

Introduction

Travel Writing and Movement

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Movement, Stasis and Travel Writing Studies on the Move

Travel writing might readily be described as a ‘literature of movement’. Travel books are typically concerned with journeys, large, small, singular or multiple; and a travel writer’s journey is, as Carl Thompson puts it, ‘a movement through space’ (2011: 9). Scholarship of travel writing has, naturally enough, often concerned itself with the mobility that the genre records, its movements both through space and between cultures. Pertinent to our focus here, Sidonie Smith (2001), for example, placed a particular emphasis on the way differing modes of travel – on foot, by bus, train or aeroplane, or mounted on a camel – shaped late-nineteenth- and twentieth-century travel writing by women, and how the differing modes of bodily movement affected the performance of gender within the resultant texts. Some more recent studies have focused specifically on the physicality latent in textual accounts of journeys. Charles Forsdick, for example, has considered the significance of corporeality and technology in this ‘most physical of all literary genres’ (2016: 68), while Tim Youngs has pointed out that both journeys and their narratives ‘are shaped by the mode of transport adopted’ (2015: 145). Yet within all this is concealed a tension, one perhaps more readily acknowledged by practitioners than by scholars: as the travel writer and journalist Samanth Subramanian points out, the process of composition ‘happens at your desk, it doesn’t happen outside . . . the travel has happened, but the travel *writing* is happening at your desk’ (Hannigan 2021: 225). If we bear this in mind, the designation ‘travel writing’ itself is revealed as a highly unstable and contradictory compound: the first word is a synonym for movement while the second is redolent of bodily immobility, suggesting a figure hunched at a desk, all physical motion restricted to the passage of the hand holding the pen or the fingers over the keyboard. Travel writing thus appears, at a glance, to be the most oxymoronic of genres: the practice of writing (like the practice of reading) typically requires stasis; and yet what that writing emerges from – and frequently seeks to represent – is movement.

However, this is not the whole story. Subramanian is correct to point out that the ultimate composition of a long-form travel text for publication typically takes place in conditions of desk-bound immobility; but many, if not most, professional travel writers will work from rough notes, daily journals and other mnemonic devices (including visual images) collected in the field – that is, during the movement that they seek to recount in their published texts. Indeed, when it comes to shorter and more ephemeral forms that may attract the attention of travel writing scholars – unpublished diaries, letters and postcards to friends and family and so on – the composition is likely to have occurred *during* travel (though the writer will, typically, still have required a relatively flat and stable surface on which to compose their text). In some cases, for example Dervla Murphy's first published book, *Full Tilt* (1965), letters never originally intended for publication form the basis of the final iteration presented to a public readership. Even when more thoroughgoing post-travel editorial processes are involved, the static object that is the journey's final iteration – the book – contains within it not simply a retrospective narrative of movement, but also traces and fragments, often deeply encoded, of that movement itself. Any binary distinction between movement and stasis itself similarly begins to break down the more closely a journey – or its textual record – is examined.

Every journey inevitably contains moments when bodily movement ceases: a traveller must rest, sleep, eat – and perhaps also pause to *write*.¹ And the mode of transport also impacts the possibilities for writing on the move. A writer travelling in a vessel – be it a boat, train, bus or perhaps even a desk in a virtual travel experience (an issue addressed in Chapter 9) – may be able to transcribe the experience *during* movement. Other travel modes, such as cycling, driving or even walking, may be too demanding for writing in the moment – though it is worth noting the intriguing example of Pierre Hyacinthe Azaïs, as cited by Philippe Lejeune, who, in the early 1800s, developed the device of a small board strapped to a walking stick, which made 'writing while walking . . . singularly easy and comfortable' (Lejeune 2009: 125). It remains unclear, however, whether Azaïs ever truly wrote *while* walking, or whether – perhaps more likely – he still tended to come to a halt when he had words to get down, for all that his invention allowed him to work easily in the field without needing to find a level surface and somewhere to sit. A traveller aboard a large ship, however – a ship bound for the Antarctic, perhaps, as discussed in Chapter 7 of this collection – may not only be able comfortably to write, but even to rest, eat and sleep while never ceasing to be in a state of movement. Digital technologies, meanwhile, have multiplied recording modes, extending the conventionally textual understanding of 'travel writing' to a wider sense of 'travel narrative'. Kylie Cardell and Kate Douglas, for example, have recently sought to frame the travel 'selfie' as a new mode of travel writing, typically posted to social media accompanied by 'strategically worded text' (2018: 105), but with the visual im-

age very much the dominant narrative component. Such new technologies have also vastly expanded the possibilities for recording journeys in the moment. A mountain-climbing or kayaking writer equipped with a GoPro-type device may now be able to make a detailed and enduring record *during* movement in ways never previously possible.

How, then, do the conditions in which the first textual (or otherwise recorded) antecedents of a written travel narrative are recorded affect that finished narrative? And how do the processes of writing during movement – and indeed the writerly intention to record – affect the journey itself? These are the key questions that concern us here, and that have informed our discussions of ‘writing on the move’ in recent years. These discussions began in earnest with the panel on ‘writing on the move’ that we convened for the 2020 European Society for the Study of English (ESSE) conference – which itself took place in unusual conditions, the global COVID-19 pandemic having brought a halt to the bodily movement usually associated with international academic colloquia (the conference was delayed for a year, until 2021, and then took place virtually instead of in Lyon as originally planned). That initial conversation has now developed into this collection, which will, we hope, inform future considerations of writing and movement.

From the concurrent physical and emotional journeys of Ella Maillart and Annemarie Schwarzenbach in the late 1930s to the instantaneous digital discourses of contemporary urban travellers, and from the challenges of writing in the extreme conditions of the Antarctic to those of updating guidebooks via Google Street View, the contributions to this book examine the aforementioned tensions between movement and stasis. They also explore the convergences and divergences between actual journeys and the production of their resultant texts; for, as Christine Montalbetti (1997:1–10) points out, every travelogue results from the challenge of representing a referential experience, with the meta-discourse on the travel experience and on the narrative inscribed in the text itself. Our contributors also ask questions about the meaning of ‘movement’ – and therefore what counts as ‘travel writing’ – in an age of virtual journeying and enforced immobility. This, in turn, speaks to the recurrent question of whether travel writing studies, or indeed the term ‘travel writing’ itself (see Borm 2004 for a useful and influential discussion of terminology), should include or exclude fictional travel accounts. We do allow discussion of fictional or semi-fictional texts in this collection, with chapters discussing Fitzgerald’s *Tender is the Night* (1934) and Kerouac’s *On the Road* (1957), for both novels are to a greater or lesser extent autobiographical, and both are undoubtedly born of their authors’ actual travel experiences (and in the case of Fitzgerald, a composition process that itself was partially conducted on the move, as Chapter 3 explains). More significantly for contemporary debates, the inclusion here (in Chapter 9) of desk-

based digital explorations helps to shift the scholarly focus to the dichotomy between physical and virtual travel, opening potential new tracks in the epistemology of travel writing studies.

As outlined above, travel writing studies faces – and occasionally overlooks – issues less apparent in the study of some other genres, namely the complexity and multilayered nature of the production of travel texts. Thus, in our considerations of ‘writing on the move’ we have attempted to emphasize the idea of travel writing as the product of active (in multiple senses) writerly practice rather than merely as a static corpus. This continues a wider recent shift towards a practice emphasis, and a critical-creative hybridity, in the scholarship of travel writing, for example in Gary Fisher and David Robinson’s *Travel Writing in an Age of Global Quarantine* (2021) and Ben Stubbs and Lee Mylne’s *Re-Thinking Travel Writing: The Journey of a Genre* (2024). Several of our contributors – Hannigan, Hall, and Chicot-Feindouno, Mansfield and Stothard – draw directly on their own experiences of travel and travel writing practice.

The chapters collected here are arranged to create a broad chronological and thematic flow – a continuous ‘movement’ across the book, apt to its subject matter. We begin with a chapter that travels across our entire historical time frame, from the early nineteenth century to the present, charting the shifting patterns of movement and stasis in travel writing practice – and the shifting nature of travel writing’s ‘truth claim’ – produced by the illustrations sometimes included in travel texts. We then proceed to three explorations of movement and writing in the twentieth century – with gender a significant issue in each discussion – before two considerations of twenty-first-century writing on the move – in the ice-bound spaces of Antarctica, and in the rural British landscapes traversed on foot by the so-called ‘new nature writers’. We then return to travel writing practice and the significance of images, with a self-reflexive study of contemporary guidebook-writing and the increasing likelihood that guidebook research will involve no conventional bodily travel at all. Finally, we turn directly to the practicalities of ‘writing on the move’, with a detailed exploration of modes of movement and stasis developed by Charlie Mansfield and his colleagues Clarisse Chicot-Feindouno and Mark Stothard for travel writing as a research practice. In ending with this chapter – a self-reflexive critical analysis, a subjectively observational account of a particular place *and* an instructional guide for future travelling writers – we seek to emphasize the sense of continuous movement back and forth between practice and theory that has informed all these discussions. The conclusion, meanwhile, draws out the key themes and resonances that have emerged from these explorations, and signals potential directions for future critical journeys among mobile writers and travelling texts.

Mapping the Journey: Chapter Themes, Focuses and Summaries

The opening chapter of this volume – Tim Hannigan’s ‘Figures in a Landscape: Movement, Stasis and the Travel Writer as Image Collector’ – stems from the very practical observation that travelling implies movement while writing, painting and photography all require stasis. Writing and image production thus appear incompatible with travel in its most literal sense, and yet, for centuries, many travel accounts have contained images. Through an analytical diachronic panorama of the travel text–image interplay from the Middle Ages to the turn of the twenty-first century, Hannigan’s contribution explores the evolution of these relations through history, and resorts to an interdisciplinary method in which history intersects with image and travel writing analyses. This allows him to shed light on tensions in early travel texts produced by the presence of paratextual work by cabinet travel illustrators who were themselves merely recipients of travel accounts rather than travellers themselves, literally drawing on experience. While this is typically a phenomenon of the fifteenth to seventeenth centuries, Hannigan observes its continuation into the nineteenth century in the works on South East Asia of Thomas Stamford Raffles (1817) and John Crawfurd (1820), illustrated by William Daniell. Travel and stasis being hermetically distributed between writers and illustrators indicates a blend of referentiality and imagination in the edited versions of many illustrated exploration travelogues, even though they may have been intended to convey actual knowledge. Hannigan pursues his examination of graphic production through the case study of the British explorer George Hayward, whose archive from the Himalayas in the 1860s contains both written and visual materials, including maps and watercolours. Hannigan explores Hayward’s poetics of truthfulness as a balance between the verbal expression of frantic motion and graphic production (of both watercolours and mapping data) demanding (and thus encoding a record of) stasis. Hannigan finally turns his attention to twentieth-century travel writing in which traditional iconographic productions began to vanish from self-consciously ‘literary’ anglophone travel books – a pattern that he connects to a shift from literality to literarity in the work of writers such as Colin Thubron, a changing emphasis from the accurate (re)presentation of a travelled place to the aestheticization of the traveller’s experience.

As with Hannigan’s case study of George Hayward, Chapter 2 also deploys a blended scholarly approach and a focus on nineteenth-century journeys. But here the setting is the watercourses of Europe, rather than the high mountains of Asia. And Kévin Cristin’s ‘Canoeing on the Waterways of Europe: Defining a Practice and a Genre through Robert Louis Stevenson’s *An Inland Voyage* and Accounts of Other Travellers’ also draws our attention to the significance

of the specific means of transport – in this instance, single-seat canoes on the canals and rivers of Belgium and France – to the resultant texts. In his case study of Stevenson’s *Inland Voyage* (1878), Cristin’s method combines history, comparative literature and discourse analysis to shed light on the various contextual and textual factors that characterize Stevenson’s text as innovative in the subgenre of river travel writing. Cristin compares *An Inland Voyage* with other canoeing travelogues of the same period, especially John MacGregor’s *A Thousand Miles in the Rob Roy Canoe* (1866) and Philip Gilbert Hamerton’s *The Unknown River* (1871). He demonstrates that Stevenson’s *Inland Voyage* focuses more on the poetics of movement rather than on the depiction of landscapes. Cristin also examines Stevenson’s correspondence and therein discovers evidence of his conviction that the essence of travelling and of travel writing is not the travelled place but motion itself. Cristin then examines the textual material through the lens of discourse analysis to highlight that canoeing shapes the whole structure of the travelogue as much as it shapes the poetics of movement. Syntactic and lexical analyses shed light on the multi-scalar movements of the author’s body, his vessel and the river, all encapsulated in the arrhythmic flow of the narrative, oscillating between speed and strain on the one hand and quiet and contemplation on the other – a subtler variation of the abrupt binary of movement and stasis identified by Hannigan in George Hayward’s archive.

Robert Louis Stevenson was, of course, a novelist as well as a travel writer; and the parameters of this collection do not restrict the concept of ‘writing on the move’ to non-fiction travel texts. Our third chapter, Elizabeth Bouzonviller’s ‘F. Scott and Zelda Fitzgerald’s Literary and Visual European Journeys: A “Carnival by the Sea”, and Many “Quick Odysseys”’, takes twentieth-century authors best known for their fiction and sheds new light on the significance of their travelling lives to their work. Bouzonviller scrutinizes the works of Zelda and F. Scott Fitzgerald in light of the paratextual documents retracing their travels to Europe (and in particular France) during the 1920s. Using the tools of intertextuality, comparative literature and discourse and image analysis, Bouzonviller explores a multimodal corpus of writings and pictures, which include Zelda’s scrapbooks, the couple’s diaries, their correspondence, press articles and many more documents besides. She explores the impacts of travel on Scott Fitzgerald’s novels *The Great Gatsby* (1925) and *Tender is the Night* (1934) and on Zelda’s paintings and writings, including *Save Me the Waltz* (1932). Bouzonviller thus draws attention to the Fitzgeralds’ travel experiences as a source of inspiration, highlighting the geographical links between the places the Fitzgeralds travelled and the settings of their fictions, and also the common traits between the people they met and the characters they created. The stylistic and narratological analyses demonstrate that travel experiences are deeply imprinted on the poetics of movement in the Fitzgeralds’ fictions.

Bouzonviller extends her meta-discursive analysis by examining American newspaper articles to show how the Fitzgeralds used the press to promote their image as modern artists by cultivating the art of being remarkably absent from the USA. This chapter goes beyond the influence of travel on the Fitzgeralds' work to consider the wider significance of European travel among anglophone modernist writers and artists during the 'Roaring Twenties'.

Moving forward from the carefree hedonism of expat life in France in the 1920s to an attempted escape from darkening political and personal circumstances in Europe at the end of the following decade, in Chapter 4, 'Terror, Pity, Love: The Trials and Tribulations of Annemarie Schwarzenbach and Ella Maillart on the Road to Kabul', Julia Szoltysek sheds new light on a much-studied dual journey and its resultant paired texts. As a hypernym of *travel*, *motion* is a pivotal concept since its lexical field contains the psychological dimension of *motivation*, as well as the aesthetic notion of *motif*. Through the comparative analysis of Ella Maillart's *The Cruel Way* (1947) and the collection of essays and articles by Annemarie Schwarzenbach, *All the Roads Are Open* (2000 in German, 2011 in English), Szoltysek explores the travellers' motivations for travelling and for writing about travel. Queer studies and feminist studies intersect in this chapter as Szoltysek gathers two works composed by authors who travelled together from Switzerland to Afghanistan on the eve of the Second World War. These women stood out as avant-garde and nonconformist, resisting the gender conventions of the time, and – in the case of Schwarzenbach in particular – testing conventions of both sexuality and gender itself. Their quest for freedom and their common resistance to fascism is imprinted on their journeys and their books. Szoltysek thus analyses how these authors made use of long-distance motor travel, typically considered a male activity at the time. She also shows that by travelling in remote places and writing about them, these women were able to debunk scornful orientalist attitudes. By combining meta-discursive and psychological analyses of the recurrent textual and paratextual motifs, Szoltysek demonstrates that autobiography, which is often embedded within referential travel writing, is utterly multidimensional. She brings out the major editorial, temporal and thematic differences between the two authors' travel writing. Both decentre themselves in their work, but in very different ways. Schwarzenbach orientates her texts towards what she sees around her; Maillart orientates hers towards the physical and psychological condition of her travel companion. *The Cruel Way* is conceived as a monograph while *All the Roads Are Open* is a collection of press articles and essays edited as a book. *All the Roads Are Open* was written on the move and is a collection of depictions and reflections *in situ* while *The Cruel Way* is a retrospective (re)composition based on Maillart's notes and memories – providing a striking multivocal example of the movement–stasis dichotomy discussed in earlier chapters.

Maintaining an emphasis on motor transport, and on the movement–stasis interplay, as this collection moves forward through the twentieth century, Chapter 5 – Martin Wable’s ‘The Novel at the End of the Road: The Soul Circuit of Jack Kerouac as a Professional Writer’ – brings a fresh perspective to an iconic text. Jack Kerouac’s *On the Road* (1957), despite its notional presentation as a novel, is prominent among the mid-twentieth-century anglophone literature of travel, and because of its widely acknowledged autobiographical underpinning, comes close to matching influential scholarly definitions of travel writing such as Jan Borm’s, mentioned above. Wable brings a valuable innovation to travel writing studies by making use of natural language processing (NLP) to analyse the alternance of movement and stasis in *On the Road*. Based on discourse corpus analysis, recurrent phrases featuring the construction ‘end of’ – such as ‘end of the road’ or ‘end of the continent’ – are identified and examined to bring forward the discursive rhythm of the narrative and, more broadly, the stakes of a running motif in a travel text. Wable shows the double semantic and narratological functions of the ‘end of’ motif. From a semantic point of view, the recurrence of ‘end of’ connotes the homodiegetic narrator’s crumbled-down and scattered self as he is lost on the road. From a narratological perspective, the repetition of the ‘end of’ feature contributes to a narrative unity. Wable demonstrates that writing allows the main character to reconstruct a meaningful travel account out of a disorientated existence. The same method leads Wable to construe the ‘end of’ motif as a means to map the narrative structure and plot by delineating their spatial, emotional, aesthetic and social limits. Critical discourse analysis through NLP also fuels reflections on the various genres that coexist in *On The Road*. The text is an autofictional novel and a travel story that unevenly oscillates between referentiality and imagination, providing Kerouac much authorial freedom. In the diegesis, this freedom is expressed in the constant movement across the continent, back and forth, from east to west, yet entailing a constant evolution empowered by both travel and writing. Wable meanwhile observes that the travelogue also evolves, embracing features of various genres such as the comic strip, comedy, the picaresque novel and even epic. Just as the same journey is never the same experience for the traveller, the poetics that blend fiction and referentiality shape and reshape the travel text along the road, ever redefining the plastic contours of the travel writing genre.

Travelling does not automatically equate to freedom, and many works by female travel writers portray the challenges of travelling as a woman, particularly when doing so alone. These practical challenges may inform the creative poetics of the resultant travel accounts. In Chapter 6, ‘“A Strange Kind of Limbo”: Navigating the Unknown in Contemporary Anglophone Female Travel Writing’, Gemma Lake uses the concept of dynamic image related with affect to explore these specific traits in two referential travelogues about Af-

rica displaying various travel modes and their stakes. *In Ethiopia with a Mule* (1968) by Dervla Murphy is an account of trekking through upland regions, and *Down the Nile: Alone in a Fisherman's Skiff* (2007) by Rosemary Mahoney is about a journey by boat. In order to show how the female travellers manage to navigate unguided, Lake uses the ethnological and anthropological concept of liminality (Van Gennep, Turner) as well as philosophy (Deleuze and Guattari). She thus brings forward the importance of corporeity and multisensorial experience that, in connection with affective perception, shape sensorial memories, the travelled environment (geographic and human) and the poetics of the travelogues. Lake analyses the expressions of effort and strain required in mountain trekking and rowing, manifestations of extreme travail that can lead to stasis. The analysis of corporeity also sheds light on gender issues like women using travel modes deemed specific to men (rowing in Mahoney's case) or unpracticable for either male or female foreign travellers (mountain travel on foot in Murphy's case). Furthermore, Lake observes that these travellers often faced clichéd perceptions of women's supposed insufficient physical strength or their inability to find their way without guidance. They challenged traditional conceptions of travelling by imposing their own modes of movement (Murphy) or concealing their gender (Mahoney). They consequently contributed to altering mentalities. Such strong female agency informs their poetics, which Lake analyses in the dynamic images that convey sensorial memories as well as individual and interpersonal affect.

Chapter 7 continues the emphasis on travel in extreme conditions. Kelly Hall's 'Writing from the Ice: An Examination of Contemporary Travel Writing in Antarctica' takes us to the end of the world, to 'the Ice' (Antarctica) where she personally worked at McMurdo Station during four austral summers in the early 2000s. As a remote and hostile environment with an extreme climate, the Ice is home to no one, meaning that it stands out as being exclusively inhabited by travellers, without permanently resident travellers. Yet, paradoxically, this chapter reveals that a visit to the Ice is more often typified by stasis than by movement. Hall is both a travel writing researcher and a traveller-writer on the move, and therefore she offers precious first-hand analyses of her experience. She also delves into texts written by her fellow travellers to debunk many myths about Antarctica as the epitome of solitude and danger, as it is often described in guidebooks and media representations. In her reflections on the stakes of travelling to the Ice, Hall draws a clear line between tourism and travel for work. Tourists seldom land on the continent and they are mainly catered for. This is different from people on a work mission who may live on the Ice for months in highly social stations where space is scarce. The Ice therefore profoundly reshapes its inhabitants because they are interdependent, and seldom get the chance to either explore the continent or simply be on their own. Hall's contribution also shows that the Ice experience transforms the traveller

even before arrival. As a rare life experience, anyone wanting to go there will take any job, no matter their training or qualifications. Travelling to Antarctica thus implies being ready to be flexible and humble. It enhances the art of living together and the concept of belonging, hence the solid and long-term friendships the Ice has been the birthplace of. The traces of these precious bonds endure in what could be called Ice travel writing.

Chapter 8 returns to texts about less obviously hostile but more typically solitary travel experiences. Travel writing is about re-collecting memories; it is about 're/membering place(s)' (Delmas and Dodeman 2013). In 'Moving between Modes: Robert Macfarlane's and Kathleen Jamie's Journeys on Foot and in Time', Monika Kocot questions the genesis and conception of travelogues to find out how the travel writer's perception of the world and their evolution in life underpin the text's structure and poetics. She uses the geopoetic concept *Voyage-voyance* (travelling-seeing) in a double case study of Robert Macfarlane's *Underland* (2019) and Kathleen Jamie's *Surfacing* (2019). From landscape to wordscape, these two authors explore the (under)ground beneath their feet, each in contrasting yet complementary ways as both authors delve into their past travels to understand the current state of our planet. Kocot's analyses of the texts' structure, poetics and writing processes reveal that, as the semantics of their titles already suggests, *Underland* and *Surfacing* are reflections in an inverted mirror. Jamie's micro-observations show how small memories of past travels still physically resonate within her. This contrasts with Macfarlane's current and cataphoric observation of the underworld with a message of environmental emergency sent out to humans. Kocot observes that Macfarlane's journeys within the earth contrast with Jamie's focus on her intimate bodily experience of the world and her interactions with the other and the elsewhere. Kocot examines the pervasiveness of ellipses and silence in Jamie's text as opposed to the teeming intertextual references in Macfarlane's *Underworld*. The two writers' styles contrast in that Jamie shows while Macfarlane tells. Paratextual examination sheds light on the writing process and its consequences on the editing and poetics of the text. Jamie's rewriting based on notes taken decades ago translates into separate narratives, all characterized by the aesthetics of clustered momentum fragments. Macfarlane's ten-year work leads to a closely knit overall structure in which he accumulates experience and research, thus shaping the aesthetics of claustrophobia. That individual perception is the basic ingredient of travel writing seems obvious; Kocot's geopoetic analysis of *Surfacing* and *Underland* demonstrates that travel-related perception and memory may continue to evolve long after the travel experience – a form of psychological movement quite separate from the bodily progress of the physical journey.

The potential separation of travel writing from conventional bodily movement is further explored in Chapter 9, Tim Hannigan's "Did They Even Go

There?": Virtual Experience and Projected Journeys in Contemporary Travel Guidebooks'. Within the very diverse genre of travel writing, guidebooks represent a major subgenre that must combine the practicality of a manual with aesthetic description of place. They are also, typically, assumed to have emerged from direct authorial experience of the place described. Yet the image of the author as a wildly mobile globetrotter – as suggested by some guidebook logos – is sometimes inaccurate. Guidebook composition does not always equate with writing on the move, as Hannigan reveals. As a travel writer, Hannigan has written guidebooks, and as an academic he specializes in travel writing analysis. Through this double lens, his contribution first offers a reflexive overview of guidebooks as a subgenre of travel writing. In this chapter, history and literary analysis intersect to put into perspective the widespread idea that guidebooks lack literarity and are utterly referential. Hannigan shows that guidebooks are not only informational; they must convey a sense of place, of genuine experience, a sense of atmosphere. As a result, literarity is identifiable within the guidebook (sub)genre. Hannigan also takes us behind the scenes of guidebook writing and revision throughout the last two decades. He highlights the impact of the COVID-19 pandemic and explains how the lockdown has increased the proportion of desk-based data collection over travelling in the field, especially for periodic updates of existing guidebooks. The author sits at their desk and watches videos, checks opening times, prices and so on, without necessarily ever visiting the destination in person. In observing this major evolution from within, Hannigan raises pivotal questions about motion and referentiality as key ingredients of travel writing. And yet, the semantics of bodily movement and the lexical field of travel still apply to research on the internet. Internauts use a *navigator*; they *visit* webpages as they *surf* the web. These displacements do not occur in a geophysical space, but in a virtual world. Does this invalidate the idea of travel? Is surfing the web not a mode of travel? Hannigan opens a new perspective on travel writing and referentiality, for although the guidebook author is at their desk, miles away from the place they are writing about, their experience is still real and the information still authentic.

Following on from the emphasis on travel writing practice in Chapter 9, the tenth and final chapter, 'Dialogue Journaling in Travel Writing Projects', is a self-reflexive analysis of travel writing in the making through the case study of a dialogue journaling experience in Plymouth (United Kingdom). Clarisse Chicot-Feindouno, Charles Mansfield and Mark Stothard present the creation and method of dialogue journaling as a team consisting of academics, writers and travel photographers. Dialogue journaling is a multimodal field practice inspired by sketchbooking, as well as an epistemological object for the three authors. Drawing conceptually on post-humanism, it is a rhizomatic writing process in which the authors immerse themselves in an urban space as part of its development as a potential tourist destination. The authors clearly clas-

sify dialogue journaling as a literary form of writing nourished by sound data collected on the ground. They carried out research, analysing a wide range of primary sources from historical local media to architectural archives. At the same time, dialogue journaling involves each team member's affect, creativity and imagination to shape, in their own style, both their journal and the future tourist spot. More than a travel writing subgenre, dialogue journaling also underpins a philosophical reflection on the mutual power of language and images on the one hand and space on the other. Through this project, the authors aim to identify the necessary ingredients and conditions that trigger what they call *touremes*, moments of interspatiality when the writer's immersion in a travelled place is the very setting of the text they are creating. Eventually the authors have regular meta-discursive exchanges on their work, which leads them to elaborate a discourse on the method for the use of future travel writers. Their reflection on intertextuality highlights the important role of fictions set in the emerging place they are touring and writing. They also tackle important practical choices to facilitate note-making while walking – bringing us back, once more, to the issue of an interplay of movement and stasis as a dominant aspect of travel writing practice – as well as the digital devices they used to adapt work on the ground and in their research laboratory. The three researchers show us that travel writing, which most often relies on memory, can also be cataphoric in mapping new places to be travelled and toured by future visitors.

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Note

1. Philippe Lejeune notes the existence in the early nineteenth century of small and highly portable desks containing all the essential writing equipment, intended for travellers; but he also observes that even with such equipment, ‘it was still necessary to perch somewhere’ and that ‘Even when traveling, people wrote while seated on a chair in front of a table or something that served that purpose’ (2009: 123) – even in the field, writing typically demanded stasis.

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