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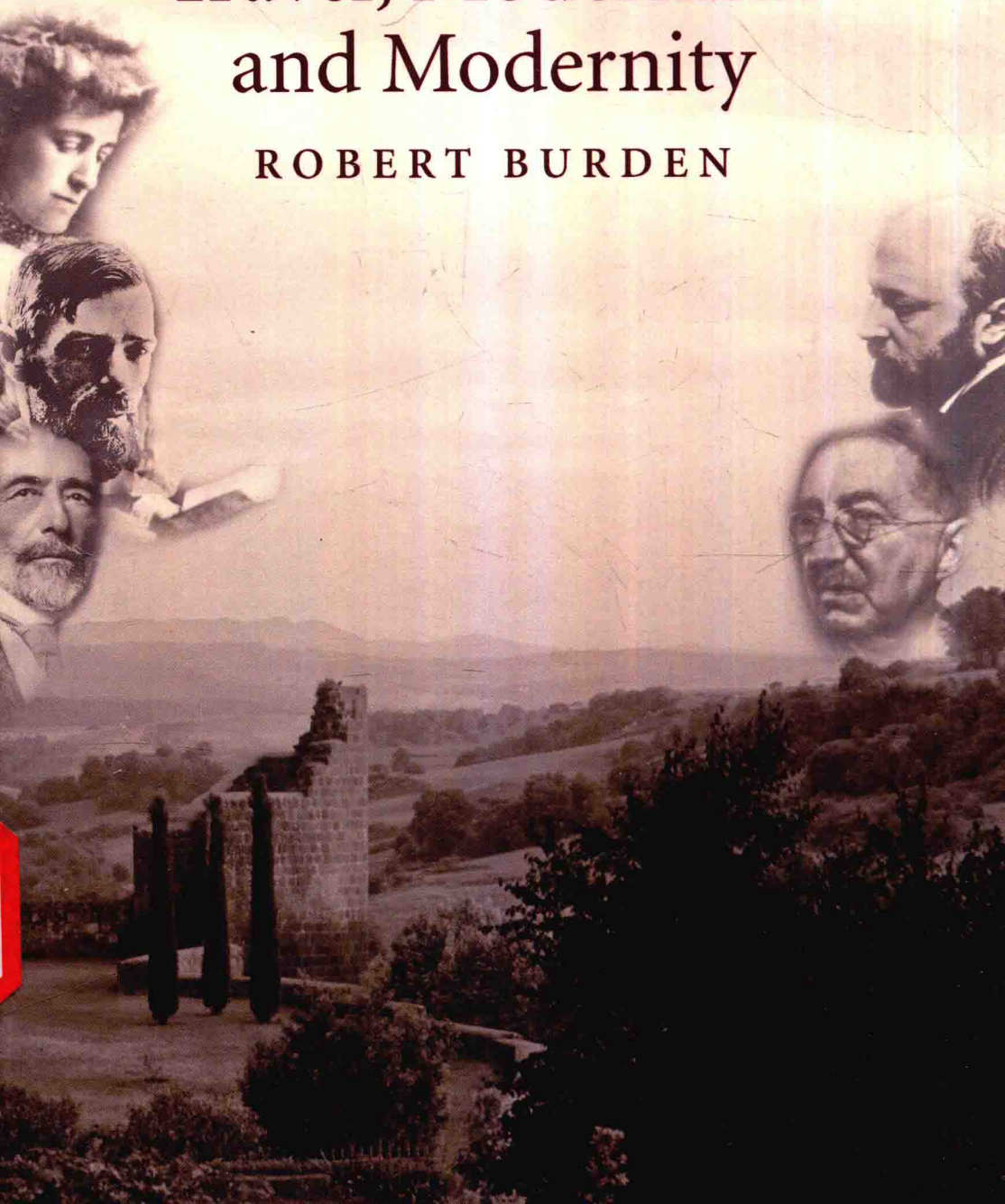
ROBERT BURDEN



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TRAVEL, MODERNISM AND MODERNITY

To H.T.

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Introduction

Aim

This book is a study of the significance for modernist writing of travel. The writers selected as representative are Joseph Conrad, E.M. Forster, D.H. Lawrence, Henry James and Edith Wharton, since they travelled and produced travel writing to one degree or another and in some form or another. I look in some detail at the place of travel and travel writing in their respective work, work broadly conceived as modernist. For there is an effect of travel and travel writing on their fiction as narrative paradigm and as recurrent trope for questions of identity and otherness in the encounter with places and cultures. Perspectives gained from travel at home and abroad or simply the desire for expatriation spill over into the deep-seated concern with the emergent crisis of national cultural identity, Englishness or the new American identity. Thus the perceived depredations of modernity, together with the question of imperialism – the older British and European, and the emergent American from the late nineteenth century and into the early twentieth – frequently arises as a focus on tourism, which each of these selected writers disparage as the ruin of real travel, a problematic attitude at best, and one which stands for another sense of superiority to add to that of nationalism in the competitions of modernity. Indeed, it is sometimes as if the battle ground for the emergent collective feelings of racial superiority and its critique is the aesthetics of western High Culture against the ancient forms of so-called primitive cultures – extreme positions that distinguish Henry James from D.H. Lawrence. The 'racial encounter' is at the heart of modernity, and travelling modernists reconceived the dramas of encounter in the imperial field in, at best, an ambivalent perspective (Armstrong, 136–9).

Key Concepts

Modernism

In discussing modernism, I join those who have been calling for a broader synthetic conceptualization (Armstrong, *Modernism: A Cultural History*; Levenson, *Modernism*). While recognizing the complexities of the critical formations of modernism both in its self-understanding and in the belated readings of critical approaches, I also insist on the variety of modernisms and the force of residual aesthetic discourses and codes of representation even while newer forms are emerging. Peter Gay writes about the ways in which modernist novelists 'enlisted long-established techniques for radical ends' – Henry James is his example who works within 'literary orthodoxy' to achieve newer complexities in the 'exploration of consciousness' (*Modernism*, 190–94); and I would add Conrad's impressionism

in narratives that rework the codes of the adventure story deconstructing their ethical implications.[1] Impressionism is then a radicalized realism, as the real is what is visible to the gaze and is subject to a specifically characterized perspective. As Levenson claims, realism 'followed out a shadow history alongside modernist formalism' (*Modernism*, 230). The relationship between older representational typologies and modernist narrative needs to be looked at in some detail, as it demonstrates that the opposition between realism and modernism as such is reductionist. Indeed, Jameson insists that there are modernist novels that are 'not at all to be understood as some opposite number of realism', but instead can be 'perfectly well interrogated with the categories and within the limits of realism'. His example is, provocatively, *Ulysses*: 'certainly a prime example of a stubborn and hard fought attempt to hold onto the absolute being of the place and day, the untranslatable reality of a specifically limited secular experience' – although, of course, residual realism may also be subject to a modernist defamiliarization (*The Antinomies of Realism*, 215–16).[2]

Where modernism is generally divided between early, high and late periods,[3] I shall now add the concept of 'late realism', which begins with Conrad's impressionism and continues in the ironic uses of the limited points of view of characters and character-narrators in Forster, Lawrence, James and Wharton where priority is given to character consciousness first accessed through the use of the gaze, so that subject and object are placed in a problematic relation fitting for the changed realities of modernity and the epistemological scepticism of modernism. In Eysteinsson's words, modernism is 'seeking reality at a different level of human existence, reality as it is perceived by the human consciousness' (*The Concept of Modernism*, 184).[4] This is not just critical comment on modernist writing in scholarship now but what was consciously promoted by the modernists themselves, for example by Virginia Woolf in her essay 'Mr Bennett and Mrs Brown'.[5] Levenson has recently added his voice to the call 'to restore a place for

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[1] Fredric Jameson reads in *Lord Jim* 'the trace and the remnant of the content of an older realism now displaced and effectively marginalized by the emergent modernist discourse'. *The Political Unconscious*, 207. See also Michael Levenson, *A Genealogy of Modernism*, 34–6.

[2] 'It is thus instructive to read *Ulysses* as a compendium of these residual realist narrative lines and as an extraordinary new combinatory play with such residues. The presence of the *Bildungsroman* is the most obvious …' Jameson, *The Antinomies of Realism*, 150.

[3] See, for example, Armstrong's 'mapping modernism' in *Modernism: A Cultural History*, 23–41.

[4] This study is particularly instructive for its thorough discussion of the critical formations of the concept in different national traditions. Peter Gay writes of the literary modernists as 'Realists' whose 'redefined reality now mainly consisted in thoughts and feelings, domains of life that earlier writers had neglected or felt unable to capture and express'. *Modernism*, 229.

[5] In this essay, Virginia Woolf famously announced that 'in or about December 1910 human character changed … [and] All human relations have shifted' (320), so that the novelist has to find new convincing ways of representing character.

realism in the history of modernism' (*Modernism*, 225). And in this discussion of residual aesthetic or representational codes in modernism, there seems to be another shadowy presence, especially in the description of landscapes and ruins in travel writing, and that is romanticism – which was also marked by attempts to set the aesthetic realm against the conditions of modernity.[6]

Modernity

It is generally agreed that any study of literary modernism requires an understanding of the concept of modernity: 'The notion that modernism involves a critique of the self-understanding of modernity construed in terms of the enlightenment project is, of course, essential to any theoretical understanding of modernism' (Giles, 'Afterword' in *Theorizing Modernism*, 178).[7] The general response to modernity in the late nineteenth and early twentieth centuries was twofold. In the one camp, it was celebrated as a great advance in man's control over nature in technology and science (Futurism, Vorticism); in the other, it was condemned as a greater loss to the culture: a life empty of meaning as the instrumentalities, mass cultural formations and standardization of modernity were perceived as having swept away the traditional values that had given the self its senses of identity. However, a problem arises when modernity is understood as the liberation from 'tradition and prejudice', as David Punter defines it (*Modernity*, 210). Being modern has something to do with emancipation, greater freedom of movement (social mobility and travel) and opportunity; and questions of gender and sexuality are famously addressed by the modernists, more directly than their Victorian predecessors.

The modernist critique of modernity is represented by the writers examined in this study. Frisby quotes Siegfried Kracauer as representative of the anti-modernity position: the human being 'is a cog in a powerful soulless machine which rests upon the interlocking of countless little wheels. The goal that is striven for vanishes from the inner gaze' (*Fragments of Modernity*, 113). Kracauer's description is reminiscent of Mark Gertler's 1916 painting, 'The Merry-Go-Round', which impressed D.H. Lawrence because it articulates the mechanization and spiritual emptiness of modern existence.[8] The greater efficiencies of modern life have been at the cost of dehumanization, and modernist cinema portrayed this effect in Fritz Lang's *Metropolis* (1926) and Charlie Chaplin's *Modern Life* (1936).

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[6] Jàs Elsner and Joan-Pau Rubiés remind us that 'Romanticism reveals a disenchantment with the process of Western civilization'. Introduction to *Voyages and Visions: Towards a Cultural History of Travel*, 4. Carl Thompson writes about travel 'off the beaten track' as 'driven partly by a Romantic desire to visit sites of unspoilt natural beauty, and/or cultures seemingly untouched by modernity' (54).

[7] See also Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*; Armstrong, *Modernism: A Cultural History*; and Punter, *Modernity*.

[8] The painting is reproduced on the back cover of Mark Kinkead-Weekes's biography, *D.H. Lawrence: Triumph to Exile 1912–1922* (Cambridge: Cambridge University Press, 1996).

This characterization of modernity through the trope of the machine has had a long history. Alain Supiot writes:

> Industrial society's imaginary represented the world as a clockwork mechanism, subject to the laws of Newtonian physics, and turned workers into the cogs of a giant productive machine. Following Taylorist precepts, they were subject in both capitalist and communist countries to a so-called 'scientific' organization of labour, whose first principle was to prohibit them from thinking … the dehumanization of labour was seen as the price of progress. (*New Left Review* 83, 110–11)

There is a general consensus that modernity in its modern understanding originated in Baudelaire's slogan from the mid-nineteenth century that modern life was characterized by the 'transitory, the fugitive, and the contingent' (Frisby, 2). Society had become unstable, traditional values were being questioned, conventions seemed an empty shell and social relations were subject to instrumental reason and reification. These are the terms of the critique of modernity argued for variously in the work of Weber, Simmel, Kracauer and Lukàcs. The loss of traditional beliefs and community – the displacement of *Gemeinschaft* by *Gesellschaft* (Tönnies) (Frisby, 13)[9] – also led to the disappearance of the traditional storyteller, according to Benjamin;[10] and modernist literature is characterized by its radicalizing of storytelling:

Modernist Responses to Modernity

Modernist solutions to the chaos, decadence and instrumentalities of modernity were to assert the aesthetic order as the only alternative. Fragmentation and loss of value would be overcome by aesthetic and formal values.[11] Conrad, Forster, James and Wharton all lament the loss of value in modern life, and attempt to recover a sense of value in the aesthetic realm. Lawrence, however, objected to a purely aestheticist doctrine – especially the autonomy of art promoted by his contemporaries, Clive Bell and Roger Fry.[12] Lawrence did, though, try out experiments in writing to rival those of Joyce – parody and self-parody, self-conscious authorial intrusion, broken text and collage – in *Mr Noon* and *Kangaroo*. Sometimes modernists turned to mythic solutions for the cultural crisis. As Jameson put it, modernism

[9] Raymond Williams discusses the gradual loss of community in *The English Novel from Dickens to Lawrence*, beginning with the premise that traditional novels are 'knowable communities' (14), and that the confidence in this knowledge – of persons and relationships – breaks down with the growth of modern urbanization.

[10] Walter Benjamin: 'The art of storytelling is reaching its end because the epic side of truth, wisdom, is dying out' (*Illuminations*, 87). 'A great storyteller will always be rooted in the people, primarily in a milieu of craftsmen' (101).

[11] What Jameson calls 'aestheticizing strategies' (*The Political Unconscious*, 230) or 'strategies of containment' (242), when describing Conrad's stylistic impressionism.

[12] For a discussion of Lawrence's relationship to the aesthetics of Clive Bell and Roger Fry see Anne Fernihough, *D.H. Lawrence: Aesthetics and Ideology*, chapter 4.

can be read 'as a Utopian compensation for everything reification brings with it' (*The Political Unconscious*, 236). Examples range from Lawrence's valorization of peasant cultures and primitivism, Conrad's nostalgia for the adventure of the sea, and Forster's wish to recreate the queer space of the English 'Greenwood', to James and Wharton imagining an American culture without the tastelessness of modernity along the lines of a gentrified England or an old Europe. Yet, at the same time, these writers reveal a greater ambivalence about modernity in their fiction and travel writing, the greater freedoms to travel and the better transport to facilitate their journeys being an obvious point.

In Conrad, Forster, Lawrence, James and Wharton, place, monument, landscape or seascape are aestheticized by the gaze of the traveller. Moreover, the sublimation of desire into the aesthetic – 'a desire for artistic enjoyment' (Dwight, 187) – gives an order to desire: either that of the compositional principle of the recurrent leitmotif which creates a rhythm of symbolic associations across the text, as it does in musical composition – reminding us of Walter Pater's dictum: 'All art constantly aspires to the condition of music' (*Studies in the History of the Renaissance*, 124), the 'condition of music' derived from Wagner; or the classical principles of proportion, symmetry and harmony. Furthermore, the aesthetic gaze enables the picturesque or sublime object. Celebrating the joy of perception of the Italian villa and its gardens or the Tiepolo fresco enables Wharton's *jouissance*, which is by definition outside the law of the Father. There is here a correlation between demand and *jouissance* – as we see also in Lucy Honeychurch's moment of joy in Florence in Forster's *A Room with a View*. But the aesthetic has a moral value too, and moral imperatives have an ideological function because appreciation of art and the virtues of classical harmony are paradigms for civilized living. Terry Eagleton has called this the 'ideology of aesthetic' (see *The Ideology of the Aesthetic*), and we should not overlook the class privileges and financial independence of Forster, James and Wharton which enable them to prioritize the aesthetic realm of high culture against mass culture, materialism and tourism, and as a way of life.[13]

The modernist critique of modernity was given a greater focus by the effects of the Great War. As Harvey puts it:

> The trauma of world war and its political and intellectual responses … opened the way to a consideration of what might constitute the essential and eternal qualities of modernity that lay on the nether side of Baudelaire's formulation. In the absence of Enlightenment certitudes as to the perfectibility of man, the search for a myth appropriate to modernity became paramount … But it also seemed possible to build metaphorical bridges between ancient and modern myths. (30)

[13] I would also add that despite their rejection of modernity – often understood as Americanization – James, Wharton and their contemporaries benefitted from the new technologies that enabled mobility, luxury travel and expatriation – dollars and pounds went a long way abroad.

One thinks immediately of Joyce's *Ulysses*, T.S. Eliot's *Waste Land* and Lawrence's *Phoenix*, as well as the influence of Frazer and Weston on the mythic imaginary of the modernists.

However, the mythic is just one representational code alongside impressionism, symbolism and expressionism in a radicalized, residual realism that marked its modernist intent by shifting away from the omniscient moralizing of the Victorian novel to a representation of modern consciousness that would be able to account for the newer understanding of subjectivity, gender and sexuality. To quote Harvey again:

> The articulation of erotic, psychological, and irrational needs (of the sort that Freud identified and Klimt represented in his free-flowing art) ... had to recognize the impossibility of representing the world in a single language. Understanding had to be constructed through the exploration of multiple perspectives. (30)

Unfixing limited perspectives to problematize the relationship between language and truth, and question worn-out values are central to the project of literary modernism, a project represented variously by the writers studied in this book. Jameson encapsulates the representational crisis of modernism in a way that may be applied pertinently to all the writers in this study:

> By this suspension, in which representation undermines itself, Modernism hopes to preserve and keep open the space of some genuine Experience beyond reification, the space of the libidinal and Utopian gratification of which the Frankfurt School speaks, a space in which the failure of the imagination, cancelled by the form itself, can then release the imaginary to some more intense second-degree fulfilment and narrative figuration. (*The Political Unconscious*, 171)

Approaches to Modernism

Richard Sheppard has suggested that the critical formation of the concept of modernism may be traced to the explosion of interest in the 1960s. Since then, national academic traditions have approached the concept in such different ways that it is now impossible to come to terms with modernism 'as a total phenomenon' ('The Problematics of European Modernism', 1). Eysteinsson also argues that modernism is the object of different critical formations (*The Concept of Modernism*, 48). For Roland Barthes it is '*écriture*' (the problematics of language); for Lukàcs it is decadence, for Ortega y Gasset the dehumanization of art; for Adorno a radical attack on modernity in the realm of the aesthetic, while for Jameson aestheticizing strategies are a compensation for reification; for Shklovski it is defamiliarization and for Brecht '*Verfremdungseffekt*'; for T.S. Eliot in his reading of Joyce's *Ulysses* it is 'the mythic method' which gives order to the chaos and futility of contemporary history ('"Ulysses", Order and Myth', rept. in Kermode, 177–8). The German academic tradition, following Habermas, reads modernism as a continuation of the Enlightenment tradition, and one that has still not completed its project; while some American and British scholars still

argue for a clear separation between the modernist and the postmodernist. The difficult and subversive novels of modernism are now, of course, classics on the university curriculum; and Raymond Williams argued that the radical nature of the early-twentieth-century avant-garde modernists had been commodified by the very business community it was attacking: radical art techniques have become the common currency of the advertising companies (*The Politics of Modernism*).

In the light of this multiplicity of approaches, Sheppard usefully suggests three strategies for answering the question: what is modernism? First, look for the common traits of relativism, anti-democratic ideology, nihilism, alienation and the use of myth. But, as he points out, the weakness here is that generalized common ground pays scant attention to the details of specific contexts, and is therefore reductionist. Thus there is the need 'to reconstruct the dynamic, not to say cataclysmic context which generated them [the common traits] in their specifically modernist *combinatoire*' (2). The second strategy is to approach modernism through a more broad-based historical, literary historical or sociological context. Thus modernism is a continuation of romanticism, a rejection of realism or a precursor of postmodernism. All these positions depend on the examples selected. But this approach tends to concentrate exclusively on aesthetic considerations – like Barthes's celebrated claim that the whole of modern literature since Flaubert is concerned with the 'problematics of language' (Sheppard, 3).[14] The third strategy is a 'matrix approach', which compares ostensibly disparate works by demonstrating their responses to a common underlying problematic. For instance, for Adorno the problematic is imperialism, while for Lukàcs it is reification (Sheppard, 4–5).[15] Sheppard endorses this third strategy; and it is one I adopt too in looking at the various responses to modernity as cultural crisis, because it enables a comparison of writers while acknowledging their differences. For example, after the war, Lawrence's apocalyptic response was Spenglerian, while sharing Forster's critique of British imperialism in India, a critique already seen in Conrad's Africa and Malay fiction. Also Forster's condition of England stories and novels are comparable to James and Wharton's critique of the American abroad and the state of American modernity.

Travel and Modernism

What my study now adds to the discussion of modernism and modernity is the significance of travel for literary modernism, as narrative paradigm and trope, and one that leads to a greater topographical insistence. As David Farley argues, travel and travel writing 'transformed literary modernism as they were transformed by it' (*Modernist Travel Writing*, 1). Travel was important to the 'creative consciousness of the period' (Farley, 2). Indeed, a new consciousness of mobility and borders,

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[14] For Roland Barthes's famous claim see *Le degré zero de l'écriture* (Paris: Seuil, 1953). Translated as *Writing Degree Zero* (London: Cape, 1967).

[15] I would add that the latter is reworked by Jameson in his reading of Conrad's 'will-to-style'. See *The Political Unconscious*, chapter 5: 'Romance and Reification: Plot Construction and Ideological Closure in Joseph Conrad' – which I discuss in Chapter 1.

of difference and otherness, and of the limits of western ways of seeing and representation characterize the period of modernism.[16] For Farley the greatest impact of travel was on the late modernism of the 1930s. I insist, though, that the metaphor of travel and the structure of the journey and the significance of topography are emergent already in early modernism – in the travel fiction of Conrad, and the stories and novels of Forster, Lawrence, James and Wharton. Moreover, it should be no surprise, as Helen Carr has argued, that given how many novelists and poets were 'travelling writers', imaginative literature and travel writing had 'shared concerns' (Carr, 73–4). Largely displacing the moralizing and didactic styles of Victorian travel writing, modernist travel writing became 'a more subjective form, more memoir than manual … a more impressionistic style with the interest focused as much on the travellers' responses or consciousness as on their travels' (Carr, 74).

Thus, in investigating how far modernism transformed travel writing, a point of departure is to investigate the formal connections between travel and storytelling, between residual codes and styles, and formal and epistemological questions that represent degrees of modernist deconstruction of conventional travel writing. Travel has always generated stories; and narratives are structured like journeys, with beginnings and departures, incidents and arrivals, endings and homecomings. As Peter Hulme and Tim Youngs claim, 'the traveller's tale is as old as fiction itself' (2).[17] The forms of travel have become narrative archetypes like the odyssey or the pilgrimage, the quest or the voyage of discovery and the Grand Tour.[18] These archetypes are residual in the literary tourism of the writers discussed in this study, where a travel itinerary contains the sites of famous artists and writers, places first commodified as sights by the developing tourist industry during the eighteenth and nineteenth centuries as part of the Grand Tour – Classical and Renaissance Italy, for example; or as part of the growing cultural nationalism in the nineteenth and early twentieth centuries – Hardy or Bronte country where the fictional landscapes are topographies for a literary geography. Nicola Watson tells us that 'Walter Scott was the first British writer around whose works a national literary map was constructed' (*The Literary Tourist*, 14). The writers selected for my study have themselves also become the object of such tourism. For example, late in life E.M. Forster became an object of literary tourism in Kings College Cambridge;[19] and

[16] Alexandra Peat in *Travel and Modernist Literature* (New York: Routledge, 2011) also argues that modernist travel fiction 'began to subvert the framework of imperial relations' (133) provoking 'new ways of seeing that transform both foreign and familiar spaces' (170).

[17] Jameson reminds us of Walter Benjamin's claim that the origins of storytelling 'lay in the intersection of travelling seamen and merchants with the sedentary life of the villagers'. *The Antinomies of Realism*, 20 note 7.

[18] The principal claim of Peat's book, *Travel and Modernist Fiction*, is that the pilgrimage as a 'sacred and ethical' journey is a defining trope in modernist travel fiction.

[19] 'Now that he was known to reside in Cambridge, many people were burning to meet him. He was an object of pilgrimage particularly for visiting Indians.' Furbank, *E.M. Forster: A Life, vol. 2*, 277.

there is a 'memorial chapel' said to contain the ashes of D.H. Lawrence in Kiowa, New Mexico (Ellis, *D.H. Lawrence: Dying Game*, 534).

The planned tour was conceived as educational before mass tourism as such packaged travel into an itinerary of sights – tourist attractions – for easy consumption. The paradigm for writers travelling to develop their sensibilities was Goethe's *Italian Journey*, which was first published in 1786. The wanderlust Goethe expresses in his travel writing and literature – a northern longing for the south, its colours and light, the land where the lemon-tree blossoms – is the destination for a journey of self-discovery and a rite of passage for the young writer. Italy as destination and as scene for cultural encounters and aesthetic experience plays an important part in the travel writing and fiction discussed in the following chapters; but so do other European destinations like France, Germany and Switzerland, in a common scheme of values as sites either for travel proper or tourism. However, some of the writers travel further afield: Conrad to the Malay archipelago or Central Africa; Forster to Egypt and India; Lawrence to Australia, Mexico and New Mexico; and Wharton to Morocco – places that become the focus for reactions to imperialism and primitivism which sometimes challenges the nationalist or romantic mindsets that underpin them.

All the writers studied insist on the distinction between travel and tourism, where mass tourism becomes a principal example of all that has gone wrong with modernity. Caren Kaplan claims that 'the tourist acts as an agent of modernity' (*Questions of Travel*, 58). Carl Thompson explains that the tourist had been blamed for much since guided tours began:

> [T]he tourist represents the very worst aspects of modern travel and, indeed, of modernity generally. He or she is assumed to practise a lazy, timid, and superficial version of travel, in which everything is safely pre-arranged by the supervisory apparatus of the tourist industry. A genuine encounter with an alien culture or environment is thus replaced by a commodified, staged and inauthentic simulacrum of such encounters, with the result that tourists do not gain any significant insight into either the Other or themselves … Tourists, it is frequently alleged, ultimately destroy the places and cultures they seek out; their laziness creates an infrastructure that spoils previously pristine landscapes, whilst their cultural insensitivity and boorishness works to vulgarise the traditional communities they visit. (122–3)

Travel stories, though, are not the same as tourist guides, even when some writers attempted guides – like Forster's book on Alexandria,[20] or Conrad's plan for a popular travel guide to Italy for English and American tourists.[21] Conrad insisted the tourist could never tell such good stories as the 'real traveller' (*Last Essays*, 88–90), stories of adventure to remote places often in the form of

[20] *Alexandria: A History and a Guide* and *Pharos and Pharillon*, first published 1922 and 1923, respectively (London: André Deutsch, 2004).

[21] Zdzisław Najder, *Joseph Conrad: A Life* (New York: Camden House, 2007), 351, quoting a letter to Pinker. The book was never written.

the voyage narrative with archetypal resonances of the mythic wanderers across the seas, or the quest characterized by the focus on a single enigmatic character whose actions and motives are the subject of the narrative – Almayer and Willems, Nostromo, Kurtz or Verloc – even when for deconstructive effects. Kasia Body asks 'what stories can possibly be sent back by tourism?' Her answer: a tourist sends 'parodies of authentic experience in the fragmentary forms of snapshots and messages designed to fit on (half) the back of a postcard' of already designated 'tourist attractions' (Elsner and Rubiés, 237). Real travel for Conrad is an adventure for real men; for Lawrence travel is a quest for places where the old relationships between man and the natural environment still exist, a quest which takes him to remote places in southern Europe before the even remoter and primitive places of the world, far away from the reach of the organized tour. Sometimes the search for the remote places is attempted on foot. Forster and Lawrence do walking tours which belong to the tradition of literary men romanticizing the landscape, whether at home or abroad, because, the real England like the real Italy or the real India, is to be found, if at all, off the beaten track, even when it will disappear once tourism had discovered it – an idea common amongst the writers studied in this book about the incursions of modernity on the traditional places.

But finding the real apart from perception of the object is a problem. Characters in the fiction studied in the following chapters appear to find the real elusive. Lacan asks: 'Where do we meet this real?' We have 'an appointment to which we are always called with a real that eludes us' (*The Four Fundamental Concepts of Psychoanalysis*, 53). In this sense, if the encounter with the real is an object of the traveller's desire, then it might be subject to misrecognition, which Lacan defines as what represents 'a certain organization of affirmations and negations, to which the subject is attached'. Therefore if the subject 'is capable of misrecognizing something, he surely must know what this function has operated upon. There must surely be, behind his misrecognition, a kind of knowledge of what there is to misrecognize' (Lacan, *Seminar Book I*, 167). Homi K. Bhabha redeploys Lacan for the concept of cultural difference:

> The subject of the discourse of cultural difference is dialogic and transferential in the style of psychoanalysis. It is constituted through the locus of the Other which suggests both that the object of identification is ambivalent, and, more significantly, that the agency of identification is never pure or holistic but always constituted in a process of substitution, displacement or projection. (*The Location of Culture*, 162)

Being abroad is often experienced as a lack at home. Italy or India or New Mexico is England's other, just as Italy and France – even England – will be America's other for James and Wharton, places for them of the High Culture and History lacking in the New World of American modernity. Can there ever be a direct and unmediated relation to the object or the other if the gaze is driven by demand and desire?[22]

[22] For Lacan lack is the name of desire. He writes: 'Desire is a relation of being to lack …' *The Seminar Book II*, 223.