Connecting Cultures: Hans Christian Andersen as a Travel Writer

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1.

THE celebrations and publications surrounding the bicentenary of Hans Christian Andersen's (1805-75) birth have not only reaffirmed the storyteller's status as Denmark's foremost writer and national icon, but also raised the awareness of the complexities that form an integral part of his life and work. Particular attention has been paid to issues concerning crossings of or challenges to social, sexual and spatial boundaries. The focus of the following considerations will be on one manifestation of these complexities: the role of cultural and geographical connectivity in Andersen's travel writing, in itself a type of literature that tests the dividing line between fictional and factual.

Andersen was an avid traveller. He undertook approximately thirty journeys abroad. He experienced the foreign as a liberation and turned the temporariness and changeability associated with travel into a way of life. Mobility was conducive to Andersen's creativity. His first fairy tale and his first novel were begun during his first major international journey that took him to Germany, France and Italy in 1833-34. Travel is, moreover, a main motif in most of his texts – a dominant one, naturally, in his five internationally oriented travel books that were published between 1831 and 1868, thus punctuating most of his writing career. Travel was associated with Andersen's persona to the extent that the philosopher Søren Kierkegaard's first

book, *Af en endnu Levendes Papirer* (1838; From the Papers of One Still Living), centred on a fierce criticism of what the philosopher perceived as Andersen's restless, superficial, travelling temperament and his lack of a philosophy of life, claiming that the author 'er overhovedet bedre skikket til at fare afsted i en Diligence og besee Europa, end til at skue ind i Hjerternes Historie' (Kierkegaard 1872:42) ('altogether better equipped to tear around in a stagecoach surveying Europe than to gaze into the history of the hearts').

Andersen visited Britain on two occasions: England and Scotland in the summer of 1847 and England again in 1857. In particular the first of these visits opened Andersen's eyes to new artistic allies and increased his confidence in his role as an international author (Wullschlager 2000:306, 308). On both occasions Andersen met Charles Dickens; indeed, in 1857 Andersen spent a month as the guest of the Dickens family, apparently outstaying somewhat their hospitality. In her recent biography *Hans Christian Andersen. The Life of a Storyteller* (2000) Jackie Wullschlager highlights how the emphasis on the emotional, on children and on the underclass in Dickens' writing from the late 1830s onwards revolutionised Victorian literary expectations. It paved the way for the British reception of Andersen which took off in the mid 1840s when Andersen's work began to be published in English. Dickens' work, Wullschlager suggests, 'changed for all time perceptions of childhood and of its importance. [...] Across Europe, Dickens and Andersen recognized one another as anti-utilitarian allies [...]. Both had been formed by struggle and hardship [...]; each was among the first to portray an underclass with sensitivity and understanding ...' (Wullschlager 2000:287). Another of Andersen's role models was Walter Scott, and when Andersen in August 1847 embarked on a two-day journey by coach and train from London to Edinburgh, it was primarily with a view to experience personally Scott's landscapes and cityscapes.

Andersen's visits to Scotland and England did not result, however, in the countries being afforded central portrayals in travel books. To investigate this major genre in Andersen's work it is necessary to turn the attention to different places. Four of Andersen's five travel books map out southbound journeys: to Germany in

Skyggebilleder af en Reise til Harzen, det sachsiske Schweitz etc. etc. (1831; Eng. trans. *Rambles in the Romantic Regions of the Hartz Mountains, Saxon Switzerland*, Etc., 1848), to the Iberian peninsula in *I Spanien* (1863; Eng. trans. *In Spain*, 1864) and *Et Besøg i Portugal 1866* (1868; Eng. trans. *A Visit to Portugal 1866*, 1972) and as far as Constantinople and the limits of Europe in *En Digters Bazar* (1842; Eng. trans. *A Poet's Bazaar*, 1988). However, one of Andersen's travelogues, *I Sverrig* (1851; Eng. trans. *Pictures of Sweden*, 1851) deviates from the dominant orientation of his travel writing by focusing on the North. To investigate the scope of Andersen's travel writing I therefore propose to combine a discussion of this text, which Andersen himself characterized as as 'min maaskee meest gjennemarbeidede Bog' (Andersen 1975 [vol. II]:117) ('possibly my most carefully composed book'), with a consideration of aspects of Andersen's interrogation of the Orient in *En Digters Bazar*. In doing so the dialogic nature of Andersen's travel writing will be examined, identifying, it is hoped, some of the salient features of his work within this genre. The appreciation of both of the highlighted texts will be informed by two ideas in particular: the notion of Romantic travel and the conception of travel writing as a form of translation process.

2.

In their volume of readings in travel writing entitled *Writes of Passage* James Duncan and Derek Gregory propose to view travel writing 'as an act of translation that constantly works to produce a tense "space in-between".' (Duncan and Gregory 1999:4) In conveying other cultures or natures travel writers translate one place into another; this other place is situated somewhere between the foreign place the writers purport to depict and the domestic place whose language and also often values they bring to bear on the foreign and in which the main target readership of the travel text is also usually to be found. 'Travel writing is often inherently domesticating', Duncan and Gregory suggest (1999:5), borrowing viewpoint and terminology from the influential translation theorist Lawrence Venuti.

When considering Hans Christian Andersen's representation of Sweden, the notion of a place in-between seems particularly relevant.

In this case, however, the character and direction of the translation process, if we accept the term, is complicated by two factors. First, by the fact that Andersen as an internationally recognised author in the mid 19th century wrote as much for a foreign market, including Sweden, as for the domestic Danish one. Soon after its Danish publication *I Sverrig* appeared in English, German, Dutch – and Swedish. In Britain, the text came out in two editions in consecutive years: in 1851 as a free-standing volume entitled *Pictures of Sweden* and in the following year in a joint publication with Andersen's autobiography *The Story of My Life* – this time entitled *In Sweden.* In assessing Andersen's textual representation or 'translation' of Sweden it is therefore reasonable to assume that the horizon of expectation that governs any process of familiarization is European as much as, if not more than, specifically Danish.

A second factor that might be expected to inform Andersen's picturing of Sweden and makes *I Sverrig* stand out among the author's travel accounts is the fact that the writer in this text navigates in a neighbouring country that could be seen as only half foreign and half an extension of home.[1] In considering *I Sverrig*, it must be asked, therefore, if the relative proximity of the 'source' country, as it were, to the homeland of the travelling and translating subject limits its application as an exotic locale.[2]

3.

To approach an answer, mention must be made of the relationship between, on the one hand, the actual journey the travelogue is based on including its biographical and historical context and, on the other

1 This should be qualified by adding that to most people at Andersen's time the closeness between the countries would have been an imagined affinity rather than an actually experienced one. Morten Borup points out that it was a rarity that Danes travelled to Sweden as tourists around the middle of the 19th century. If Danes ventured north, Norway (Denmark's union partner between 1380 and 1814) remained a more likely destination (Borup 1944:IX).

2 Morten Borup stresses that in the age of Romanticism the dominant direction chosen by independent Danish travellers was towards Southern countries and characterises Andersen as 'den første Dansker, der poetisk opdager Sverige' (Borup 1944:XVII) ('the first Dane to discover Sweden poetically').

hand, the travel trajectory as marked out in the text and the recording consciousness operative therein.

Andersen's poetic exploration of Sweden feeds off a three-month trip the author undertook in the summer of 1849, from mid May to mid August (Borup 1944:XIIf). At a time when Denmark was engulfed by the first of two 19th century wars with Prussia, and the author's mood depressed, he felt the need for a change of scene, using in a rather modern way travel as a form a therapy. Following the encouragement of his Swedish colleague Frederika Bremer to experience more fully the diversity of her fatherland, and in the context of an ideological and political climate in which pan-Scandinavian aspirations were high – not least in a country whose southern borders were being challenged – Andersen decided to undertake a northbound journey. This took him to the central Swedish district of Dalarna that was to provide the setting for climactic chapters in the travel text. The trip to the Dalecarlian locations of Leksand, lake Siljan and Falun went via Helsingborg in Skåne, Gothenburg, the Trollhättan waterfalls, Göta Canal, Stockholm, Uppsala, Sala and Avesta. His return journey followed in the main the same route. Modern steamship and traditional horse-driven carriage were his main forms of locomotion.

Significantly, in the published account impressions from both the outbound and homebound leg of Andersen's journey are condensed into a single travel trajectory, as suggested by the text's working title *Fra Trollhätta til Siljan* (From Trolhätta to Siljan) (Borup 1944:XIV). This title, furthermore, reflects the fact that the textual or translated route represents a truncated version of the actual itinerary in that the southern-most stage, from Skåne to Gothenburg, has been omitted from the description. The narrative 'gains' resulting from this restructuring may be seen as threefold: First, the singularity of the narrated route rules out the risk of repetition. Secondly, it allows the text to climax and conclude in the most distant of the locales visited by the author. Thirdly, the truncation of the route enables the text to bypass the borderland district of Skåne and the adjoining region of Halland – both, together with Blekinge, part of Denmark until 1658 – and thus privilege topographical and cultural difference over scenery that to Andersen himself, his Danish and possibly also

some of his European readership might border on familiarity. As the desire for distance, the passion for differentness and the quest for uniqueness with its implied fear of repetition are all concepts central to Romantic travel, a reading of the relation between actual and textual journeying may thus contribute to identifying Andersen's travelogue as at least in part a Romantic project. In an illuminating study of Romantic travel Roger Cardinal emphasizes that the Romantic traveller 'could assume the role of director and even script-writer of the travel scenario' (Cardinal 1997:136). Following Cardinal, Andersen's translation of his travel experiences into the poetic version provided in *I Sverrig* can be seen as indicative of a Romantic inclination to shape reality imaginatively.

4.

After establishing the compositional creativity and care that governs *I Sverrig*, resulting in a text situated in-between the factual and the fictional, it must be asked what main properties are attributed to the Swedish place Andersen presented to an international readership. In the following, it will be argued that Andersen's 'translation' of Sweden produces a place that connects Romantic and modern, natural and cultural, national and international. Conspicuous among such connections is the fusion of natural grandeur and modern control of nature.

In *Writes of Passage* Duncan and Gregory emphasise how the conjunction of Romanticism and industrialism led to a movement away from modernity in a quest for the authentic and the exotic. They stress that in the Romantic project 'travel was no longer an exclusively aristocratic preserve' and was 'most likely to accomplish its goals if it was slow, unregimented and solitary' (Duncan and Gregory 1999:6). In terms of periodization, Cardinal suggests that 'the golden age of Romantic travel began in 1815, with the lifting of the restrictions on easy movement which had obtained throughout the Napoleonic wars' (Cardinal 1997:137). It went into decline from the mid century onwards when steam-propelled forms of locomotion enforced 'a very different tempo, while also making travel more affordable and thus more democratic' (Cardinal 1997:148). This, in turn, contributed to creating the conditions for early tourism.

According to this time frame, *I Sverrig* belongs to a period of interface between Romantic travel and tourism.[3] While Andersen shared several of the desires feeding into the Romantic travel project, the Romantic traveller's inclination to turn his back on modernity and the industrial is significantly not part of his baggage as a travel writer in general, nor does it inform *I Sverrig*. On the contrary, the travelogue's concluding chapter XXX entitled 'Poesiens Californien' ('Poetry's California'), which may be understood as a meta-reflection relevant to the text as a whole, couches the poetic process in terms of technological advance, the discovery of new territories and the extraction of their riches. Borrowing the voices of modern science, transport and communication in a vision of how these vitalise and re-enchant nature, the epilogue formulates its programme for a literature that seeks and finds the Romantic in modernity in the following way:

> Og ud over Jorden selv lød Videnskabens Røst, saa Miraklernes Tid syntes vendt tilbage; henover Jorden bleve tynde Jernbaand lagte, og henad disse paa Dampens Vinger fløi med Svaleflugt de tungt belæssede Vogne, Bjergene maatte aabne sig for Tidsalderens Kløgt, Sletterne maate løfte sig. Og gjennem tynde Metaltraade fløi med Lynets Hurtighed Tanken i Ord til fjerne Byer. "Livet! Livet!" klang det gjennem den hele Natur. "Det er vor Tid! Digter, Du eier den, syng den i Aand og Sandhed!" (Andersen 1944b:120)
>
> (And the voice of Knowledge seemed over the whole world, so that the age of miracles appeared to have returned. Thin iron ties were laid over the earth, and along these the heavily-laden waggons flew on the wings of steam, with the swallow's flight; mountains were compelled to open themselves to the inquiring spirit of the age; the plains were obliged to raise themselves; and then thought was borne in words, through metal wires, with the lightning's speed, to distant towns.

3 In an interesting passage the narrator, when answering a fellow traveller's question of who he is, gestures towards a notion of 'ordinary' travel: '"En sædvanlig Reisende, [...] en Reisende, der betaler for Befordringen. ..."' (Andersen 1944b:13) ('"A common traveller [...] a traveller who pays for his conveyance."' [Andersen 1951:25]). This statement, incidentally, forms part of the motto quote used in Carsten Jensen's highly acclaimed present-day travel account *Jeg har set verden begynde* (1996; Eng. trans. *I Have Seen the World Begin*, 2002).

> "Life! life!" it sounded through the whole of nature. "It is our time! Poet, thow dost possess it! Sing of it in spirit and in truth!" [Andersen 1851:318f])

Thus, global technological appropriation becomes a trope for aesthetic exploration.

It would seem that in *I Sverrig* Andersen sets out to realise this poetic call in relation to a Swedish terrain that is typically perceived as the site of a cross-fertilizing intersection of natural and man-made. Appreciations in the travel book of what we might term the Swedish sublime are thus most pronounced when spectacular landscapes, preferably characterised by an imposing vertical axis – of particular exotic appeal to a Danish traveller, one might add – are able to work in unison with the topographical imprints left by human constructions and activity. A case in point is the foregrounded description of the intricate system of sluices at Trollhättan: it is a depiction in which the sublime experience is linked to the ascent of the travelling subject and to man's overcoming of nature's height barriers. The role of *peak* experiences, physically and psychologically, in Romantic travel is, of course, well documented.

A more ambivalent tribute to the industrial ingenuity of man is given in the futuristic images of the living machinery in the large metal plant at Motala. Here, the hyperactive and omnipresent '*Blodløs*' ('Bloodless') is the somewhat sinister-sounding embodiment of modern technology. While the passage is a highpoint in the aesthetic embrace of modernity in Andersen's work,[4] the telling role reversal between the living, dynamic thing and fixated, marginalised man also communicates human fright and loss of orientation. However, rather than engaging in any Romantic avoidance of the industrial, the passage is related to the fantasies of mutations between man and machine that were prevalent in 19th century literature.

4 Another highpoint is the famous chapter in *En Digters Bazar* entitled 'Jernbanen' ('The Railway') which is a stylistically and thematically not dissimilar interrogation of contemporary cutting-edge technology. For an analysis of this chapter, see Thorup Thomsen 1995:27f.

Further appreciations of the Swedish natural-industrial complex are given later in the text in the narrator's imagined dizzying descent into the iron mines at Dannemora (chapter XXVIII) and in the polychromatic painterly images of the melting furnaces and copper mines at Falun (chapter XXIII): 'Fra Smelteovnene skinnede Ilden i grønne, gule og røde Tunger under en blaagrøn Røg ...' (Andersen 1944b:98) ('The fire shone from the smelting furnaces with green, yellow and red tongues of flame under a blue-green smoke ...' [Andersen 1851:253]). Modifying Duncan's and Gregory's identification of 'a passion for the wildness of nature, cultural difference and the desire to be immersed in local colour' as central to Romantic travel (Duncan and Gregory 1999:6), this could be described as an immersion in local *industrial* colour. A recurring topos in Andersen's text, the combined land- and techno-scape conveys the assumption that there is no unbridgeable gulf between the natural and the constructed domains. In the treatment of place in *I Sverrig* Romantic and cultural-industrial can indeed coalesce.

5.

Another form of connectivity that informs the text throughout is the forging together of national and international. The travelling narrator's inclination to perceive and present Swedish places in terms of their similarities with European or Oriental prestige locations climaxes in the Stockholm section (chapters XI and XII). In the description of the capital, Norrmalm's streets, for example, are 'berlineragtige' (Andersen 1944b:48) ('Berlin-like' [Andersen 1851:135]). Strömparterren is 'i Smaat, i meget Smaat, Stockholmernes *Villa reale,* vil Neapolitaneren sige; det er i Smaat, i meget Smaat Stockholmernes "Jungfernstieg", vil Hamborgeren fortælle.' (Andersen 1944b:47) ('The Neapolitans would tell us: It is in miniature – quite in miniature – the Stockholmers' "Villa Reale." The Hamburgers would say: It is in miniature – quite in miniature – the Stockholmers' "Jungfernstieg."' [Andersen 1851:134]). Likewise, a bit further north, Uppsala Cathedral is 'som *Notre-Dame*' (Andersen 1944b:59) ('like Notre Dame' [Andersen 1851:167]). Such inscribing of the foreign is, however, by no means confined to capital or central

place settings. Even the chapter focused on the small town of Sala, an excellent meditation on provinciality, stillness and absence, makes use of international referencing: '... det var stille, som paa en skotsk Søndag, og det var en Tirsdag.' (Andersen 1944b:68) ('It was as still as a Scotch Sunday – and yet it was a Tuesday.' [Andersen 1851:191]). The relatively frequent occurrence, incidentally, of references to Scottish matters in the travel book should undoubtedly be understood in the context of the prominent international position occupied by Scottish literature in the late 18th and early 19th centuries with figures such as Burns, Macpherson and Scott.

The Swedish terrain thus becomes a mirror image of 'canonical' international locations whose renown may have literary or non-literary origins. This particular type of translation would seem to have a three-fold function. Firstly, it is Andersen paying his compliment to Sweden. Secondly, it is a reader-oriented device that familiarises the country to an international target audience, in which case, interestingly, foreignisation equals domestication.[5] Thirdly, it is the travel writer demonstrating that he is conversant with a large range of geographies. More fundamentally, the international inscribing is in keeping with what seems to be common endeavours in Andersen's travel writing to emphasise the contiguous aspects and porous borders of places, to assert the comparability and similarity of locations that may be physically far apart and to challenge binary oppositions of familiar and foreign, home and away, known and unknown.[6]

5 A very similar method of familiarising a country through international references is used in relation to Denmark in Andersen's second novel *O.T.* (1836), cf. my discussion in Thorup Thomsen 1995:30-37.

6 In the context of his critique of Andersen, Søren Kierkegaard likewise observes the author's fondness for comparison of places. In the philosopher's analysis this comparative method is problematical since it replaces real illumination and shifts the imiginative and creative effort from the writer to the reader: '... Andersen opfatter ved et Andet. Vi ville i denne Henseende dedicere Efterstaaende til den almindelige Yttring, "at Andersen altid skal anstille Sammnenligninger". En Sammenligning har naturligviis kun sin Betydning, forsaavidt som den fører tilbage til en dybere Forstaaen af det, for hvis Skyld den traadte frem. Paa anden Maade ender den med at overfylde vor Hukommelse og at efterlade et totalt Deficit for Anskuelsen; thi hvad enten jeg siger, at en By f.Ex. her er ligesom en By i Italien, som jeg ikke kjender; eller at en By i Italien er som en By i Danmark, uden nærmere at betegne dem, saa er jeg derved slet ikke bleven klogere, undtagen forsaavidt jeg, anlediget ved at Forfatterne nævner dem, nu maaskee

6.

In the internationalisation of Sweden in Andersen's travelogue also the Orient plays a part as an image of the North. When visiting the Stockholm island of Djurgården, 'er [man] i Borghesernes Have, man er ved Bosporus og dog høit i Norden.' (Andersen 1944b:51) ('We are in the Borghese garden; we are by the Bosphorus, and yet far in the North.' [Andersen 1851:144]). Significantly, while in *I Sverrig* Stockholm may be envisioned with reference to the Bosphorus, in *En Digters Bazar*, which climaxes at the Bosphorus, the roles of literal and figurative place are reversed: 'Jeg sagde ham, at jeg fandt Beliggenheden at være den skjønneste i Verden, at Skuet langt overgik *Neapels*, men at vi i Norden havde en Stad, der frembød noget meget beslægtet med *Constantinopel*. Og jeg beskrev ham *Stockholm* ...' (Andersen 1944a:266f) ('I told him [a Turkish official] that I found the situation the most beautiful in the world, that the view far surpassed that of Naples, but that we in the North had a city that offered something very much like Constantinople. And I described Stockholm ...' [Andersen 1988:127]). Such reversals confirm that the tireless translation of places into other places in Andersen's travel writing is more than a pedagogical or self-affirming device: it is a connecting process that calls into question the very notions of original and translated, source and target, literal and figurative.

paa Grund af mit Kjendskab til dem og ved Hjælp af mit eget Digter-Talent seer mig istand til at overtage Digterens Partes og poetisk at udmale for mig et Billede af deres Eiendommeligheder.' (Kierkegaard 1872:27f) ('... Andersen perceives through something else. In this respect we wish to dedicate the following to the standard statement "that Andersen must always make comparisons". A comparison is naturally only of significance in so far as it leads back to a deeper understanding of that for whose sake it emerged. In any other way it results in an overloading of our memory and leaves a total deficit of insight, because whether I say that a town, e.g. in this country, is like a town in Italy that I don't know or that a town in Italy is like a town in Denmark without describing them more closely I haven't got any wiser at all, unless, occasioned by the fact that the authors mention them and perhaps due to my knowledge of them and by means of my own poetic talent, I find myself able to assume the role of the writer and paint for myself a poetic picture of their characteristics.'). This criticism does not take into consideration, though, the degree to which Andersen's texts cater for diverse target audiences or the textual meaning that may result from the rhetorical bringing together of seemingly disconnected places.

In accordance with this flexibility of focus the attention of the current discussion will now be shifted to the Oriental locale in an attempt to establish if the dialogic approach to the Northern land- and cityscapes that is identifiable in various forms in *I Sverrig* is mirrored in the representation of the East in *En Digters Bazar*.

7.

Roger Cardinal emphasises how the French invasion of Egypt in 1798 'at a stroke established the Orient as an inescapable temptation for the Romantic imagination' (Cardinal 1997:137). The Romantic lure of the East is thus from the outset tied up with colonialism. To the Western traveller the Orient came to represent the ultimate site of differentness, local colour and sensual intensity. One of the canonical destinations for the Romantics was the city of Constantinople that forms the principal locus in the Oriental section of *En Digters Bazar*.

The Oriental experience as conveyed in Andersen's best known travelogue is governed by motion and manoeuvrability, by illumination and clarity of vision, and by desire and unveiling. In his seminal study of Western conceptions of the Orient Edward Said argues that Orientalism depends for its strategy on the flexible *positional* superiority of the westerner (Said 1995:7). The following passage, which recounts a scene shortly after the narrator's symbolic entry into the Orient, sums up the connection between adept positioning and the act of seeing that is so crucial to Said's notion of Orientalism and to *En Digters Bazar*: 'Jeg stillede mig [...] ved Relingen af Skibet, hvor de tyrkiske Qvinder sad, Kysten vilde jeg see paa, men jeg saae ogsaa paa Fruentimmerne ...' (Andersen 1944a:233) ('... I stationed myself by the ship's gunwale, where the Turkish women were sitting; I wanted to look at the coast but I was also looking at the ladies ...' [Andersen 1988:94]). Moreover, the passage communicates clearly the two main objects of the narratorial gaze in the text: (a) picturesque land- and cityscapes; (b) exotic living beings, including women, men and animals (as will become evident below, the distinction between these groups is by no means a clear-cut one in the text). The complexities of the representation in Andersen's text of the Oriental topography and its inhabitants would

seem to reveal, however, not only conformity with but also challenges to the dichotomies on which both Said's definition of Orientalism and Cardinal's notion of Romantic travel are premised.

A prominent topographical trope in the text is the juxtaposition of the Occident and the Orient along the strait of Bosphorus. The beginning of chapter XIX provides a major meditation on this motif. According to most of the accentuated landscape appreciations in the travelogue, the border between the continents appears to be of a connecting rather than a separating nature. A line of interface rather than of division. There are numerous instances of the text emphasising contacts, exchanges and common ground between the East and the West. The Bosphorus itself is portrayed as eminently passable and 'crossable': '... utallige smaa Baade, hver med røde, blaae eller grønne Papirs-Lygter, foer som Ildfluer mellem de to Verdens-Lande.' (Andersen 1944a:260) ('Innumerable small boats, each with its red, blue or green paper lanterns traveled like fireflies between the two continents.' [Andersen 1988:120]). This passage, in which the boats dynamise the cityscape, link the lands of East and West and allow a Romantic immersion in local colour, is typical of the text. Mikhail Bakhtin's observation in his discussion of time and space in Goethe's work that 'everything is intensive in Goethe's world; it contains no inanimate, immobile, petrified places, no immutable background that does not participate in action and emergence' (Bakhtin 1986:42) is equally valid for Andersen's travel writing in general and for the depiction of the Orient in particular. Indeed, as the narrator arrives for the first time at Constantinople and Pera, the continents appear to be in a process of melting together: '*Bosporus* var ikke at see, *Asiens* bjergrige Kyst smeltede sammen med *Europas*.' (Andersen 1944a:237) ('The Bosphorus was invisible. The hilly shores of Asia melted together with the coast of Europe.' [Andersen 1988:98]). This image is in keeping with the dominant conception in the text of the Oriental metropolis as a melting pot in which 'Orient og Occident holder [...] stort Marked' (Andersen 1944a:240) ('Orient and Occident hold a great market' [Andersen 1988:104]) and where a multitude of cultures and nations may interact and manoeuvre without imposed obstacles: 'Alverdens Nationer mødte vi. [...] Ingen spurgte om Pas.' (Andersen 1944a:239)

('We met all nationalities. [...] No one asked about passports.' [Andersen 1988:100f.]). In a wider sense, the notion of a melting-together of Asia and Europe may, alongside several related observations offered during the course of the Oriental section, be read as a metaphor for the malleability or translatability of the positions of 'Orient' and 'Occident', Islam and Christian. Thus, in the complex chapter VIII entitled 'En Vandring gjennem Constantinopel', the narrator, when visiting the mosque of Hagia Sophia, formerly a Christian church, exclaims to an Islamic cleric: '... Din Gud er ogsaa vor Gud! Naturens Tempel er vort fælles Guds-Huus, Du knæler mod Mekka, vi mod Østen! – "Gud er Himlens og Jordens Lys!" – han opklarer hver Aand og hvert Hjerte!' (Andersen 1944a:245) ('... your God is also our God; the Temple of Nature is the House of God for all of us: you kneel towards Mecca, we face East; God is the Light of Heaven and the World, He illuminates every soul and heart!' [Andersen 1988:110]).

8.

Other aspects of *En Digters Bazar* evidently contribute, though, to constructing opposites of place and, in particular, otherness of people. To the narrator, establishments such as *Hôtel de la France*, where he stays while in Constantinople, and the residence of the Austrian minister, where he visits, appear as outposts of civilisation. From such comfort zones, tempting and taxing excursions into forbidden places or uncivilized culture can be conducted. Thus, the Orient as conceived in *En Digters Bazar* may additionally be interpreted as a site for the exploration of what Said calls the 'underground self' (Said 1995:3) of European culture. Similarly, the text seems to confirm Arne Melberg's identification – in a stimulating discussion of what he terms nomadic literature – of sexuality as a discreet but significant theme in travel writing and the liberation of the senses, especially for the northerner who travels South, as one of the standard motifs in this form of literature, especially since Goethe's *Italienische Reise* (Melberg 2004:19).

Right from the outset of the visit in the East, the tactile (and risk-taking) attraction of Oriental travel is emphasised in Andersen's text.

The most prominent devices employed in the representation of the Oriental inhabitant are the focusing on the veiled female body and the unconcealed male body and the eroticisation of both. Desired, imagined or indirect unveiling of the woman features strongly as a sexual motif. Some noteworthy slippages between notions of man, woman and child happen, however, in this context. In chapter XII, a group of young, handsome men surrounding the sultan are thus transfigured into unveiled women in a passage that subverts fixed gender categorisations: '... en Skare unge Mænd, Alle til Fods og skjønne, som vare de Orientens Qvinder, der uden Slør vovede sig ud ...' (Andersen 1944a:264f.) ('... a flock of young men all on foot and all as handsome as if they had been the women of the Orient who had dared to go out unveiled.' [Andersen 1988:123]). In chapter V, 'Dardanellerne og Marmorhavet', the narrator's playful interactions with a six-year old Turkish girl, 'en nydelig lille, ubesløret Tyrkinde' (Andersen 1944a:234) ('a delightful little unveiled Turk' [Andersen 1988:94]), climaxes in a fantasy of the two together being flown to an idyllic island, the girl transformed into a glowing maiden. The most overt unveiling of the woman happens, however, in connection with the narrator's visit to the female slave market, a site he identifies as one of the city's former '"forbudne Veie"' (Andersen 1944a:243) ('what used to be called "the forbidden way"' [Andersen 1988:107]). It would thus seem that the narrator's tireless repositioning of his focus on to new, malleable sexual objects agrees with the characteristics of 'nomadic sexuality' that Melberg sets out: 'partnerbyte och könsgränsers överskridande' (Melberg 2004:20) ('change of partners and transgression of gender boundaries').

A further conceptual slippage that characterises the conception of the Orient as other in the text is the perception of humans and animals as mixed up and interchangeable. Ideas of primitivity and bestiality climax in chapter IX in which the narrator embarks on an excursion to Scutari on the Asian side of the Bosphorus to witness the dances of the dervishes. Their monastery is figured as a madhouse, while the dancers themselves are conceived as savages, machines and, of course, wild animals. They represent bodily indecency, deformation, (self-)destruction and, ultimately, death. The chapter ends with a hurried and relieved return from the terrors of Asia

across turbulent waters – a favourite trope for the Romantic sensibility (cf. Cardinal 1997:141) – to the safe heaven of Europe. The separating role of the Bosphorus in this chapter is far removed from the principal use of the waterway as a connecting force in the text. In the travelogue as a whole, 'orientalising' approaches are arguably more pronounced in the representation of people than of place.

9.

In *Orientalism* Edward Said makes the observation that 'Orientalism is premised upon exteriority, that is, on the fact that the Orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the West. [...] the Orientalist is outside the Orient, both as an existential and as a moral fact.' (Said 1995:21). While this analysis is undoubtedly of relevance to *En Digters Bazar*, it should not be overlooked that the text also engages in playfully challenging notions of exteriority and interiority and inverting the direction of its translation processes. Thus, in the chapter focusing on the dervishes the narrator willingly undergoes a translation, as it were, that moves him in the direction of an honorary Turk. On discovering that everybody entering the dervishes' monastery must take off their shoes, the narrator resolutely cuts the foot straps that hold his trousers and shoes together and receives the following compliment: '...en gammel Mand med Turban klappede mig paa Skuldrene, nikkede mildt og sagde Noget, min Tolk oversatte mig, at jeg var et godt Menneske, der agtede Religionen og fortjente at være en Tyrk!' (Andersen 1944a:250) ('An old man with a turban clapped me on the shoulder, nodded gently and said something which my interpreter translated for me: I was a good man who respected religion and deserved to be a Turk!' [Andersen 1988:114]). The text thus gestures towards a Turkish perspective on the incomer and plays with the possibility of Oriental interiority being extended to include the westerner. Similarly, in the scene discussed earlier depicting the encounter with the Turkish girl it is the language of the narrator, the text and a segment of its target audience that is foreignised and, it would seem, in need of a translation: '... jeg talte Dansk, og hun loe saa Hjertet hoppede i Livet paa hende, aldrig

havde hun hørt saa sælsom en Tale, hun troede bestemt, at det var et tyrkisk Kragemaal jeg lavede for hendes Skyld ...' (Andersen 1944a:234) ('... I spoke Danish and she laughed and laughed. Never had she heard such an odd language – and she obviously thought it was some sort of Turkish crows-talk that I had invented for her sake!' [Andersen 1988:95]). Such passages connect East and West and communicate an awareness of the multidirectional potential of the translation process.

In comparison with *En Digters Bazar*, the travelling Danish subject has, in terms of self-contemplative material, a very limited presence in *I Sverrig*. Andersen intended this text to be his paying-back of a debt of gratitude to the Swedish nation for its positive reception of him and therefore directed its focus clearly onto the country in receipt of his textual thank you, while minimising to a higher degree than in his other travel texts the representation of the psyche of the traveller. One chapter, however, provides a telling and symbolically charged exception to the general withdrawal of the first person singular from the text and demonstrates a dialogic approach to identity and self not dissimilar to the patterns displayed in *En Digters Bazar*. Chapter XVIII entitled 'Midsommerfesten i Leksand' ('The Midsummer Festival in Leksand') is in several ways a culmination point in Andersen's tribute to Sweden. It depicts how thousands of people converge on the town of Leksand in Dalarna to go to church and spend midsummer together. While the chapter is a celebration of local folk culture, the presentation is governed by a pronounced carnivalesque dynamic whereby protestant becomes catholic, North becomes South, and periphery becomes centre. In this carnival of cultures and colours also the Danish visitor, through his appearance and his artistry, makes his contribution to the exoticisation of the local. Oriental imagery plays a particular role in this creative 'foreignisation', while some Scottish input is also noticeable:

> Som jeg sidder i min Stue, kommer Vertindens lille Datterdatter ind, et net lille barn, der var lykkelig ved at see min brogede Natsæk, min skotske Plaid og det røde Saffian i Kufferten; jeg klippede i Hast til hende, af et Ark Papiir, en tyrkisk Moskee med Minareter og aabne

> Vinduer, og hun styrtede lyksalig afsted. (Andersen 1944b:78)
> (As I sit in my room, my hostess's granddaughter, a nice little child, comes in, and is pleased to see my parti-coloured carpet-bag, my Scotch plaid, and the red leather lining of the portmanteau. I directly cut out for her, from a sheet of white paper, a Turkish mosque, with minarets and open windows, and away she runs with it – so happy, so happy! [Andersen 1851:222])

These poignant images of the foreign visitor and his artistic work also read as reflections of Andersen the travel writer. By means of intricate systems of connectivity his travel texts portray places that integrate Romantic and modern, natural and cultural, local and global and, not least, Occidental and Oriental.

By highlighting some of the complexities of Andersen's travel writing I hope to have made a small contribution to counteracting the relegation of the author to the nursery that has been a feature of an influential strand of his reception.

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