तो जे जे देश में होय हेतू तेनी छाबी तेना माणसी द्वार अंडित करद्यानार वनमां अभिलाष हतो...” (Baxi 345). He believes that the travel writer should determine the importance of the land of travel in the context of the factor what he feels to be important. Though he was visiting abroad for the first time, he did not get fascinated by the beauty or grandeur of places or people. There is a lack of descriptions of nature in his writing, but matter he narrates reads very smoothly. Rameshnath Gautam, Navnit Parekh, Ambubhai i Purani, Pitambar Patel, Yashodhar Mehta, Bhogilal Sandesara, Manjula Mehta, Narbheram Sadavrati, Swami Anand, Kishansinh Chavda, Harshad Dave, Ishwarchand ra Bhatt, Shivkumar Joshi, Aabid Surati were some of the other writers who were writing about travel and their experiences during this age thereby increasing the scope to this new genre. A variety is observed in the themes, style and narrations. There is an obvious reflection of the immediate reality of the just-gained-independence in their writing. Moreover, writers
started introducing the dramatic form of dialogues and monologues rather than monotonous narrations. There is a precision and acuteness in the writing. Travelogues which narrate local places are typified in their descriptions whereas the characteristics of the age are reflected inevitably in travelogues about foreign countries. All these efforts and contributions augment the development of this genre qualitatively and quantitatively in this age.

**Postmodern Age**

With the change in the century, effect of Modernism started losing its power. Literary works started going back to the themes related to one’s own place and land. Much increase was observed in the reasons for travel and in number of travel books. Bholabhai Patel was one of the most prolific travel writers of this age. He was a constant traveller like Kakasaheb Kalelkar. Bholabhai wrote extensively about his travel experiences in India in the books viz., *Vidisha, Kanchanjhanga, Purvottar, Devonee Ghatee, Chitrkutna Ghat Par*, and *Europeno Anubhav*. His style of writing is quite lucid and poetic. His works are full of literary allusions from great writers like Kalidasa, Bhavabhuti and Ravindranath Tagore. His works are a package of Indian culture, history and literature. In the eighth and ninth decades of the century, writers like Chandrakant Baxi, Shivkumar Joshi, Raghuvir Chaudhari and Manilal H. Patel produced good number of travelogues. Priti Sengupta, after Nandkuvarba is one of the most prominent women travel writers who has travelled the world from the North to the South Pole. She very minutely describes the characteristics of places and people. Being a lady, she observes keenly and describes interestingly the local markets, goods being sold there, the way people dress and the local festivals of each of her travelled places. However, at times, her habit of detailing every minute aspect makes her travel essays simply informative.
Bhandev is another devotee of the Himalayas. In his *Himalaya Darshan*, he puts the photographs and maps of the local areas which make his work outstanding. Pravin Darji, through his *Himalayana Khode* gives an epical and historic picture of the mountain range. But his simple data mars the enjoyment of the reader. Amritlal Vegad, another travel writer who is a teacher by profession, gives pictorial details of the life and culture on the banks of the Narmada, the subject for travelogues which was hitherto almost untouched by creative writers. His search for the subject of his sketches and paintings makes him wander on the banks of the river. In his *Parikrama Narmada Maiyaanee, Saundaryani Nadi Narmada* and *Tire Tire Narmada* Amritlal talks of abundance of the natural beauty of and around the river. His writings are full of figures of speech and interesting descriptions of places and people. Amritlal Vegad’s travelogues have enriched Gujarati travel writing in particular and Gujarati literature in general.

Thus, though in earlier periods of Gujarati literature, travelogues were available, there was no individual identity of the form. Separate recognition of the form came into existence only after coming into contact with the English rule, education and literature in the nineteenth century. The form kept flourishing with the sustained wanderlust and regular contributions by the senior and amateur, literary and non-literary writers.

**Brief Overview**

Reformative Age had the motif of reformation and that is why the travel related books also had the main thread as preaching or reformation. People also used to travel with the purpose of knowledge, understanding, commerce, religious motives etc. There was no concept of journey being undertaken for self pleasure so travelogues of this time were not artistic but informative data bases.
In the Pandit Age, the factor of curiosity was important. People started visiting more and more foreign countries and also travelled within the country. Travels were made to nature and scenic places along with religious places. This is how more and different lands were being explored during this age. Writers of this age have paid attention to the creative aspects of writing of travelogues but not many successful creative writers have attempted to write in this form. Their writings were not mere information but also pleasant descriptions of nature and culture. Humour was one important aspect in their writings. Though travelogues were available in abundance they were not found qualitative. To add to that, even critics were also seemingly disinterested in this form.

In the Gandhian Age, the desire to travel became more intense. Travellers started journeying aimlessly, just for the sake of self pleasure. Many journeys have been done within the country with the keenness of knowing one’s own country. In this age, writers got more attracted by the natural, historical or cultural importance of the places rather than their religious or commercial importance. Writers have travelled to other countries of the world and depicting the cultural and literary aspects picturesquely. An aesthetic sense for nature was being developed in the writers. Writers in this age portrayed scenic facts and also the darker side of the life of the places which they visited. They have added their in individual philosophy, emotions and imaginations along with the factual details of the foreign land.

In the Post-independence age, the traveller started travelling with the self respect as a civilian of a free country. They paid more attention to the art and its forms. They have tried to know the ethos of a place and its people rather than describing only the externalities. They deconstructed many wrong notions about foreign lands. The narration of the age has become more pictorial and dramatic.
instead of simply being descriptions like it used to be in earlier ages. Moreover, scholarly writers have contributed importantly in flourishing this genre.

In Gujarati literature, compared to other genres, many books are found on travel but most of them are poor in quality. It is also observed that the development of the genre has been slow for which some of the factors can be considered as responsible:

1. There was no tradition of travel writing available in Gujarati literature. The idea of exploring this genre did not strike the writers of the Mediaeval Age.

2. Initially people started travelling with only two purposes: to make a pilgrimage or to know Britain – the principal ‘foreign’ land. The first type of travel lead to the descriptions of temples and religious shrines and the second gave only informative descriptions. Human or cultural study was totally absent in such writings.

3. Few Parsi writers initiated journeying for pleasure but they wrote their experiences in Gujarati with Parsi dialect (Gujarati as they speak) which could reach only to limited readers.

4. Not many good and scholarly writers tried their hands at this genre. At best, the writing was average. So most part of this genre is written by such writers who did not have much literary sense. Thus, the number of books increased but quality was missing.

5. Even critics were mostly disinterested towards this genre. So there was no idea about the essential characteristics and yardsticks of the form to the reader.

6. As the form was not much read, good writers were not willing to invest their time and energy in this genre which lead to the less availability of publishers. As a result the genre attracted a very limited number of readers.
7. No good translations were made available from other languages into Gujarati. Whatever little was translated were basically informative texts. Hence it can be said for the genre of travel writing that its progress has been slow through ages but, in its meeting various challenges, and overcoming them, it has certainly bettered itself in case of themes, style and quality.

**Developmental Flow of Fiction**

As a travel writer attempts to narrate the stories of various lands, a novelist also tries to capture the society in his writing. W.H. Hudson rightly observes,

> The novel owes its existence to the interest which men and women everywhere and at all times have taken in men and women and in the great panorama of human passion and action. And this interest has always been a very powerful impulse behind the literature. It has thus given rise, according to changing social and artistic circumstances, to various modes of expression—here to epic and there to drama, now to ballad and now to romance. (Hudson 168-169)

Since times immemorial the tradition of storytelling prevails in all cultures. The genre of fiction has not been new to readers. A novelist amalgamates imagination with reality and the blend of these two makes this genre more interesting and commercially popular in any literature. It is also an important feature of the novel that it is independent of secondary arts; it is, as Marie Crawford once happily phrased it, a "pocket theatre," containing within itself not only plot and actors, but also costume, scenery, and all the other accessories of a dramatic representation (Hudson 169).

The novel has been one of the most flexible genres for experimentation in case of narrative techniques and themes. In English literature, from ancient times to the present day, different techniques have been explored. Writers have tried to offer something 'novel' to the readers with different experiments in their writings. Starting from the writers like Laurence Sterne to James Joyce and to very recent Steve
Tomasulla have tried to portray their stories in different artistic ways. New ways of expression have been one of the most prominent concerns of Modern and Post-modern time. They have tried to scandalize the conventional notion of linearity with numerous new techniques. Rather than using only omniscient third person narrative, novelists have tried to give different points of view like the character is reflecting the self in monologist way. Polyphony in the narration offers different viewpoints to break the straight forward narrative pattern. Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* is an experimental work which rejects continuous narration. In it the author not only addresses the reader in his preface but speaks directly to him or her in his fictional narrative. In addition to his narrative experiments, Sterne has visual experiments, such as a marbled page, a black page to express sorrow, and a page of lines to show the plot lines of the book. The modernist tradition in the novel, with its emphasis "towards the ever more minute and analytic exposition of mental life", begins with James and Conrad. Writers like James Joyce in *Ulysses*, and Virginia Woolf in *Mrs. Dalloway* have made excellent use of inner thoughts of characters naming it as stream of consciousness technique.

Defamiliarization of real life is seen in Aesop’s *Fables*, Jonathan Swift’s *Gulliver’s Travels* and George Orwell’s *Animal Farm*. Element of magic and fantasy enter with the writers like J.R.R. Tolkien, C.S. Lewis, Philip Pullman, and J.K. Rowling whose crisis between evil and good take young readers to the world of fantasy. Steve Tomasulla writes e-novels which need expertise of a writer and a graphic designer too.

In Indian writing, writing a ‘nama’, kind of giving a biography has been a tradition for telling a story. *Babur-Nama, Humayunama, Troternama* are few such examples. Raja Rao has given a concept of *sthalpuran* through his *Kanthapura* which
is a kind of its own writing. R.K. Narayan created an imaginary land viz., Malgudi and discussed life of that place in his stories. Anita Desai’s concerns about the migration issues and the psychological conditions of such people are voiced in her various novels like *Bye Bye Blackbird*. Salman Rushdie portrays the subverted biography through the technique of magic realism in his *Midnight’s Children*. Shashi Tharoor has given a kind of allegorical portrayal of the Indian political scenario through the epical/mythological story of the Mahabharata in his *The Great Indian Novel*. Popular writers like Chetan Bhagat discuss the problems of youngsters’ life and Anurag Mathur has experimented with the language of routine life. In Gujarati literature, writers were more concerned with the themes and only after 1950s experiments are made in the use of techniques. Inner thoughts and study of psychology of the characters took place in the Post-Independence times.

Story of a wanderer was the most common theme for novel writing. From *The Pilgrim’s Progress* to *Robinson Crusoe* the journey of a traveller has been the most suitable stuff to create the world of a novel. The romance and picaresque were the early types of novels in English literature. Then came in the social issues and concerns in Romantic and Victorian Age in the works of Jane Austen, Charles Dickens and George Eliot. Gothic and Science fiction were the newer ways of capturing the future days. Thomas Hardy gave prominence to a region which has social problems of its own. Crime and detective writing were not many but gifted immortal character like Sherlock Holmes and James Bond who have almost become living beings in the life of people. Modern writer like D.H. Lawrence has attempted to explore human emotions more deeply than his contemporaries and challenged the boundaries of the acceptable treatment of sexual issues most notably in his *Lady*
Chatterley's Lover – a theme hitherto considered as taboo. He tried to understand and capture the social life of the lower and middle classes.

Nation and hybridity have remained the prime concerns for Indian writers like Mulk Raj Anand and in present time for Salman Rushdie, Amitav Ghosh, and Amit Chaudhari. Shoha De has tried to voice the issues of women in her works. Similarly, heavy influence of English writing is observed on Gujarati literature in general and on novel writing in particular. Gujarati literature actually gets its first story in the 19th century, by Nandshankar Tuljashankar Mehta who himself labels his book *Karan Ghelo* as a story and novel. Earlier to that only such kind of book was available by Mahipatram Rupram Nilkanth viz., *Sasu Vahuni Ladaio*. But both these books are considered as stories or *Ranjankatha*-Romance. Govardhanram Tripathi can be considered as the first person who gave a novel – *Saraswatichandra* – in real sense in Gujarati literature. He could write his work without getting influenced by the touch of Romance and could portray the reality of life. He has tried to capture the social conditions of the time and bring reform in them through inner thoughts and desires of human beings. Novels in Gujarati literature are divided into different phases. These phases are more known by the writers who were prominent during these ages. First phase is known as Nandshankr Yuga or Reformation Age, Historical Naval Yuga, or Karan Ghelo Yuga, second phase is Govardhan Yuga or Pandita Yuga, *Saraswatichandra* Yuga or Age of Social Novels, Third phase is Munshi Yuga, *Patanni Prabhuta* Yuga or *Gujaratni Asmitano* Yuga, fourth phase is Ramanlal V. Desai Yuga, *Gramylaxmi* Yuga, Swaraj-Sangram Yuga, and 1950s onwards, the Post-Independence time is known as the Age of Experiments or The Age of Psychoanalysis.
In the entire gamut of novels, most commonly the base of the stories is travel or journey for one or the other reason. Numerous novels are found with the major or minor themes of travel in Eastern and Western Literatures. Travel creates variety of situations for the story telling. These are the stories which were experienced or received from the people. A trajectory of the fictions can be traced through few of the prominent novels written with the theme of the travel in English and Gujarati literatures.

1. The Canterbury Tales – Geoffrey Chaucer -1475
2. The Pilgrim’s Progress – John Bunyan - 1678
3. Robinson Crouse – Daniel Defoe - 1719
6. The History of Tom Jones, a Foundling – Henry Fielding – 1749
7. The Sentimental Journey – Lawrence Sterne – 1768
8. Typee – Herman Melville - 1846
9. Moby-Dick – Herman Melville - 1851
10. Around the World in Eighty Days – Jules Verne - 1873
11. A Journey to the Centre of the Earth – Jules Verne - 1874
12. Treasure Island – R. L. Stevenson - 1883
13. Adventures of Huckleberry Finn – Mark Twain – 1884
14. Tess of D’ Urberville – Thomas Hardy - 1891
15. The Time Machine - H.G. Wells - 1895
17. Kim – Rudyard Kipling – 1901
18. Siddhartha - Herman Hesse - 1922
19. The Old Man and the Sea – Earnest Hemingway - 1952
22. The Foreigner – Arun Joshi -1969
23. The Strange Case of Billy Biswas – V.S. Naipaul - 1971
25. Life of Pi – Yann Martel - 2001
26. The Sea of Poppies – Amitav Ghosh - 2008

1. करणघे‌लो – तुलजचंकर महेता – १८५५
2. सरस्वतीयंक – गोवर्धनराम त्रिपाठी - १८८३-१८०१
3. अद्सङलस – रमाजुलाल नीलचंक - १८००
Thus, the genre novel has a long history full of variety of themes and techniques implemented. Travel being a very convenient mode for expression, it has become the most conducive element for producing this genre. Though travel and writing have always been intimately connected, travel has recently emerged as a key theme for the humanities and social sciences, and the amount of scholarly work on travel writing has reached an unprecedented level. 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. In fact, travel writing has played an important role in recent years in the creation of an international literary field, so it would not make sense to operate rigid principles of exclusion rather critical studies will have to include this popular form of the day in the consideration.
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