An Intercultural trip down the Old Continent – Analyzing *A Tramp Abroad* by Mark Twain

Luís Pedro Maia Silva

Master's Dissertation

Master's degree in Intercultural Studies for Business

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INSTITUTO SUPERIOR DE CONTABILIDADE E ADMINISTRAÇÃO DO PORTO
INSTITUTO POLITÉCNICO DO PORTO

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Presented to Instituto de Contabilidade e Administração do Porto for the grade of Master's degree in Intercultural Studies for Business, with the guidance of

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Abstract:

The present thesis is based on the literary analysis of the 19th Century Intercultural Travel book *A Tramp Abroad* by Mark Twain. In it, I approach a particular set of topics that are associated with the multiple fields studied throughout my degree, such as the characterization of various cultures, the contextualization of said cultures at the time (in this case study, the 19th Century), the first signs of touristic traveling, intercultural concepts as the formation of stereotypes or various forms of prejudice, and the construction of cultural identities, firstly introduced by Stuart Hall.

Using a structured analysis, I start my dissertation by reading and interpreting the book that will serve as a main reference: *A Tramp Abroad* (1880), by Mark Twain. I present a brief biography of Mark Twain, with a description of some of the author's main personal and professional accomplishments. With that, an historical contextualization of the author and the book that leads to a much deeper and enlightening recognition of the man and writer behind one of the most remarkable intercultural works in Western literary history.

I also present a detailed analysis of *A Tramp Abroad*, with a brief summary of all chapters, appendixes, and characters of the book. From there, I select three of the most interculturally relevant chapters. This selection allows me to reflect, interpret, and display my argumentation based on the concepts within the realm of the study of interculturality, stereotypes, prejudice, and the formation of identity – theoretical observations cemented on a myriad of authors and cientific works within this area of study.

Finally, as the analysis of a travel book is exhibited, it is important to understand the concept of tourism as well as the notion of a literary text (within this thematic context). Consequently, this thesis will also contemplate the history and cultural significance of touristic travel and the definitions of literature, literary text, and language as they all reveal themselves to have a valuable contribution to the connection that is ought to be made between the real-life experiences described by Mark Twain and the main theories and study areas related to this degree.

Key words: Interculturality; Mark Twain; Travel Literature; Stereotypes; Identity Formation.

Resumo:

A presente tese tem como base a análise literária do livro de viagens intercultural do século XIX *A Tramp Abroad*, de Mark Twain. Nela, são abordados um conjunto particular de tópicos que estão naturalmente associados aos campos de estudo do meu mestrado, como a caracterização de várias culturas, a contextualização das referidas culturas na época (neste caso de estudo, no século XIX), as primeiras viagens turísticas, questões interculturais como a formação de estereótipos ou várias formas de preconceito, e ainda a construção de identidades culturais, introduzidas primeiramente por Stuart Hall.

Recorrendo a uma análise estruturada, iniciarei a minha dissertação com a leitura e interpretação do livro que servirá como principal referência: *A Tramp Abroad* (1880), de Mark Twain. Apresento uma breve biografia do autor, onde evidencio alguns dos seus principais feitos pessoais e profissionais. Com ela, uma contextualização histórica do autor e da sua obra que me conduz a um reconhecimento mais profundo e elucidativo do homem e escritor que produziu umas das obras interculturais mais marcantes do história literária ocidental.

Apresento ainda uma análise detalhada de *A Tramp Abroad*, com um breve resumo de todos os capítulos, apêndices e personagens do livro. A partir desse estudo, selecciono três dos capítulos que considero mais interculturalmente relevantes. Esta selecção permite-me reflectir, interpretar, e apresentar argumentação sobre conceitos no âmbito dos estudos da interculturalidade, dos estereótipos, do preconceito e da formação da identidade - observações teóricas cimentadas na leitura de diversos autores e obras científicas canónicas na área.

Por último, tratando-se de um livro de viagens, é fundamental entender o conceito de turismo, bem como a noção de texto literário (agregado ao seu enquadramento temático). Consequentemente, a presente tese contemplará também a história e o significado cultural das viagens turísticas e as definições de literatura, texto literário e linguagem, uma vez que todas elas são uma valiosa contribuição para a ligação interpretativa que pode e deve ser feita entre as vivências reais descritas por Mark Twain, e as principais teorias e áreas de estudo relacionadas com este mestrado.

Palavras-chave: Interculturalidade; Mark Twain; Literatura de Viagens; Estereótipos; Formação da Identidade.

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1. Introduction

> *"High and fine literature is wine, and mine is only water; but everybody likes water."*[1]

As a primordial embodiment of culture, literature constitutes a perfect mirror image of a certain society, projecting the values, thoughts and dreams of the actors of that group in a certain time and space. It is a fundamental manifestation of cultural recognition and representation, as an ancient and distinctive exhibition of art and social mediation.

As the topic of culture and the resonance of its history through literature is introduced, Mark Twain is one of the most recognizable names that America has ever seen. Recognized by the inherent sarcasm of his fictional and non-fictional written works, Twain would always put his love for the region in which he grew up in at the center of action. Mostly employing the reminiscences of his youth and his appreciation of the river and the surrounding sceneries as perfect metaphors for life itself, the author would reflect on the paradox of America's identity and the incongruent centers of its society: the hard truth behind the *American Dream*, the constant acclamation of the big cities in detriment of the forgotten countryside, and the dishonesty of a country founded within the spirit of freedom and liberty yet adopting slavery as a commonly accepted practice.

Twain's writings were always the result of his thorough examinations of what he was faced with, challenging the structural problems of an American culture that was far from perfect. Works like *The Innocents Abroad* (1869), *The Adventures of Tom Sawyer* (1876), *A Tramp Abroad* (1880), or *Adventures of Huckleberry Finn* (1884) are some of the most publicly recognized examples of how Twain would meticulously approach the main cultural issues within the society of his time. Slavery, racism, poor education, aristocracy, were all subject of Twain's satire and concise humor, as he managed to produce comedic and thought-provoking texts that are still relevant to this day. Moreover, Twain's appeal would also lie on the genuine feeling of authenticity and honesty that each one of his books would transmit. Every work of Twain was in itself a piece of his own history, an autobiographical narrative full of Twain's childhood memories as he explores the places of the past and relives his boyhood adventures.

> *"All modern American literature comes from one book by Mark Twain called Huckleberry Finn. American writing comes from that. There was nothing before. There has been nothing as good since"*[2]

A brilliant mind capable of constructing some of the most innovative and intelligent books of the 19th Century, coupled with an irreverence and sincerity capable of deconstructing most of the ideals of his own American society, Twain earned himself a place among the great writers in classical literature and established the precept in America's literary scene.

[1] Twain, Mark. 1887. Letter to William Dean Howells, in *Mark Twain's Letters, Volume 2*. Createspace, North Charleston, USA. p.266.
[2] Hemingway, Ernest. 1936. *Green Hills of Africa.* Jonathan Cape. London, UK. p. 29.

With this thesis, I intend to develop upon this strong relationship between literature and culture. Using the book *A Tramp Abroad* (1880) by Mark Twain as a basis for my research, I ought to be able to elaborate on some of the most relevant topics of study related to culture, such as the characterization of different cultures, intercultural issues, prejudice, the formation of stereotypes, or even the construction of cultural and national identities.

My work will start with a brief biography of Mark Twain. This will signify a description of some of the author's main milestones, as I hope to provide a better context and historical background of the book, and consequently the author. Twain's relationship with traveling and travel writing will also be addressed, in an attempt to conceptualize Twain's writing style and justify his European tour that lead to the emergence of this same book.

Moreover, a thorough analysis of the book in question will be presented, summarizing all chapters, appendixes, and characters of *A Tramp Abroad* and displaying them in the form of a table. This will allow the reader of this thesis to acquire a better understanding of this literary work, as well as it will facilitate on the interpretation of the further identification and development of the intercultural scenarios within the narrative of the book.

Following this first graphic display of *A Tramp Abroad*, three chapters containing some of the most relevant intercultural episodes will be presented, analyzed and interpreted. As Twain is exposed to unfamiliar cultural frameworks, confronting new values, ideas, behaviors and ways of living, I intend to connect these scenarios with a certain research path, based on the study of interculturality, stereotypes, prejudice, and the formation of identity.

The analysis of these same notions will therefore acquire a special relevance within this thesis. In a book were the exploration of the "Other", the subject of interculturality, and the distinctive displays of prejudice are commonly presented to the reader, it is important to develop on the question of identity and identity formation. Some of the most significant concepts of identity and perspectives on this thematic will be presented, as a clear connection with *A Tramp Abroad* and Mark Twain will be established. As Twain explores the unknown, one will have a better perception of this unfamiliar relation with the "Other" and the representation of the "self" that is particularly relevant in the cultural studies. Furthermore, as a book that describes the process of a European tour that inspired Twain to create *A Tramp Abroad*, it is important to understand the role of the author as a tourist. A series of definitions of the concept of tourism will be presented, as the description of the history of this practice and the significant social and cultural values of it will also be explained.

Finally, I ought to develop on the main definitions of literature, literary text, or language, as I try to contextualize the relevance of this analysis and describe the method that guided me throughout the whole analytical process. This will include the

description of the steps that were taken to make a literary examination of the book, as well as a contextualization of this work within the literary world.

With his articulate, sharp and eloquent humor, Twain was acclaimed as one of the best American writers of all time. In this thesis, we will understand how this brilliant author used his writing style to capture what he saw and experience, being able to unveil his own perspectives on the cultures he encountered with the right amount of passion, wit, and creativity.

2. Life of Twain – The Origins of “the Father of American Literature”

2.1.Introducing Samuel Clemens

Writer, journalist, novelist, humorist – Mark Twain is still to this day recognized as one of the main contributors to America's literary scene. Lauded by the *New York Times* (1910) as the "greatest humorist this country has produced" or by William Faulkner (September 25, 1897 – July 6, 1962) as "the father of American literature", Twain earned the consensual praise of the general public after a long and successful career that produced several major classics of the American literature such as: *The Innocents Abroad* (1869), *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883) or the *Adventures of Huckleberry Finn* (1884).

In this chapter, I aim to chronologically present and describe in a more detailed manner some of the major events that marked the author's personal and professional lives. For that, I focused my attention on the analysis of the three-volume collection *Autobiography of Mark Twain* (published between 2010 and 2015), a series of reminiscences dictated by Twain himself in the last years of his life. With this recollection, I hope to provide a better context to the main object of this thesis - Twain's travel book *A Tramp Abroad* - by presenting the author on a more personal level and recalling some of the main accolades of his life before and after the literary work in question.

Samuel Langhorne Clemens, commonly known as "Mark Twain", was born on the 30th of November 1835, in the small village of Florida, Missouri. He was the sixth of the seven children of John and Jane Clemens and named "Samuel" in honor of his parental grandfather, Samuel Clemens. It is believed that Clemens adopted the pen name "Mark Twain" in 1862.

With four years of age, Clemens' family moved to the city of Hannibal, Missouri, a port town on the Mississippi River. Both Florida and Hannibal were important sources of inspiration for some of his works, as they served as model cities for the fictional St. Petersburg, present in both *The Adventures of Tom Sawyer* (1876) and the *Adventures of Huckleberry Finn* (1884).

In his boyhood, Clemens would attend Sunday schools of multiple Protestant churches, with a Presbyterian church having particular relevance. Additionally, he studied in small private schools, where he was described as an average student, demonstrating little to no interest for most of the subjects he was thought. Despite this, he was naturally drawn into reading, while he also enjoyed spelling, handwriting, and the English Language. In his spare time, young Clemens grew up practicing all kinds of outdoor activities. Living in a port village, he enjoyed the presence of the Mississippi River, where he would fish, swim, and play games with his friends.

In 1847, Clemens witnesses the death of his father; John M. Clemens died with only 48 years of age, as a result of pneumonia. This fact severely agonized the family's already decaying financial situation, requiring Clemens to abandon his formal education to go to

work at the early age of 13. Consequently, Clemens began working as an apprentice in a printing office in Hannibal, while also doing printing work in a local newspaper, owned by his brother Orion. Some of the first Clemens's writings were published in this newspaper.

2.1.1 Leaving Hannibal and piloting steamboats (1853-1861)

In 1853, Clemens leaves Hannibal and begins a journey through multiple states on the East Coast doing printing work. For multiple months, he worked as a printer in New York, Philadelphia and Washington D.C., but would eventually return to his mother and brothers after almost a year. He continued working for his brother Orion, now in the city of Keokuk, but found his brother to be someone that was "always too eager for the work; too low in his bid for it." (Paine, 2006)

Decided to move away from working for Orion, Clemens leaves for Cincinnati, Ohio, in 1856. He continued working in the printing business, while also writing letters of humorous nature for the Iowa newspaper, *Keokuk Post*, signing them as "Thomas Jefferson Snodgrass".

Meanwhile, Clemens developed an interest in the Amazon River, after reading William Lewis Herndon's (October 25, 1813 – September 12, 1857) *Exploration of the Valley of the Amazon* (1853), a book on his explorations of South America. With that in mind, he decided to head down to New Orleans to meet his desires. He embarked on a steamboat in February 1857 and developed an almost immediate fascination for the piloting of these boats. Soon enough, he convinced Horace Bixby, captain of the steamboat, to accept him as an apprentice. After two years of learning with various experienced pilots, Clemens became a licensed pilot in April 1859. For the next four years, he piloted steamboats between the cities of St. Louis and New Orleans. This would be his fulltime occupation, granting him a very fulfilling job and a steady income.

2.1.2. A mining prospector in Nevada and a reporter on the West Coast (1861-1866)

In 1861, the beginning of the Civil War in America signified the end of commercial traffic on the Mississippi, and consequently, the end of Clemens's job as a pilot. With that, he returned to Hannibal to revisit old friends and family.

With the appointment of Abraham Lincoln (February 12, 1809 – April 15, 1865) as president of the United States in March, Clemens's brother Orion received an invite to be a government's secretary of the Nevada territory. With Orion in a delicate financial situation and not being able to pay for his trip to the West, Clemens decided to embark in a new adventure with his brother, paying for both of them to move to Nevada. With a quick and unsatisfactory experience working as his brother's personal assistant, Clemens had another quick and unsuccessful venture as a mining prospector on Nevada's gold and silver mines.

While things were not particularly successful in his professional life, Clemens continued writing humorous letters to multiple local newspapers. One of them was the *Virginia City Territorial Enterprise*, whose editor was Joe Goodman, an admirer of Clemens writing skills. Goodman offered him a job as a journalist for his newspaper, a position that Clemens did not hesitate to accept. Here, he began to work as a fulltime writer and reporter, covering all kinds of local news while mixing them with a series of original stories that were written as satires. These granted him not only the development of his skills as a satirical writer and humorist, but also earned him a reputation on the West Coast.

During this time, he would frequently travel to the city of San Francisco with his friend Steven Gillis, where he eventually worked for the *San Francisco Call*, another local newspaper. After leaving this job due to incompatibilities between Clemens's writing style and the newspaper's editorial guidelines, Clemens left to Calaveras County to work in a mining camp. It was here that he would hear about the story of a special jumping frog that he would later reproduce in one of his publications on the *Saturday Press*, of New York.

In 1865, again in San Francisco, Clemens continued to write satirical stories to several newspapers, such as the *Virginia City Territorial Enterprise* or the *Californian*. His *Jumping Frog Story* reached extreme heights in popularity and represented the first big story for "Mark Twain", attracting national attention to his following works.

2.1.3. A journey to the Holy Land (1866-1867)

In 1866, Clemens decided to travel to Hawaii and arranged to write a series of letters about his experiences of exploring the islands. In what was planned to be a quite short adventure, turned into an extensive 6-month stay in the region, where he could develop his knowledge on the subject of Hawaii and also his reputation as a whole, as his cultural letters were being extremely well received in the mainland.

Once he returned from his extended trip, Clemens had the opportunity to give his first public lecture about his journey to Hawaii. It proved to be an extremely successful speaking arrangement and Clemens was soon enough proposed to do a brief lecture tour in some venues in California and Nevada.

At the end of that year, Clemens had a trip to the East Coast, with the intention of writing a series of traveling texts that he would send to be published on the *San Francisco Alta California*. It was on this excursion where he met Captain Ned Wakeman, whose stories would serve as the main source of inspiration for the conception of Twain's short story "Captain Stormfield's Visit to Heaven".

In the Midwest, Clemens learned about a tourist cruise across the Atlantic Ocean organized by Brooklyn pastor Henry Ward Beecher. This long trip would lead passengers to various countries in Europe and ultimately reach the Holy Land. Clemens quickly demonstrated his interest in being a part of this journey, convincing the editors of the *San Francisco Alta California* that this would be the perfect opportunity for him

to continue his travels letters. They accepted Clemens proposal, agreeing to pay for his trip and the letters that would originate from that voyage.

In June of 1867, the passengers of the *Quaker City* departed from New York for a transatlantic journey. The trip included visits to Tangier, France, Italy, Turkey, Greece, Russia, Palestine and Egypt. During it all, Clemens would register his stay, his experiences and his overall thoughts on those lands in the form of travel letters, writing with the satirical and witty attitude that Clemens was best known for.

These letters greatly enhanced Twain's reputation in the United States, being hugely accepted by the general population and representing a tremendous success for the author. Because of that, on that same year, Clemens was invited by Elissa Bliss, president of the *American Publishing Company*, to publish his first book on the trip that he had just made.

2.1.4. The beginning of a prominent literary career (1868-1869)

After refusing the offer at first, Clemens worked as a personal secretary for Nevada's newly elected Senator William Morris Stewart. He moved to Washington D.C. to assist the senator in the federal government, while he continued to write for several newspapers that collaborated with him.

Finally, after nearly a year working in Washington D.C., Clemens accepted Bliss's offer and agreed that he was finally ready to publish his first book. He concurred on writing a travel book, having his travel letters from his cruise to Europe and the Holy Land to serve as the basis for his narrative. Mark Twain's *The Innocents Abroad* was published in 1869.

These two years would reveal themselves to be extremely important for Clemens's personal life as well. It was on that period that Clemens met Reverend Joseph Twitchell in a visit to the city of Hartford, Connecticut, gaining a lifetime friend that would accompany him for many of his traveling journeys.

It was also on the year of 1869 that Clemens met Olivia Langdon (his future wife), beginning an exchange of letters that would lead to a future romantic relationship. Olivia's family lived in Elmira, New York, and Clemens decided to visit them as soon as he had his first book published. With only one intention in mind, Clemens saw his first marriage proposal rejected by Olivia and decided to begin his first long tour of lectures in the Midwest. Not discouraged by Olivia Langdon's rejection, Clemens returned to New York where he eventually got Olivia's "yes" to his marriage proposal. They would marry exactly one year later, in February 1870.

In August of that same year, Clemens's interests for journalism lead him to buy a one-third interest on a Buffalo's newspaper, *Buffalo Express*. He contributed regularly to this newspaper's publications, while also assuming the role of editor for the printed publication.

2.1.5. Marriage and family concerns (1870-1873)

Clemens married Olivia Langdon in Elmira, New York on the 2nd of February 1870. As a wedding gift, Clemens's father-in-law gifted the couple a house in Buffalo, where they would live for the next few months. Meanwhile, the book *The Innocents Abroad* was receiving a great number of favorable critiques, becoming a bestseller on that same year.

With that first literary experience in the form of a book proving to be a success, Clemens agreed to start another book, as this time he should give his readers some insights into his Western journey, including his experiences as a gold and silver prospector, his journey to the Kingdom of Hawaii, and the start of his career as a writer. This would be Twain's second book *Roughing It* (1872).

In the year of 1870, Clemens's father-in-law became extremely ill, and the couple was required to move to Elmira to nurse him. Jervis Langdon would eventually die in August of that year. Meanwhile, Olivia had become pregnant of Clemens's first child and was also struggling with health issues. Langdon Clemens was born prematurely on the 7th of November.

This year was extremely fatiguing for Clemens, as a series of unexpected and tormenting episodes haunted his personal life. With that, and as a way of escaping from the reality of Buffalo, the couple decided to sell the house where they were living in that city and moved to Elmira. They lived in a farm, the Quarry Farm, owned by Susan Crane, sister of Olivia. After roughly a year of living with his sister-in-law, Clemens and his family moved to Hartford, where he built their new house.

Susy Clemens, the couple's second child was born in March 1872. Not long after that, Clemens first child, Langdon, who was never able to recover from his illness, would eventually die in June 1872 without reaching his 2nd year of age. Following Susy, a second daughter was born in June 1874 – Clara – and finally a third named Jean, completed the Clemens' Family in July 1880.

In the summer of 1872, Clemens decided to take a trip to England with the purpose of writing a humoristic travel book on the country. However, once he arrived in Liverpool and took a train to London, Clemens quickly understood that his pre-established impressions of the country were completely deceiving. He was overwhelmed by the reception that he was granted by the English and the beautiful sceneries that the country had to offer. As a result of that, the book was never completed, and therefore never published as Clemens envisioned it.

2.1.6. Writing novels (1873-1877)

After returning to the United States, Clemens partnered with his friend and neighbor in Hartford, Charles Dudley Warner, as they wrote their first novel - *The Gilded Age* (1873). In May of that same year, Clemens took his family to England, Scotland and Ireland, as he was invited to deliver a series of lectures on the subject of Hawaii in those

countries. He would spend those months and the following, now with his family back in New York, as a lecturer in a long tour throughout England.

In 1874, Clemens adapted his first novel *The Gilded* Age, and wrote a theater play revolving around one of the characters on the original story, Colonel Sellers. A play with the name of this character was then created and performed in New York, achieving a long-lasting success in American theaters for the following years. The success and financial compensation that Clemens was able to achieve in his first adaptation to theater urged him to write other plays, although none of the following would reach such positive feedback.

In that same year, Clemens started writing his first solo novel, Tom Sawyer, while he also published *A True Story* in a friend's magazine called the Atlantic Monthly. In the beginning of 1875, that same magazine published *Old Times in Mississippi*, a Clemens' recollection of his times as an apprentice on a steamboat traveling up and down the Mississippi River.

As *The Adventures of Tom Sawyer* was published in 1876, Clemens began writing his next big literary achievement - *Adventures of Huckleberry Finn*. Meanwhile, the author would reserve some of his time to simultaneously write a series of short stories to be published in several magazines that he collaborated with.

2.1.7. Traveling Europe and an entrepreneurial adventure (1878-1890)

In 1878, the Clemens' Family travelled to Europe where they stayed for more than a year. With this trip, Clemens intended to write another travel book, this time about his experiences in Western Europe. The book was titled *A Tramp Abroad* (1880) and mainly recalled the time when Clemens travelled throughout Germany and Switzerland. It was on the Alps where Clemens was joined by longtime friend Reverend Joseph Twitchell, whom inspired the creation of Mr. Harris, the fictional companion of Twain's travels.

In 1879, Clemens returns to the United States with his family, where he attended a very important banquet in Chicago in honor of former United States president, Ulysses S. Grant, whom he had previously met through Joseph Twitchell.

After finishing *A Tramp Abroad* in 1880, Clemens wrote *The Prince and the Pauper* (1881), an historical fiction set in 16th Century England, about the story of two boys that were very similar in their physical appearance but were raised in very different circumstances.

After that, Clemens decides that he should write a book about the Mississippi River and all the stories that it brought to him as he spent his childhood and early adult life near it. For that, Clemens decided to travel to the river, making several steamboat trips up and down the Mississippi. Once he returned to his family, he had been able to integrate his *Old Times in Mississippi* texts with his more recent experiences to assemble his new book *Life On The Mississippi* (1883).

In May 1884, he created the publishing firm *Charles L. Webster & Company* with his niece's husband Charles L. Webster, his business partner and president of the company. With an active role on the firm, Clemens hoped to see an increase on the profits of his books and a stricter control on the copyrights of his works, as he began publishing them through his own firm.

The company's first publication was *Adventures of Huckleberry Finn* (1884), but after that there were many failed attempts to reach economic success on several publications. The company quickly began to fail on Clemens's intentions, as it went bankrupt in 1894, despite Clemens's attempts to save the publishing firm.

In the meantime, Clemens was also investing his time and money on another entrepreneurial adventure. This time it was an automatic typesetting machine invented by James W. Paige, living in Hartford. Dazzled by the machine and the potential efficiency that it could reach, Clemens was quick to invest a large amount of his money on the *Paige Compositor*, as he was certain of the capabilities of the machine and trusted his inventor to turn it in something that would grant him an enormous return on his investment. However, multiple failed attempts to perfect the machine and the emerging of a better competitor ruined Clemens's chances of economic accomplishment.

In 1889, the soon to be extinguished *Charles L. Webster & Company* published Clemens's *A Connecticut Yankee on King Arthur's Court* (1889), the story of an 19th Century American that travels back in time to a 16th Century Britain and tries to impose new values and technological advances into that society.

2.1.8. Financial troubles and living in Europe (1891-1894)

In the beginning of the 1890s, Clemens started to struggle financially. With the bankruptcy of his publishing company, his failed investment on the typesetting machine, and the large maintenance costs of his big house in Hartford, Clemens's financial situation became almost unbearable.

With that, the Clemens family decided to abandon their house in Hartford and departed to France, from where they stayed in several Western European cities. In Europe, Clemens continued to write travel letters on what he would observe in the Old Continent, sending them to several magazines to publish them in the United States. It was on that time in Europe that he wrote another short novel titled *The American Claimant* (1892).

After a series of trips to the United States to take care of his business endeavors, Clemens rejoined his family in Florence, Italy, where they would live for several months. It was during this time that Clemens finished another novel, *Pudd'nhead Wilson* (1894). A story that takes place in 19th Century Missouri and sarcastically tackles innumerous delicate subjects, such as religion, racism or slavery.

Also in 1894, Clemens publishes *Tom Sawyer Abroad*, the last book to be published by Clemens's publishing firm *Charles L. Webster & Company* before bankruptcy. In that same year, the failure of the typesetting machine was made official, as the *Paige Compositor* was not seen as commercially valuable, resulting in the loss of all Clemens's investments in the machine throughout the years.

In that period, Clemens finishes what would be his last completed novel, *Personal Recollections of Joan of Arc* (1896). The book recalls the life story of Joan of Arc, for whom Clemens had a confessed admiration. He later admitted that he considered it to be the best and most important work of his literary career.

In 1895, Clemens leaves his family in Quarry Farm, and begins a long-lasting tour around the world, where he would give several lectures in many countries. With that, he hoped to put an end to his money problems, as this trip would allow him to pay off all his debts and finally reassure his family with financial stability.

2.1.9. A worldwide adventure (1895-1896)

In July 1895, Clemens began what would be an around-the-world lecture tour with 140 engagements. Accompanied by his lecture agent James Pond, his wife Olivia, and daughter Clara, Clemens gave lectures in multiple states in the United States, before sailing away from Vancouver across the Pacific Ocean to the Fiji Islands. From there they went to Australia and New Zealand, where they spent three months, with Clemens continuing his endeavors as a lecturer. On January 1896, he left for Bombay, India, country where he delivered 20 lectures in 12 cities. They eventually left to the Mauritius Islands where he spent two weeks with his wife and daughter.

After that they boarded another ship, this time to continue their tour to South Africa. Clemens spent the next two months giving lectures in the country, finishing his African tour in the city of Cape Town.

2.1.10. Back in Europe (1896-1900)

After completing his extensive lecture tour, the Clemens' Family embarked on a steamship to England. As they arrived in British territory, they established themselves in Guildford. However, some bad news reached the family, as Susy, one of the daughters that had stayed in the United States during the tour, had become seriously ill. With that, Olivia and Clara immediately left for America to help nurse Susy, leaving Clemens in England. Those efforts were in vain, as Susy died from meningitis as soon as they arrived in New York.

After Susy's death, the rest of the Clemens' Family joined Samuel in England, where they would live together in the London District of Chelsea.

During May, Clemens finished his book about the around-the-world tour that he had just made, titling it *Following the Equator* (1897). He also worked on innumerous short stories of different nature but did not quite finish any of them; the majority of these being actually published posthumously.

For the next few years, the Clemens' Family would live in the countries of Switzerland, Austria, and Sweden.

2.1.11. Home at last (1900)

After five years away from the United States, Clemens returned to his home country in October 1900. It was of public recognition that he had paid off all his debts, and his homecoming was applauded and celebrated by all his admirers. Clemens began to be highly requested to attend multiple banquets and public ceremonies, where he would give several acclaimed speeches. He resided in multiple areas of New York, where he eventually bought a house in Tarrytown, even though he never lived there.

In 1902, Clemens returns for a last time to his home state, where he accepted an honorary degree from the University of Missouri. He also visited his hometown of Hannibal for one last goodbye.

The following year, Clemens's wife Olivia saw her health seriously deteriorating. In order to grant her better climate conditions, the family moved to a villa in Florence, Italy. Olivia Langdon died not long after that, in June 1904.

Clemens moved back to the United States with his daughters, where they lived in Tyringham, Massachusetts for a few months. They would eventually move to Manhattan, where they rented a house on the Fifth Avenue. The following years granted Clemens a highly recognized reputation in the city of New York, as he participated in several political causes while writing short stories during that time.

In 1906, Clemens appeared in the congressional committee of Washington D.C. to testify on copyright laws, a subject that was very dear to him. He arrived in an all-white suit, which would become one of his trademarks when it comes to his public image, even though he did not wear it on a daily basis.

2.1.12. The final chapter (1908-1910)

Clemens spent the summers of 1905 and 1906 in Dublin, New Hampshire. After those, he decided that he would like to build his own summer house. At the time, Clemens frequently met with Albert Bigelow Paine, his biographer and editor of many of his papers. After conversing with Paine, Clemens decides to build his summer home in Redding, Connecticut. After moving to his new home in 1908, Clemens decided to live there permanently, nicknaming the house *Stormfield*, after a character on the last book that he would publish, *Captain Stormfield's Visit to Heaven* (1909).

On the 21th of April 1910, Clemens dies in his bed in Redding, as a result of heart failure. He was buried in the Woodlawn Cemetery in Elmira, New York. On that day, the family lost the father of Langdon, Susy, Clara and Jean. The country lost the father of American literature.

Twain's life precisely represents what one would imagine it to be when he reads one of his books. Full of energy and adventurous spirit, Twain was comfortable with coming

out of his comfort zone, experiencing new scenarios, new peoples and new cultures without ever losing his critical spirit and sense of humor. After understanding his life, and subsequently who the author was as an individual, one has a better chance in apprehending all the quiet and cleverly constructed nuances of his writings, while perceiving Twain's openness to the world he chose to be surrounded by. Much like in his approach to life, in *A Tramp Abroad* Mark Twain tackles topics such as multiculturalism, interculturality, tolerance. With his characteristic carefree, positive, humoristic perspective, the author deconstructs them with his critical voice and reduces all forms of prejudice and stereotypical thinking to be the product of ignorance and ridicule.

2.2.The Art of Describing the World

Mark Twain was a proud American, a proud participant of the American lifestyle and his books are the embodiment of that feeling. Through his light, humoristic and subtle writings, full of rich and eloquent standpoints on the hypocritical trivialities of the everyday life, Twain used his travel books as a roadway for social criticism and forward thinking.

This attitude towards travel literature can be partially attributed to Twain's approach to change. As a man who would be constantly seeking new challenges, new life projects and new forms of exploring the unknown, Twain would always bring a pen and paper alongside his energy, intelligence and creativity. From here, his pursuit for the writing of his own travels was nothing more than inevitability.

The freedom and flexibility of his literature granted him *carte blanche* to write on whatever he would be pleased to. He signed his first contract to write a series of travel letters in 1866, with *Alta California* newspaper where it was specified that Twain would produce them "… on such subjects and from such places as will suit him". Twain enthusiastically adopted this new chapter of his literary career and produced throughout his entire life a total of five complete travel books and a myriad of other letters and essays with his travels as the main subject.

Using his traveling experiences as a starting point, Twain capitalized on the opportunity to observe the world through his own eyes, using his literary talent to display his own social and cultural critiques by a series of small observations and anecdotes filled with sarcasm and subtle humoristic remarks. As an humorist before anything else, Twain had always declared his comedic intentions for his writings: "my sole idea was to make comic capital out of everything I saw and heard"[3].

With travel writing, Twain could now be the humorist without needing to worry about the typical characteristics of a fictional literary work. With laughter as the main objective for his writings, Twain left the questions of episodical transitions, literary consistency or coherence to a second plan, as the subject of travel revealed itself to be quite fitting for Twain's unpredictable and spontaneous style. "Jim Baker's Bluejay Yarn" is a significant example of it. This fable recalls the particular situation of a stubborn blue jay determined to fill a hole in a roof with acorns. The blind determination of the blue jay and the overall ridiculousness of the task produces this comedic episode included in the third chapter of *A Tramp Abroad* and reveals Twain's genuine way of writing.

While it is true that the randomness of some episodes reported by Twain was certainly present in a vast majority of his travel books, it is also important to highlight that the author's literary ability to explore the variety and the richness of his own traveling

[3] Henderson, Archibald. 1982. *Mark Twain*. Haskell House Publishers Inc. USA. p.99.

experiences conferred a fundamental sequence to those same random events. While many of his books were equipped with an unique lucidity and accuracy, Twain quickly demonstrated his distinctive approach on what was understood as the narrative structures of his books.

This clear distinction on Twain's literature can be attributed to the author's own writing background. Twain started his writing career as a newspaper writer and the nature of this experience seems to have influenced his writing style from the very beginning. With that, it is possible to measure the similarities of the experience provided via a newspaper to that given by a travel account: an agglomeration of facts, events, narratives and descriptions, rarely connected and without any moral conclusion.

When writing a travel narrative, Twain used the chronological and geographical order of his tours to give his stories an apparent consistency, otherwise missing to his storyline. Regardless of how irregular or unbalanced the chapters of his travels might have been, the unity of the storyline was always granted by a pivotal structure of the narrative that began in one place, moved continuously to another, and finally reached the last destination where the book would end. The overall characteristics of this literary genre allowed Twain to be incoherent and chaotic, enhancing some of the author's best features, such as his humor, his wit and his energy.

From a very young age, Twain rapidly revealed his fascination for travelling. With it, the author could satiate his desire for discovering, exploring and understanding what was abnormal to his nature. Furthermore, travel context signified for Twain the perfect scenario to display his humor. Surprise, shock, values clashing, misunderstandings could all be found in a traveling setting and are also a big part of humoristic writing. Most humorists have an everlasting attraction for the extremes, and Twain was no exception to that rule. The author would play with those extremes by pulling them apart, capitalizing on the absurdity of the scenarios. This is exactly the reason why in his travel books Twain was a serious, thoughtful, intelligent man that would regularly be presented with strange, bizarre, comical scenarios. Confronted with these, the author would make valid, considerate points about deeply philosophical or serious problems such as greed, fear or corruption, only to immediately put an end to his concerns with a quick and sharp-witted joke.

This disparity can be found, for example, in the book selected to be the subject of this dissertation. In *A Tramp Abroad* there are many episodes were these phenomena are revealed to be present. One of the main examples is one reminiscing story included on Chapter X of the book, where Twain reveals to be distressed and disturbed. This occurred when the author attended one German Opera concert and was caught by surprise when he discovered that German audiences only applaud after the end of an act, and not throughout the whole spectacle. Twain confesses to be "unspeakably uncomfortable in the solemn dead silences" [4] that would emerge as soon as the

[4] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.57.

"tremendous outpourings"[5] of the performer's feelings would end. That extreme feeling of discomfort and unease reminded Twain of one episode of his life that had occurred to him when he was just a little boy. Twain reminisces about his first steamboat trip down the Mississippi River and how he had "gone to bed with his head filled with impending, and explosions, and conflagrations, and sudden death"[6]. He recalls how he was awakened by these thoughts, that led him to run out of his bed, wearing nothing but a "brief shirt"[7], ending up in the ladies' saloon where he frantically yelled "Fire fire!"[8]. The silent indifference with which the women present in the room addressed his crying for help was sufficient to deeply embarrass young Twain.

It is nearly impossible to understand why the women in the room remain so calm and indifferent to the agonizing cries of the boy, neither does Twain attempts to explain or understand the reasons behind these thoughts that he was having aboard that boat just as he was about to go to sleep. However, we can experience the comical side of this bizarre and antagonizing description. The contrast between the calmness and the panicking, the composure of the ladies and the agitation of the boy produces within that scene a comical image for that interaction.

To introduce this segment within the description of what he was witnessing at the time, Twain resorts to his associative thinking, a practice that can be commonly found in most of the author's travel books. The silence verified in that German Opera immediately led Twain's mind to recall the silence of the ladies of that steamboat. These two silences produced within Twain a similar psychological impact, as they both triggered a feeling of discomfort and angst. From a broader perspective, a German Opera and a Mississippi boat ride may have nothing in common, but one can rapidly realize a coherent explanation within the similar emotions that construct an emotional bridge between these two episodes of Twain's life.

Twain explored the chaotic features of the mind like few, taking advantage of his understanding of how his brain functioned to create a truly unique writing style. From a fundamental discursive basis that would lead the narrative from the first word in the book, Twain would gradually add different layers to his work, through character development, anecdotes, popular and fictional legends, or personal stories that would create his overall narrative:

> *"The frequent incongruities of the narration—evidently intentional—made it all the more diverting, and the artifice of its partial incoherence was so cleverly contrived as to intensify the amusement of the audience, while leaving them for the most part in ignorance of the means employed"*[9]

[5] Ibid.
[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Mark Twain as a Lecturer. 1867, May 11. *New York Tribune*. Retrieved from https://chroniclingamerica.loc.gov/lccn/sn83030214/1867-05-11/ed-1/seq-2/

Twain would write without any initial concern for the unity of his work. His casual writing style would often lead him to jump between arguments and ideas as they would come to mind. Subsequently, this signified that most of his travel books, could have new stories or segments added, removed, or replaced without it having any significant impact on the finished result.

Twain's associative thinking, extemporaneous writing and humoristic approach to traveling would result in some of the most acclaimed and recognizable travel books in the history of American literature. With them, Twain distinguished himself from any other author of his time, as he was able to explore every other form of traveling and distance.

2.3.A Book on European Explorations

The narrative in *A Tramp Abroad* is majorly inspired on a trip that Mark Twain had made through the Black Forest and the Alps with friend Joe Twitchell in the summer of 1878. This trip proved to be very pleasant for both friends, but the process of turning it into a travel book was a great challenge for the writer. Having to worry about all his other countless undergoing lecturing, writing and business projects as well as his and his daughter's health issues, this series of professional and personal troubles lead Twain to classify *A Tramp Abroad* as "the most infernally troublesome book" of his career.

Despite all that, Twain finishes that daunting narrative and *A Tramp Abroad* is first published in 1880. The book is filled with anecdotes, popular legends, and personal stories that complement the main subject of the European walking tour, a very distinct and prominent technique that was transversal to all of Twain's travel books. The writing style is also very typical of the author, the very characteristic casual approach to what he saw and experience, always accompanied with a good dose of irreverence and humor were very much present throughout the entirety of the account. These mechanisms or writing techniques used by Twain produced within the book a sort of revolutionary feeling, where the author would liberate his imagination from the straps of the typical travel book and the defined and rigid structure that would characterize it.

Most of the narrative takes place on German soil, where Twain centered his attention the most as he would spend the majority of his time exploring new German locations and observing the German lifestyle.

- 1 - Hamburg, Germany
- 2 - Frankfurt, Germany
- 3 - Heidelberg, Germany
- 4 - Hornberg, Germany
- 5 - Lucerne, Switzerland
- 6 - Zermatt, Switzerland
- 7 - Chamonix-Mont-Blanc, France
- 8 - Geneva, Switzerland
- 9 - Chambéry, France
- 10 - Turin, Italy
- 11 - Milan, Italy
- 12 - Florence, Italy

Figure 1. *A Tramp Abroad* Itinerary Map *(own production)*

The author was a confess admirer of the German culture, being completely impressed by the effectiveness, organization and the overall capabilities of that society. The German Dueling Clubs were one of the first typical German activities to fascinate him. The resilience and great spirit of sacrifice of the young German duelists gained Twain's admiration and lead him to compare them with the dueling habits that he had encountered in France. In a satirical description of a typical French duel, Twain produced a comical representation of what were for him these cowardly fabricated confrontations. His imaginary French clash opposed M. Gambetta and M. Fourtou (M. Gambetta was a distinguished contemporary French republican; M. Fourtou was most likely a variant of the French word foutu, that can mean "screwed" or "damned"). After a series of ridiculous demands from both parties, as both of them revealed an aversion to confrontation, the duel ends with M. Gambetta falling onto Twain, causing the latter to be "the only man who had been hurt in a French duel in forty years"[10].

This contrasting image allows Twain to justify his preference for a more assertive and courageous German character. His interest for this foreign culture leads him to incorporate numerous German legends within his narrative. Some being genuine, while others being the product of Twain's imagination, these legends would share a common romantic thematic. The first of these tales is a rather significant one. The legend of "The

[10] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.46.

Knave of Bergen" recalls the story of a black knight who attends a royal mask ball. The knight becomes the subject of the overall curiosity of those present in the room as his charm and dancing skills are noteworthy. When the queen obliges the man to reveal his face, the man unveils himself to be the executioner of Bergen. Displeased by the man's audacity, the king demands his execution but the man quickly reasons that his death will never remediate the embarrassment of the situation and instead convinces the king to make him a real knight. Inexplicably, the king compels to the man's request and raises him to nobility.

Richard Birdgman (1987) argues that there is no other justification for this legend with such a strange and unsatisfying ending to feature in the book, but for Twain's affinity with the executioner. Twain married far above his own social status, as his wife Lily was the daughter of a very well succeeded coal dealer and a very important figure in the city of Elmira, New York (representing the King in this situation). He then helped Twain in becoming part owner of a newspaper and gaining entrance to one of the greatest hubs in American culture at the time – *The Atlantic Monthly*. Later on, Twain would make a controversial public speech where he ridicules some of the members of that cultural center, categorizing himself as the unworthy barbarian (the Knave). Twain was in that sense the tramp in the book's title – a vagabond, a rogue, a vagrant – Abroad. Twain recognizes the veracity of this association later on, as he states: "I perceived that in using the word Tramp I was unconsciously describing the walker as well as the walk"[11].

As the legend of the "Knave of Bergen" can be perceived as a "psychologically compelling analogue to Twain"[12], the tale of "Jim Baker's Blue Jay Yarn" is the perfect example of the awareness and how perfectly in touch Twain was with his own perceptions of himself and the world that surrounded him. The story features a bright and energetic blue jay that encounters a hole that he thought to be the ideal place to deposit acorns. What that blue jay failed to perceive was that the hole was located in the roof of a cabin, and consequently, his efforts in filling it would be in vain. Unfazed by that daunting task, the blue jay stubbornly continued to pursue an end to his long-lasting project: "Well, you're a long hole, and a deep hole, and a mighty singular hole altogether - but I've started in to fill you, and I'm d----d if I don't fill you, if it takes a hundred years"[13]. At last, the blue jay discovered the sad truth of the whole situation, as a group of jays avidly laughed at his absurdity.

Once again, the protagonist of the story can be paralleled with Twain's own character, as he reveals to partake in some similar preposterous activities throughout his life, facing them with the same tireless and persistent attitude. Twain's writing process, for example, was a significant proof of exactly that, the author would dedicate incredible

[11] Hill, Hamlin. *Mark Twain's Letters to His Publishers 1867-1894*. 1967. University of California Press. USA. p.109-10.
[12] Bridgman, Richard. 1987. *Traveling in Mark Twain*. Berkeley: University of California Press. USA. p.73. Retrieved from http://ark.cdlib.org/ark:/13030/ft7v19p1xq/
[13] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.16.

amounts of energy and time to write as much as he could, only to discard most of his writings to produce a final draft of his books, ready to be published. In his autobiography, Twain reveals to have written more than four thousand pages of manuscript to produce *A Tramp Abroad*, when only twenty-six hundred were needed to complete the final version of the book. He was also interested and involved in several business projects of his own, with most of them ending in failure and bankruptcy. One of the main examples of that was his failed investment in a prototype for the Paige typesetter, which eventually lead him to his own bankruptcy in 1894.

In one of his walks through the Black Forest, Twain started to observe the work of an ant, and rapidly constructed another satirical comparison to himself, more precisely on the vanity of the ant's duties. Twain finds the idea of the ant as a model for productivity and industry completely absurd as he questions the end result of all of the ant's work. The author claims that even though the ant was with no doubt an energetic and hardworking creature, all of her work was completed with no aim, no reason, and therefore no practicality in its actions. Twain also uses the example of a toadstool to emphasize this point of view. For him, a toadstool could grow to lift "twice its own bulk into the air", even rationalizing that "ten thousand toadstools, with the right purchase, could lift a man", but finishing his reasoning with a cold "But what good would it do?"[14].

All these comical symbols produced in Twain a sense of familiarity, as he could perceive in each one of them his own self and his own attitude towards the world. The stubbornness and energy of the blue jay as it tried to fill that never-ending hole, the work rate and perseverance of the ant as it worked aimlessly through the day, and the potential capabilities and wasted power of the toadstool without having no particular purpose were seen by Twain as the perfect metaphors to his own sense of self and the several tasks that he would partake throughout his life.

Later on in the book, Twain switches his focus of attention to the thematic of religion, as he makes a series of considerations about the Protestant and the Catholic Cantons in Switzerland. Through the voice of his fictional travel accomplice Harris (inspired in his real life friend and fellow traveler, Joe Twitchell), a series of comically bitter and rancorous remarks towards the Catholic Church are made. Harris, described by Twain as a "rabid Protestant", argues that the Protestant regions of Switzerland are overwhelmingly better than the Catholic ones – "in the Protestant Cantons you never see such poverty and dirt and squalor as you do in this Catholic one; you never see the lanes and alleys flowing with foulness"[15], and rapidly finds other flaws in the region, even the most uncanny of them – "They don't have those lop eared dogs in a Protestant Canton"; "You never see a goat shedding tears in a Protestant Canton"; … For Harris, all these were perfectly supported examples that sustained his argument for the Protestant Swiss Cantons. Twain would also have his own stake in the satirical

[14] Ibid. p.144.
[15] Ibid. p.260.

deconstruction of the Catholic Church and Christianity as a whole. As he departed from the village of St. Nicholas he recalls the incongruences of that Saint's character. He argues that a man who had deserted his own ten children to become a hermit could not be praised to be "the peculiar friend of children", and for that his title was nothing but a fraud. He also commented on "the cracked-pot clangor of the cheap church-bells" that had awakened him at four-thirty in the morning that day. Although he understood the necessity of the bells in that particular Swiss village, he struggled to find a reasonable explanation for their existence back home:

> *"Still, it may have its right and its excuse to exist, for the community is poor and not every citizen can afford a clock, perhaps; but there cannot be any excuse for our church-bells at home, for there is no family in America without a clock, and consequently there is no fair pretext for the usual Sunday medley of dreadful sounds that issues from our steeples. There is much more profanity in America on Sunday than in all in the other six days of the week put together, and it is of a more bitter and malignant character than the week-day profanity, too."*[16]

Twain even recalls the story of a preacher's son who was encouraged by his father to play "only things that are suitable to the Sabbath Day". Later on, the preacher finds his son playing the Expulsion from Eden "standing in an imposing attitude in a corner, with a dark and deadly frown on his face. What that meant was very plain – he was impersonating the deity!"

Twain tackles the commonly accepted rituals and beliefs of the people, as he humorously deconstructs some of the inconsistencies that he would find along the way. In a deeply religious 19th Century, Twain dared to criticize organized religion (particularly Christianity) throughout his whole life.

> *"Man is a Religious Animal. He is the only Religious Animal. He is the only animal that has the True Religion--several of them. He is the only animal that loves his neighbor as himself and cuts his throat if his theology isn't straight. He has made a graveyard of the globe in trying his honest best to smooth his brother's path to happiness and heaven....The higher animals have no religion. And we are told that they are going to be left out in the Hereafter. I wonder why? It seems questionable taste."*[17]

This European tour often exposed Twain to a series of uneasy situations that would trigger within himself his most vulnerable and insecure side. When the travelers reach the region of the Alps, Twain rapidly acknowledges and weighs in all the troubles that his endeavors may bring. As one would expect, and much like all the other scenarios that the author is faced with, Twain responds to his insecurities with his always sharp and ferocious humor. In one of the chapters of the book, he writes about the day he hiked to the top of the Swiss Mount Rigi. After a few hours of climbing, the men are

[16] Ibid. p.258.

[17] Twain, Mark. 1896. *The Lowest Animal.* Retrieved from https://www.thoughtco.com/the-lowest-animal-by-mark-twain-1690158

faced with the darkness of the night and a mist that would prevent them to continue their ascendance. The fog was so blinding that Twain and his men were eventually lost in the middle of that mountain. Sat hopelessly in a dark, cold and drizzly night they get terrified by a "vast body" that they observe right in front as the fog had thinned for a moment. In fact, that tremendous shape that appeared to be "the face of a precipice" was in reality the Rigi-Kulm Hotel, the original destination of the men. Through this ridiculously comical story, Twain demonstrates how a fearful, terrorizing situation can easily become the subject of laughter, proving the effectiveness of humor in a brilliantly constructed scenario.

In fact, all of their stay in the Alps can also display how Twain consciously played with the feelings of frustration, disappointment or failure to produce an ongoing series of comical settings that accompany him throughout the whole narrative. For example, once on the Rigi-Kulm Twain and his traveling partner Harris establish the goal of witnessing the sunrise on the Alps. On their first effort to achieve this, both men oversleep as they were tired by the demanding climb that they had participated in on the previous day. On the next day, they are both awakened by an Alpine horn. Convinced that the sound would indicate the beginning of dawn, they rush out of their beds and quickly get ready to gaze at the rise of the brightest of the stars. To their surprise, the sun was actually going down instead, as they had been sleeping through the entire day and the horn marked the time of the sunset. Finally, on their last attempt, the men took the adequate timing precautions so they could at last witness that so desired Alpine sunrise. They both observe a very graceful bright in the sky. After questioning themselves about what they were just seeing, the men realize that they were actually looking West as opposed to East, where the horizon could be observed.

Misunderstandings like this are always a big part of Mark Twain's *A Tramp Abroad*. For him, these bizarre circumstances, failures, high expectations that result in very little, were favorite subjects for comedy, as he was capable of seeing the bright side to the darkest of the shadows.

In his very deconstructive way, Twain also targets language as one of the conventional and commonly accepted representations used to organize and make sense of the world that he lived in. When his friend Harris presents him with a report from his trips,

> *"With the addition of some others, who were also bound for the Grimsel, we formed a large xhvloj as we descended the steg which winds round the shoulder of a mountain toward the Rhone Glacier. We soon left the path and took to the ice; and after wandering amongst the crevices un peu, to admire the wonders of these deep blue caverns, and hear the rushing of waters through their subglacial channels, we struck out a course toward l'autre cravasse and crossed the glacier successfully, a little above the cave from which the infant Rhone takes its first bound from under the grand precipice of ice. Half a mile below this we began to climb the flowery side of the Meienwand. One of our party started before the rest, but the hitze was so great, that we found ihm quite exhausted, and lying at full length in the shade of a large gestein. We sat down with him for a time, for all felt*

the heat exceedingly in the climb up this very steep bolwoggoly, and then we set out again together, and arrived at last near the Dead Man's Lake, at the foot of the Sidelhorn."[18]

Twain is quick to satirize his friend's tendency to use numerous unnecessary foreign terms in his writings:

"When really learned men write books for other learned men to read, they are justified in using as many learned words as they please—their audience will understand them; but a man who writes a book for the general public to read is not justified in disfiguring his pages with untranslated foreign expressions. It is an insolence toward the majority of the purchasers, for it is a very frank and impudent way of saying…"[19]

Recognizing this phenomenon, Twain mocks the propensity of many writers to pretentiously use a series of non-English words that were not understood by the common reader. However, Twain is also capable of making fun of the contrasting side to this situation. When describing the European style of harnessing a horse in one of the chapters, the author satirizes the writer who does not possess the adequate vocabulary to express his ideas and therefore repeats the same exact words countless times:

"The man stands up the horses on each side of the thing that projects from the front end of the wagon, and then throws the tangled mess of gear forward through a ring, and hauls it aft, and passes the other thing through the other ring and hauls it aft on the other side of the other horse, opposite to the first one, after crossing them and bringing the loose end back, and then buckles the other thing underneath the horse, and takes another thing and wraps it around the thing I spoke of before, and puts another thing over each horse's head, with broad flappers to it to keep the dust out of his eyes, and puts the iron thing in his mouth for him to grit his teeth on, uphill, and brings the ends of these things aft over his back, after buckling another one around under his neck to hold his head up, and hitching another thing on a thing that goes over his shoulders to keep his head up when he is climbing a hill, and then takes the slack of the thing which I mentioned a while ago, and fetches it aft and makes it fast to the thing that pulls the wagon, and hands the other things up to the driver to steer with. I never have buckled up a horse myself, but I do not think we do it that way."[20]

These parodies scrutinize systems of language and attitude that represent what is now sufficiently mechanic and material to merit satirical dismissal. Their simplicity and how they pretended to convey the truth represented is in fact a biggest concealer of reality. Given Mark Twain's continuous pursuit for ultimate truths, these parodies are always the perfect disguise for serious social critiques. The author believed that the absolute pairing of language and experience would give him the key to reality, and for a big

[18] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.205.
[19] Ibid. p.211.
[20] Ibid. p.217.

portion of his literary course he devoted himself trying to acquire the perfect approach to express his own ideas. (Bridgman, 1987)

In 1869, Twain reached a tremendous amount of success with his first travel book *The Innocents Abroad*, a work that recalled Twain's first transatlantic trip as a journalist on a group cruise tour through the landscapes of Europe and the Holy Land. With a new and refreshing approach to travel documenting, Twain's humor and unconcerned writing style earned him a spot as one of America's most well-regarded authors at the time.

Later on, in 1880, Mark Twain publishes his second travel writing work - *A Tramp Abroad*. In it, Twain revisits Europe, this time to explore in more detail some of his favorite European countries such as Germany, Switzerland, France or Italy. While this book did not reach the popularity of the first, *A Tramp Abroad* was still well received by the public, encouraging a new wave of American citizens to cross the Atlantic and explore the wonders of Europe through their own eyes.

Using his pertinent, self-deprecating humor, in *A Tramp Abroad* Twain embodies the sentiment of a proud American traveler as he exposes the ingenuity and ignorance of his American peers and their uninformed observations of the Old Continent. This strict and conscientious connection between the American and the Other, the exposure to new cultures and the constant reluctance and resistance to perceive them are some of the main objects of this book. Consequently, I understood *A Tramp Abroad* as a perfect launch pad for the development of my thesis, centered on the subjects of interculturality, cross-cultural communication, identity formation, prejudice and stereotypes. With the study of this literary work, I hope to display and find some adequate examples that can help convey my perspectives on the matter and introduce the reader to one of the most relevant pieces of American travel writing to date.

3. *A Tramp Abroad* – An Intercultural Book

3.1.Chapter Description

After reading *A Tramp Abroad* for the first time, one can understand the density and complexity of the chapters that compose the book. Throughout the narrative, the reader accompanies Twain via his intricate and picturesque descriptions of the landscapes, his sharp and pertinent observations regarding the communities encountered and their day-to-day practices, his interactions with his fellow travelers (particularly his friend Harris), or even his abundant series of local popular legends and myths that help him set the tone for his own perspectives on the most various topics of interest.

With that being said, and after reading the book for a second time, I concluded that the best way to present such an elaborate narrative would be through a descriptive table, where each chapter of the book would be summarized to their main events and associated with the country in which they took place. This type of presentation will therefore allow the reader of this thesis to have a better understanding of the general proposition of the book itself and the overall tour itinerary adopted by Twain.

Chapter	Location	Chapter Description
I	Germany	The book begins in March 1878, with the narrator admitting his intention of undertaking the adventure of traveling through Europe on foot. For this, he hires Mr. Harris as his agent, with both having the desire to study art and the German language while in Europe. Aboard the Holsatia, they sail from America to Germany in April 1878. In Germany, after a short-lived rest at Hamburg, they make a halt at Frankfurt. After some brief considerations about this city, the narrator introduces the book "The Legends of the Rhine from Basle to Rotterdam", by F.J. Kiefer, and translated by L.W. Garnham.
II	Germany	The narrator firstly introduces the portier – the first-mate of a hotel (fully described and discussed in Appendix A – The Portier), while observing the preparations of a Hotel to receive the Grand Duke and the Duchess of Baden and the Empress of Germany. Alluding to the many Legends and fairy tales of the region, he recalls the day where he gets lost in the woods near the hotel and encounters a group of ravens that (he imagined) were talking about him in a judgmental demeanor. While concluding that this was most certainly the product of his imagination, he reasons that animals are actually capable of talking to each other but says that he only knows one person that can effectively understand what there are saying. His name was Jim Baker, a middle-aged miner living in California, whom the narrator proceeds to quote while he talks about the language of blue-jays.
III	Germany	This chapter is entirely dedicated to a story told by Jim Baker, introduced in the last chapter, where he explains how he first got interested in the language of animals, and specifically the jay language.
IV	Germany	In Heidelberg, students are "the most frequent figure" in the summer semester. The narrator observes that most of them do not wear a badge or a uniform, but around one-tenth of them

		wear caps that identify them as members of a certain social organization – "corps". The German University life is described as very free and with few restraints, however it is of common practice for the students to be very hard-working. The students are also described as very polite, having a "companionable intercourse" with their professors, often sharing a beer with them.
V	Germany	The "corps" of students were well known for the practice of dueling with swords. On this chapter, the narrator attends one of these duel sessions. He notices that they are divide in groups, identifiable by their different colored hats. There were five corps – white, green, blue, red and bright yellow. Two of these duels are narrated, with both being interrupted earlier by the duel's surgeon due to severe injuries of the contestants.
VI	Germany	As a continuation of the previous chapter, duels number three and four are also acknowledged, producing the same outcome of the first two. The surgeon has to intervene once again to treat serious injuries, ending the duels earlier than expected. The last duel was very different from all the rest. This was a "satisfaction affair", as both students did not belong to any corps but were there to settle a quarrel that they had. As the chapter approaches the end, the narrator proceeds to give the reader some additional information about the duels and observes that during all these horrific wounds none of the students lose their dignity.
VII	Germany	As a complement to the many laws of the corps, there were some customs that would have the force of the law. From there, he would have to fight in the appointed duel or retire himself from the corps, as no one has ever heard of a student who declined a duel. It is also mentioned the custom of students having their wounds heal badly, especially those in their faces, as a way of displaying their status as a duelist. Or even the rule that would forbid students from different corps to socialize between themselves.
VIII	Germany	This chapter serves as a satire of the French duels. The narrator starts by saying that despite being ridiculed, these duels are actually very dangerous. The narrator recalls the story of the French duel between M. Gambetta and M. Fourtou, as he was the assistant for one of the duelists. The duel ends terribly wrong for Twain, as he concludes by saying that he was, on that day, "the only man who had been hurt in a French duel in forty years".
IX	Germany	Twain and Harris take a train to Mannheim to see King Lear, by William Shakespeare, performed live in German. Not understanding a word of the play, Twain concentrates his attention on the crowd, describing the behavior of the audience as perfect, highlighting the silence of the room throughout the spectacle, as well as the punctuality and the readiness of the Germans.
X	Germany	The three or four hours that they had to endure were too much for the main characters, that wondered how people could survive Wagner's operas that can last up to six hours. In an exchange with a German lady, Twain questions how come she enjoy that so much. With that, Twain understands with surprise that the Germans value their artists for what they were as much as what they are at the moment. The narrator proceeds by identifying

		another German customs in theaters.
XI	Germany	Still in Heidelberg, Twain and Harris spend their summer days improving their German (reference to Appendix D) and art skills. This culminates in the making of the "Heidelberg Castle Illuminated", Twain's first painting. Contrary to the plan, they decide to take the train to Heilbronn, concluding that they could walk on the way down the river. During that train trip, they realize that English is a well spread language in Germany, as they could successfully communicate with all the other German passengers in their compartment.
XII	Germany	They proceed to visit the Rathhaus, or municipal building, described as the most picturesque Middle-Age architecture. Within the Rathaus, they encounter several important ancient archives, one of them being written and signed by Götz von Berlichingen himself, an important figure of that region and described by Twain as the German Robin Hood. Following that they visit the Weibertreu, or Wife's Fidelity, a feudal castle of the Middle Ages.
XIII	Germany	They return to the hotel, where they decide to go to bed as they wanted to continue their trip early in the morning. Twain puts the pedometer in his pocket to record the miles that they will make next day. Contrary to Harris, whom falls asleep in an instant, Twain struggles to rest. Strolling randomly around the room, he knocks down several pieces of furniture, causing the whole place to wake up. Mr. X, Mr. Z and the landlord arrive with candles, only to reveal that has was circling the same chair during all this. The pedometer revealed that Twain had made 47 miles that night.
XIV	Germany	The men decide to continue their trip away from Heilbronn. After learning that they were "artists" making a walking tour of Europe, the landlord arranges a carriage for them to travel. Riding alongside the Neckar river, Twain decides that they should continue their adventure on a raft.
XV	Germany	Making their way inside the raft, they observe men, women and cattle at work on the fields. Here, Twain makes some considerations over the women's role and their duties. As the day continues, they interact with other passengers, with children that would swim to their raft, and contemplate the many steam and keelboats that would pass by them.
XVI	Germany	The raft continues his journey. Twain introduces the German's rich tradition of folk songs. He prints Garnham's translation of his favorite legend - The Legend of the Rhine, that inspired the popular German song "Lorelei".
XVII	Germany	Above the city of Eberbach, they gaze at a very distinct ruin known as the "Spectacular Ruin", as the captain explains its meaning with the legend connected to it. After passing by the "Spectacular Ruin", the travelers proceed with their adventure encountering new ruins and a group of Italian laborers constructing a new railway, a fact that surprised Twain, as he perceived that "Italians never do heavy work at all". The captain of the boat advised the travelers to interrupt the journey as a storm was near. Twain refused the offer, as he believed they could reach Hirschhorn still. The raft continued and was caught on the storm causing the panic in those who where aboard. Near midnight, they finally reach Hirschhorn, after a very tumultuous

		trip.
XVIII	Germany	In the morning, they have breakfast in the garden of the "Naturalist Tavern", where they spent the night. After visiting Hirschhorn's old castle, Twain decides to hire a skiff to go to the next town, Neckarsteinach. Here, he is confronted with the language barrier, as the boatman could not understand his "High-German". Twain continues his observations on the German customs, as he produces some new remarks on the German mannerisms. He states that bowing to strangers out of courtesy is a common practice in Germany and confesses the struggle to master such behavior. He proceeds to give the reader several examples of this procedure. For example, when he almost lost a train because he was unsure whether or not he should bow to three young ladies opposed to him as he was leaving his sit. He concludes by asserting the kindness of the German character, where he displays the politeness of the German that he had encountered in his trip so far.
XIX	Germany	After making into the port of Neckarsteinach, they decide to visit the village of Dilsberg. After a description of the village and the surrounding landscape, Dilsbergers are described as being all blood-kin to each other, as it was said that Dilsberg was "merely a thriving and diligent idiot-factory", with government taking many of them off to asylums. After strolling through the village, the captain develops on a legend bonded to that place. The "Legend of Dilsberg Castle" tells the story of a haunted chamber in the castle, where whoever slept in it would not wake up for fifty years.
XX	Germany	When the travelers arrive in Heidelberg, Twain gets good news. Their trunks had finally arrived from Hamburg. He then considers about the German meaning of the world "immediately", as he learns that it means about a week. Later on, Twain is concerned about his collection of ceramics, has he displays two examples of those (an Etruscan Tear-Jug and a Henri II plate) in the form of a drawing. He then elaborates on this hobby of his, stating that he is proud to be a "brick-a-bracker and a keramiker".
XXI	Germany	Baden-Baden is known by the beauty of its sceneries, as well as for the hot baths and medicinal springs to tackle rheumatism problems. Twain describes his first experience in one of these places, as he reports the animosity of the servant girl that served him as the epitome of the bad manners of the local shopkeepers, specially towards the English and American. He leaves Baden-Baden fully convinced that he left his rheumatism in those waters, as for the region was welcomed to it. They stay in the Hotel de France in Baden-Baden but were not able to rest well as a German family persisted in being loud and noisy.
XXII	Germany	The travelers then visit the Black Forest, that suggested them the mystery and the supernatural that they were expecting. Besides that, they also encounter the Black Forest farmhouses and villages, must of them being enclosed by huge piles of manure. Twain found this fact to be transversal to all farmhouses and was surprised that it was not frequently mentioned in the typical Black Forest stories. For that, Twain decides to make his own Black Forest narrative, with manure as the central point of the story – "Skeleton for Black Forest Novel". They have lunch in

		Ottenhöfen and continue their walk up the valley.
XXIII	Germany	Twain and Mr. Harris continued their tramp by walking to the city of Oppenau. As they walk, Twain concludes that the beauty of pedestrianism did not rest in the walking, but instead in the talking. Regardless of the themes of those conversations, the pleasure of those walks relied on the movement of the mouths. They talk about innumerous random subjects, from writing, to dentistry, to death and skeletons. Twain goes on to reminisce about his times as a printing boy in Missouri. They continue their casual conversation, when they hear a boy falling down a hill. The boy was fine, but Twain wondered how it was like for the farmers to work in such vertiginous grounds. They eventually arrive in Oppenau.
XXIV	Germany	The next day, they return to Baden-Baden by train. It was a Sunday. Twain reflects on the differences between this day in America and Germany. And how different the word "rest" was regarding these two countries. They attend a band play in the public grounds to hear the "Fremersberg", that told the story of a noble of the Middle Ages, that was saved by the sound of a monastery bell. He concludes that the music that had just heard was "low-grade music" since he enjoyed it so much. Recalling the first chapters where he could not enjoy the music of the opera. They conclude the chapter by joining their courier, whom they hired to guide them through Italy.
XXV	Switzerland	The proceed their trip as they go to Switzerland by train, more specifically to the city of Lucerne. Twain describes an indigenous species of animal, the Swiss Chamois, as he states that all the "romantic nonsense" that was written about the animal was not justifiable. He then continues his journey through Lucerne, reporting its charm. Most men and women have walking costumes and carry their alpenstocks as trophies. He highlights the multitude of nationalities that he encountered in Switzerland. Half of the people in Switzerland during summertime are English, the other half is composed by many nationalities, with the Germans leading and the Americans be right after. They distract themselves by trying to guess the nationalities of the other guests of the hotel and end up arguing about the age of a young girl in one of the tables.
XXVI	Switzerland	In Lucerne, the Hofkirche's organ concerts are one of the main attractions to tourists all summer. This church has what is said to be the biggest and loudest organ in Europe. Twain also comments on the commerce of the city, which consists "mainly in gimcrackery of the souvenir sort". One of the most popular miniatures figures is a carving of the Lion of Lucerne, a sculpture of a dying lion carved into the wall of a former sandstone quarry. Twain describes it as "the most mournful and moving piece of stone in the world." Twain proceeds his description of the city by referring to what he said to be is "pet aversion for years – the cuckoo clock.
XXVII	Switzerland	The men depart to the mountains, as they excursion around on a steamboat to admire the landscapes of Fluelen. On the boat, Twain encounters a peculiar individual, a young American boy who repeatedly asks him the same questions. He interrogates him about his nationality, the ship he came on, or the hotel he stayed in, again and again. Once he noticed the boy's

		redundancies Twain starts answering the questions differently, something that the boy didn't seem to notice. The chapter ends with Twain overhearing the same boy having the same kind of interaction with a group of women in that same steamboat.
XXVIII	Switzerland	Twain and Harris arrive at Weggis by steamboat. They decide to hike the Rigi-Kulm, the highest peak of Mount Rigi. They intended to see the sunrise on the top of the mountain, so they started their tramping right away. After some walking, they realize that they only began their ascent and decide to stay at an inn, with intentions to wake up in time to ascend to the top before the sunrise. However, they both oversleep and miss it. They proceed to hike their way into the Rigi-Kulm, but the dark of the night and the fog of the mountain cause them to get lost. TWhen the fog raises, they discover that they are right in the front of a hotel on the mountaintop.
XXIX	Switzerland	On the next sunrise, they hear the horn signaling the moment. Harris suggests that they should watch it from their room. They realize that the sky is lightning up, but there was something not quite right about that sunrise. Once they notice that they are watch the sunrise in the same direction of when they viewed the sunset, they rush to the observation deck of the hotel, but it was too late once again. Defeated, they return to Weggis by train.
XXX	Switzerland	Twain and Harris return to Lucerne by boat, and the writer manifests his intension to rest after their long days of walking. However, he finds out that there were still multiple places that he should visit, in order to complete his pedestrian tour of Europe. With that, he decides to send Mr. Harris to visit the remaining places and write him a written report of his examination of those sites. When Harris arrives from his solo excursion with his written analysis, Twain praises the content of the report, but questions the use of multiple foreign words in it, reasoning that Mr. Harris was "disfiguring his pages with untranslated foreign expressions" and thus making it almost unreadable.
XXXI	Switzerland	The travelers prepare for a significant walk from Lucerne to Interlaken. However, the make the last-minute decision of hiring a four-horse carriage to take them to their destination. They thoroughly enjoy their ride, as they witness the beauty of the landscape surrounding them throughout the trip. When they arrive to the William Tell region, they observe the multiple carriages of tourists arriving at the hotel they were staying in, and again they spend their evening guessing the nationalities of each guest at the dinner table. After a conversation with a group of Englishmen, the travelers manifest their desire to see Meiringen from the Brünig pass.
XXXII	Switzerland	They stay at the Jungfrau Hotel. After dinner, the hotel guests gathered together in the drawing room. The main traveler proceeds to develop on the changes that Europe has seen in that century, especially in the idea of tourism. He understands that for the las seventy- or eighty-years Napoleon was the only man that could be called a traveler, since he was the only one demonstrating interest in it and that had actually visited multiple countries. Now however, everyone seems to be adopting this attitude, causing "a buzzing hive of restless strangers every summer". In one afternoon, when Twain was walking down the

		street, a wood picture impresses him. He was sure that the shopkeeper would raise the price of the item as soon as he discovered that Twain was American, as they always commit that practice to English and Americans.
XXXIII	Switzerland	Twain desires to visit the Giesbach Fall, near the Interlaken. However, he could only reach by traveling on a boat, which is something that he refuses to do due to the "tacit contract" with himself of traveling Europe on foot. They join a Kursaal, an open-air concert, but do not stay long at the venue. They plan a walking adventure to Zermatt, however the rain of the next morning tempted them to take a two-horse buggy to their original destination. They have an enjoyable trip, only interrupted by the drunk condition of their driver. They stopped in Kandersteg for the night.
XXXIV	Switzerland	They hire a local guide to help them in their ascent of the region of Kandersteg. On their way up the valleys, they notice all the different wild flowers on their path. Throughout their journey, they encounter several tourists. Twain recalls the German tradition of bowing to every stranger, stating that this custom allowed him to identify the Americans and the English, as they would not respect the habit.
XXXV	Switzerland	With a new perspective of the world, Twain leaves the inn and both men continue their journey on foot. They begin their descent in a very steep road near a precipice. Meanwhile, Harris sees his hat being blown off by the wind, and they both spend countless hours searching for it. Here Twain finds the opportunity to better describe his friend Mr. Harris, highlighting the differences between them.
XXXVI	Switzerland	At the village of St. Nicholas, they are surprised by the noisy church bell at 4:30 in the morning. Twain finds the opportunity to perform another comparison between America and Europe, as he talks about the differences of the churches (and its bells) of both regions. Besides that, they also compare the Protestant and the Catholic cantons, as Harris claims that the Protestant cantons are significantly better in everything. Inspired by the splendor of the region, Twain restarts to study the art of climbing, reading several books that teach him several lessons about the activity.
XXXVII	Switzerland	Inspired by all the reading, Twain decides that he will climb the Riffelberg. This statement socked Harris, however he concurred with his friend as he would never desert him. With that, they arrange an expedition that consisted of 154 men and 51 animals, that would carry tons of equipment that Twain found necessary to do the ascent.
XXXVIII	Switzerland	They camp for the night. The next day, Harris brings a map to help them find their way. While Twain tries to determine their altitude, several incidents happen to the vast group of men. The next day, the excursion returns to their journey of reaching the summit. This feat was achieved on the next day. Thrilled with their achievement, Twain and Harris check in on the Riffelberg Hotel.
XXXIX	Switzerland	After reading the Baedeker's guidebook and its suggestions on the ascent to Riffelberg, Twain finds what he perceives to be some inconsistencies in the information that he provides. He quickly corrects them and sends his rectification. For example, when the guidebook states that the ascent will take three hours,

		the reader should instead see that it actually takes seven days to be done. After ascending the mountain, the men should now descend it. With that, he then proposes to descend the Riffelberg on the Gorner Glacier. The men concur to do it. After a day of traveling on the glacier, the men do not see enough movement from the glacier. Twain finally learns from the Baedeker guidebook that the glacier moves less than an inch a day, which would require them 500 years to reach Zermatt. They decide to walk and reach Zermatt in the evening of the same day.
XL	Switzerland	After the interesting and challenging task of ascending the Riffelberg, Twain is now more aware of the mountain's secrets and recalls some old stories of other adventurers that had experiences with glaciers. He introduces the story about a group of climbers that vanished into the glacial crevices of the Mont Blanc in 1864, the disappearance of another three men into a glacier in 1820 on the same mountain and how their remains were found more than 40 years after the incident.
XLI	Switzerland	Twain recalls the most memorable tragedies of the Alps. It occurred in 1865, on the Matterhorn, when Mr. Whymper tried to complete the ascent, losing four of his men. Twain quotes Mr. Whymper's book as he guides us through the narrative.
XLII	Switzerland	In Zermatt, Twain observes a graveyard and conducts us through the logistics of the graveyards of that region. They leave Zermatt by wagon for St. Nicholas, where they walk to Visp. When they pass by a group of children playing climbing, Twain reminisces about how he used to see children playing silver mining in Nevada.
XLIII	Switzerland	From Chamonix they can grasp the spectacular views of the Mont Blanc. Twain guides us through the regulations regarding the guides in Chamonix, that can be hired to assist someone who desires to climb Mont Blanc. At the Chief's office, Twain tries to buy a diploma (document that would certify someone's ascent to the summit of Mont Blanc) for what he says to be an invalid friend at home. This attempt was not successful. Twain also notices that the office has a list of every fatal incident that occurred on the Mont Blanc.
XLIV	Switzerland	The next day, Twain and Harris found some telescopes through which they could better appreciate the Mont Blanc. As they look onto it and see a group of mountaineers, Twain has the idea of using the telescopes to ascend the mountain with them. Twain tells the story of one of the biggest disasters that the village of Chamonix has ever seen. In 1866, a group of three Englishman fell from a height of 2000 feet. Luckily two of them survived the fall and went back to help their lost friend. The corpse of the last man of was on that same spot.
XLV	Switzerland	Twain looks back to one of the most mournful tragedies in all climbing history as he copies the main features of Stephen D'Arve's book Histoire du Mont Blanc. In it, the story of 11 climbers that reached the summit of the Mont Blanc in 1870 is told. After achieving such feat, they vanished within a cloud. Eight hours later, a rescue team was sent to find the group, but a storm prevented them from any success. A week later the team finally reach the top of the mountain, finding 10 bodies with the last one never being found. After being lost in the fog and surrounded by a cruel storm, those 11 men walked completely

		aimlessly until their bodies started to give in and the cold eventually killed them.
XLVI	Switzerland	The travelers ascend to the Hotel des Pyramides. The hot weather of that day "brought a persistent and persecuting thirst with it." Near the cold-water streams of the mountain the men grasp the opportunity to enjoy that blessing. Twain perceives that water as the only water capable to perform such a task, categorizing the general European drinking water as "flat and insipid". He then goes on to compare not only the water of Europe with the American type, reaching the final conclusion that America is on average healthier than Europe. After a day of climbing they return to their hotel, from where they will depart to Geneva.
XLVII	Switzerland	Now in Geneva, they wonder through the streets of the city, where Twain has the opportunity to judge the character of the many shopkeepers of the little shops that he finds, as he comments on the "elastic prices" that they practice. Geneva does not offer many "sights", so Twain decides to visit the houses of Rousseau and Calvin, with no success. He eventually gets lost in the city due to its "narrow and crooked streets". They decide to take a train to Chambéry, described as an old town "as quaint and crooked as Heilbronn". They do not stay long in town as they head to Turin the next morning. Turin is described as a very fine city that stands out for its roominess and large-scale constructions. Twain reveals that he was warned about the Italians habit of cheating tourists, for which he was prepared. However, what he witnessed was actually the opposite, when a boy tries to return one of Twain's coin because it was too much.
XLVIII	Italy	Once they arrive to Milan, Twain wanders through the streets and visits the Cathedral. As he visits the picture galleries and other popular touristic spots, Twain expresses that the Old Masters are not that appealing to him, even though he recognizes that these works of art have something of divine in themselves that he cannot explain. He the proceeds to introduce some of his favorites as he gives the example of a Tintoretto's picture in the Great Council Chamber, or even what he called the "Hair Trunk", actually titled "Pope Alexander III and the Doge Ziani, the Conqueror of the Emperor Frederick Barbarossa." By Bassano.
XLIX	Italy	Twain confesses his admiration for St. Mark's Cathedral in Venice and justifies it by reasoning that the Cathedral has the perfect harmony between the old, the ugly and the beautiful. In the same city, the travelers enjoy a home dinner with an Italian family. Twain takes the opportunity to reiterate his disappointment on the European meals served in the hotels. He criticizes the European breakfast, categorizing the coffee as uninspiring and almost undrinkable, the bread as cold, though and unsympathetic, the butter as tasteless and a sham, and the beefsteak as insipid and rousing no enthusiasm. He thinks that the European dinner is better than the European breakfast, even though it is not satisfactory. Twain finishes the chapter by listing a countless number of American dishes that he wishes to have on he returns to his country.
L	Italy	Twain wonders why is it that Art has the privilege of displaying indecent images while literature cannot afford such freedom. He

		observes that innumerous European galleries possess obscene pictures of erotic or hideous nature, with no complaint. He reasons that if a writer had the courage to describe such scenarios the critics would skin him alive. The travelers visit Rome and other Italian cities, before heading to Munich, Paris, Holland and Belgium. They eventually go to England, where they return home on the Gallia. As he sees the New York harbor, Twain reasons that nothing compares to the feeling of being home. For him, Europe has some advantages that America does not possess, but he concludes that living in European standards would represent a heavy burden to the average American family. Visiting Europe is advisable, as soon as it is done in short visits.
Appendix A		Twain debunks the role of the portier in the European hotels. He figures that there is no direct equivalent to this job in the American reality, as there is no one whose job is to specifically assist the guests of the hotel. Twain wonders about the precise and efficient services that the portier is able to provide and concludes that this kind of dedication is entirely connected to the fact that he is paid in fees and not by a fixed salary.
Appendix B		The author describes the Heidelberg Castle in detail and reveals his admiration regarding the beauty of its features.
Appendix C		Mark Twain explains the peculiar legal arrangements that the German students are subjected to. If an offense is committed, students must respond for their actions in the University court. Twain narrates some examples of student's offenses and describes how students can even choose the most opportune moment to serve their time in University prison.
Appendix D		Twain scrutinizes the German language and reviews what he considers to be the innumerous inconsistencies of its grammar.
Appendix E		The writer tells the reader the "Legend of the Castles" – the story of two rich noble brothers known as Herr Givenaught and Herr Heartless that, against the expected, save Germany's most renowned scholar by paying off his debts.
Appendix F		Twain confesses his disappointment with German journals as he finds that all of them are constructed in a very impersonal and unproductive. "A German daily is the slowest and saddest and dreadiest of the inventions of man." He reasons that they contain little to no information as most pages are filled with a "handful of telegrams". He concludes by comparing American papers, which according to him have 25,000 to 50,000 words, to a German journal, that consisted of 1,654 words exactly.

Table 1. Chapter Description

3.2.Character Description

The table presented here focus the main and most relevant characters of the book. In it, the reader can find a broad description of these personas, based on the several observations made by the author throughout the whole plot of the book.

Mark Twain	Narrator and main character of the book, Twain impersonates the role of the condescending American that believes to understand everything he sees when in reality lacks the knowledge and the

	cultural background to do it effectively.
Mr. Harris	Inspired in Twain's friend Joseph Twitchell, who traveled with him throughout Germany and Switzerland, Mr. Harris is fictional character introduced as Twain's agent in the first chapter of the narrative. He allegedly hires him to assist him on a walking tour through Europe. Even though the character "Mr. Harris" accompanies the author along the whole trip in the book, in reality Joseph Twitchell only joined Twain in Germany and Switzerland. Harris demonstrates to be very loyal and reliable, as he remains by Twain's side even in the most stressful situations. For example, in Chapter XXXVII when Twain decides that he shall ascend the Riffelberg, Harris demonstrates his loyalty to his friend by accepting to participate on the ascension, even though he was clearly skeptical about it – "Your Harris will never desert you. We will die together!" (p. 268, 24). Twain's does not reveal much about his friend's personality throughout the book, even though in chapter 36 Harris is revealed to have strong religious convictions. In that chapter, he reveals his Protestant beliefs, undermining the Swiss Catholic cantons stating that everything was better on the Protestant cantons of Switzerland, including the "Protestant glaciers". Finally, Harris reassumes a protagonist role in Chapter XXX when he is sent by Twain to inspect and report about some places that the author considered crucial to complete a pedestrian tour of Europe. With that, Harris spends a week traveling through those locations while he writes his report on the sights that he was observing. He returns with a full report that Twain includes in his book.
Mr. Z	Introduced in Chapter XI, young Mr. Z joins Twain and Harris in Heidelberg and travel with them in their journey to Heilbronn. In Chapter XIV, Twain reveals that this character speaks German very well.
Mr. X	Much like Mr. Z, Mr. X is mentioned in chapters XI-XIV. Nothing much is revealed about this character besides his peculiar German.
Rev. Mr. ------	This character appears in Chapter XX, when he encounters the two main characters on the streets of Baden-Baden. He is an old friend from America, currently residing in Europe and described by the author as gentle, refined and sensible.
Cholley Adams	A young man from New York. He introduces himself to the main characters and Rev. Mr. --- as they are walking through the streets of Baden-Baden in Chapter XX. He is a horse-doctoring student and has been in Germany for two years. He admits to being homesick and confesses his struggle to learn the German language.
Young American boy	While on a steamboat in Fluelen (Chapter XXVII), Twain encounters a young peculiar American boy who he assumed to be 18 or 19 years of age. This young man introduces himself as an "American" and proceeds to ask several questions on repeat about Twain's trip. He claims that he will be entering Harvard very soon, but reasons that he cannot enter that university without known German. Later on, Twain understands that the young boy is now having the same conversation with other Americans on the boat.
Grandson	On their way to the summit of the Riffelberg (Chapter XXXVIII), the men encounter a young American of about 23

	years of age, "tall, slender and vigorous". Twain reveals that he is the "grandson of an American of considerable note in his day", but after a quick conversation Twain reveals that the man's "serene complacency" raised on him a little indignation.

Table 2. Character Description

3.3.Chapter Analysis

Mark Twain's *A Tramp Abroad* presents us with innumerous episodes were interculturality is in the center of the action. All throughout his European journey, Twain impersonates the character of the typical American tourist understanding what he sees merely through his own perspective and values acquired back home.

With that, this book is full of intercultural remarks, as he recalls the many episodes where he was exposed to new cultural outlooks, full of different values, behaviors, and a distinct understanding of life. For the purpose of comprehending and analyzing some of them in a more detailed way, I decided to select three of the book's chapters that I believe to reveal some major multicultural events. This selection also functions as a representation of the whole book; that is, the sample although fragmented is the representation of the scope, content and aim of the book – expressing the idea, insight and main interpretation of Twain's work.

The first option falls to chapter XVIII, with the title "The Kindly Courtesy of Germans", where Twain reveals some episodes of language misunderstandings, as he was not very successful in making himself clear to the portion of the German population that did not comprehend the English language. This would raise some frustration within him, producing some episodes with truly embarrassing situations. It is also in this chapter that the author initiates his remarks on the behavioral virtue of the German, as he is quick to apprehend some of the most typical manners and customs of the people of Germany.

The second option, and another chapter that I believe to be worth scrutinizing is chapter XXI, "Insolent Shopkeepers and Gabbling Americans", as Twain is confronted with several episodes where his own comprehension of the culture that he is inserted in fails to guide him through a clear analysis of the situation. He recalls the time where he visited the Hot baths in Baden-Baden and encountered a German beggar that was not able to speak nor comprehend any English. He interprets that as an act of bad faith, concluding that most shop keepers in that town had a certain hateful attitude towards Americans and Englishman in general.

The last section of the book that I intend to examine is chapter number XLVII, "Queer European Manners", where the author is quick to make a final judgment on the overall mannerisms of the European. The chapter starts in Geneva, as Twain describes the Swiss city and its spirit. Wandering through the streets of Switzerland, he observes the different shops that fill them and takes the opportunity to once again make his own

interpretation of the general behaviors of the shopkeepers in that country. He proceeds to weigh in on the widespread manners and habits of the Swiss and compares them to social tradition in Paris and in London. Twain is also compelled to observe some of the differences between these European countries and his own, with a special relevance for the overall security problems in America. The chapter continues as he arrives to the Italian city of Turin. He concludes this segment with a description of the city that he had just arrived to, and quickly judges the Italian, as he had this ongoing idea that the people from the city had the habit of tricking foreigners. This episode is another embodiment and a significant example of the prejudice that Twain's character reveals throughout the whole trip.

Chapter XVIII – "The Kindly Courtesy of Germans"

> *"I was thinking of going by skiff to the next town, Necharsteinach; so I ran to the riverside in advance of the party and asked a man there if he had a boat to hire. I suppose I must have spoken High German—Court German—I intended it for that, anyway—so he did not understand me. I turned and twisted my question around and about, trying to strike that man's average, but failed. He could not make out what I wanted. Now Mr. X arrived, faced this same man, looked him in the eye, and emptied this sentence on him, in the most glib and confident way: "Can man boat get here?"*
>
> *The mariner promptly understood and promptly answered. I can comprehend why he was able to understand that particular sentence, because by mere accident all the words in it except "get" have the same sound and the same meaning in German that they have in English; but how he managed to understand Mr. X's next remark puzzled me. I will insert it, presently. X turned away a moment, and I asked the mariner if he could not find a board, and so construct an additional seat. I spoke in the purest German, but I might as well have spoken in the purest Choctaw for all the good it did. The man tried his best to understand me; he tried, and kept on trying, harder and harder, until I saw it was really of no use, and said:*
>
> *"There, don't strain yourself—it is of no consequence."*
>
> *Then X turned to him and crisply said:*
>
> *"Machen sie a flat board."*
>
> *I wish my epitaph may tell the truth about me if the man did not answer up at once, and say he would go and borrow a board as soon as he had lit the pipe which he was filling."*[21]

[21] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.105-106.

Figure 2. *Easily Understood*[22]

In Germany, after quickly visiting the small town of Hirschhorn, Twain decides to move onto the next town of Neckarsteinach on a boat. For that, Twain approaches a boatman in hopes he would have a boat to hire and makes the request in German. After several attempts the man could not understand what Twain was trying to ask him and the author eventually gives up on trying to be understood. Twain is quick to find a reasonable explanation for what had just happened: "I suppose I must have spoken High-German, - Court German, - I intended it for that, anyways, - so he did not understand me."[23] – as it clearly marks an attempt to renounce any accountability on the failure.

This encounter was selected to represent one of the many episodes where Twain is undoubtedly exploring the boundaries of his own stereotypical American tourist, responding to the adversity with the patronizing superiority granted to him within a period of a New Imperialism, as countries such as the United States of America began pursuing colonial expansion during the late 19th and early 20th centuries. The author refuses to take any blame for the failure of his actions and rapidly condemns the other participant of this intercultural interaction.

Twain can only make his intentions understood once another character is called to the scene. Mr. X, another American traveler, is able to communicate with the native German boatman by adapting his own language to the man's limited knowledge of the English language. Unlike Mr. X, Twain fails to adapt to the context of the situation and therefore demonstrates his inability to readjust his own self to a foreign environment. This ineptitude is one of the main characteristics of Mark Twain's persona in the book, as it is verified throughout the entirety of the narrative.

[22] Retrieved from https://www.gutenberg.org/files/119/119-h/119-h.htm
[23] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.105.

Moreover, in the first chapter of *A Tramp Abroad*, Twain reveals his desire to learn the German language to be one of the main reasons for his trip to Europe. However, all through the whole narrative Twain is never able to communicate in German and exclusively makes himself understood in English. After proving to be incapable of learning the language, Twain presents the reader with a small essay – Appendix D - *The Awful German Language* – where he criticizes the language and its' "inconsistencies". Once again, Twain resorts to allocate his own ineptness to external factors. This time blaming the German language as a whole for being too confusing and erratic, as he enumerates some German grammatical characteristics to support his argument.

> *"The location of the Other is primarily in language. It is through language that selves and others are mediated and represented. The symbolically constructed Other and the patterns of social exclusion and incorporation entailed by it are distributed in sign and language, discourse and representation. They do not exist primordially or as pre-given states, and in various unrecognized and partially recognized respects they are illusory."*[24]

For Pickering (2001), language has a key role when the concept of the Other is formed. It is through "language, discourse and representation", that one perceives and constructs his own idea of the Other and therefore avoids any inaccurate representation of him or any widespread generalization of his own character or the character of the group to whom he might belong. Twain fails exactly in this first point, as he is unable to comprehend or make himself comprehended by the German man. He is therefore deteriorating his own perception of the Other, as he is not able to successfully participate in one of the first stages of intercultural mediation.

Through this first episode, one can precisely apprehend Pickering's perspectives on language and its importance in a multicultural setting. In this case, Twain's incapability to make himself understood, and more importantly, his unwillingness to accommodate to a new circumstance results in the formation of flawed and imprecise preconceptions, inhibiting both parties from having a full and effective cultural exchange.

> *"There is one German custom which is universal—the bowing courteously to strangers when sitting down at table or rising up from it. This bow startles a stranger out of his self-possession, the first time it occurs, and he is likely to fall over a chair or something, in his embarrassment, but it pleases him, nevertheless. One soon learns to expect this bow and be on the lookout and ready to return it; but to learn to lead off and make the initial bow one's self is a difficult matter for a diffident man. One thinks, "If I rise to go, and tender my bow, and these ladies and gentlemen take it into their heads to ignore the custom of their nation, and not return it, how shall I feel, in case I survive to feel anything." Therefore he is afraid to venture. He sits out the dinner, and makes the strangers rise first and originate the bowing. A table d'hôte dinner is a tedious affair for a man who seldom touches anything after the three first courses; therefore I used to do some pretty dreary waiting because of my fears. It took me months to assure myself that those fears*

[24] Pickering, Michael. 2001. *Stereotyping: The Politics of Representation.* Palgrave. USA. p.72.

were groundless, but I did assure myself at last by experimenting diligently through my agent. I made Harris get up and bow and leave; invariably his bow was returned, then I got up and bowed myself and retired."[25]

It is also on this chapter where Twain denotes the "universal" German custom of bowing courteously to strangers. The traveler finds this to be a strange habit and confesses his difficulty in adapting to it.

Twain reveals to be afraid of venturing in such an unfamiliar practice, confessing that: "If I rise to go, and tender my bow and these ladies and gentlemen take into their heads to ignore the custom of their nation, and not return it, how shall I feel, in case I survive to feel anything".[26]

This fear that Twain demonstrates is inherently attached to the creation of a stereotype. If one would try to justify the creation of a stereotype, he could argue that behind this process there is always an attempt to escape from the unknown or the unfamiliar and the distress that these can cause. When someone creates this rigid categorization, setting their own hierarchies, he seeks the feeling of safety or superiority that they suggest. The necessity of respecting the common German manners, of acting accordingly to the norms, of belonging, produces in Twain a certain feeling of insecurity and powerlessness that is generally behind the creation of a stereotypical depiction of a group of individuals.

This explains why such imprecise depictions of other people (and their cultures) spread rapidly and are uncritically adopted on a global sense. They create the illusion of order, security and rightness of the way things should be as they are also convenient for the pre-established power relations embroidered in modern society.

Chapter XXI - "**Insolent Shopkeepers and Gabbling Americans"**

"How much?"—and she returns you, with elaborate indifference, a beggar's answer:

"Nach beliebe" (what you please.)

This thing of using the common beggar's trick and the common beggar's shibboleth to put you on your liberality when you were expecting a simple straightforward commercial transaction, adds a little to your prospering sense of irritation. You ignore her reply, and ask again:

"How much?"

—and she calmly, indifferently, repeats:

"Nach Beliebe."

[25] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.108.
[26] Ibid.

You are getting angry, but you are trying not to show it; you resolve to keep on asking your question till she changes her answer, or at least her annoyingly indifferent manner. Therefore, if your case be like mine, you two fools stand there, and without perceptible emotion of any kind, or any emphasis on any syllable, you look blandly into each other's eyes, and hold the following idiotic conversation:

"How much?"

"Nach beliebe."

"How much?"

"Nach beliebe."

"How much?"

"NACH BELIEBE."

"How much?"

"Nach beliebe."

"How much?"

"Nach beliebe."

"How much?"

"Nach beliebe."[27]

Figure 3. *Beauty at Bath*[28]

Still in Germany, this time in the city of Baden-Baden, Twain visits the Hot Baths of the region where he yet again faces some trouble in making himself understood. In what Twain describes as an "idiotic conversation"[29] with a hot baths' beggar, he cannot overcome the language barrier between the two of them, as he tries to ask for the price of a glass of hot water. Just like in the first linguistic adversity described earlier, he discloses his frustration with the situation by blaming the woman for their miscommunications. He accuses the German lady of being "indifferent" to the whole situation and not making any efforts to understand him in the first place, seeing it as an act of bad faith from the beggar. For Twain, this misunderstanding could only mean that the woman was trying to trick him into paying more than what was considered normal.

He proceeds to claim this attitude as "typical" of all Baden-Baden shopkeepers, stating that they will not restrain themselves from tricking, insulting and lying to their customers, especially if they are Englishmen or American: "If you could disguise your

[27] Ibid. p.130.
[28] Retrieved from https://www.gutenberg.org/files/119/119-h/119-h.htm
[29] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.130.

nationality, you would not find any insolence here. These shopkeepers detest the English and despise the Americans; they are rude to both …"[30]

By regarding this behavior as a practice that is representative of all members of a certain group, Twain engages in what can be considered a form of stereotypical thinking. According to Pickering (2001):

> *"Stereotypes render uniform everyone associated with the particular feature, such as being a woman who is blonde-haired or a man who is black-skinned; they are reduced to the characteristic isolated by the stereotype in its designation of what being blonde or black means."*[31]

By reducing all Baden-Baden shopkeepers to one "particular feature", in this case their professional activity, Twain produces a stereotype. A concept that usually portrays a social category or an assembly of people as homogeneous. With that, every person associated with a certain group will inherently see certain behaviors, dispositions, beliefs or values being attributed to his/her individual self.

Twain engages once again in the process of perceiving someone as nothing but the 'Other', creating yet another stereotypical approach to the situations where he sees himself in. From a bad experience with one of the many Germans that were responsible for selling a certain product in the German city of Baden-Baden, Twain perceives all shopkeepers of the region as rude, xenophobic, and malicious people, engaging in stereotypical thinking.

Stereotypes select one or more particular characteristics on the way a certain individual looks or acts in order to place them in a certain locked category from which they can never escape from. Pickering (2001) argues that this kind of inflexible categorization of the other group creates "an element of order by seeming to lock a category irrevocably […] in an apparently settled hierarchy of relations".[32]

Nevertheless, one can find some moments throughout the narrative of the book where Twain does not fall for this standard approach of his. In this next example, the author proves that he is also capable of taking the side of the Other.

> *"We had a plain, simple, unpretending, good hotel, in Baden-Baden—the Hôtel de France—and alongside my room I had a giggling, cackling, chattering family who always went to bed just two hours after me and always got up two hours ahead of me. But this is common in German hotels; the people generally go to bed long after eleven and get up long before eight. The partitions convey sound like a drum-head, and everybody knows it; but no matter, a German family who are all kindness and consideration in the daytime make apparently no effort to moderate their noises for your benefit at night. They will sing, laugh, and talk loudly, and bang furniture around in a most pitiless way. If you knock on your wall appealingly, they will*

[30] Ibid. p.132.
[31] Pickering, Michael. 2001. *Stereotyping: The Politics of Representation.* Palgrave. USA. p.4.
[32] Ibid.

quiet down and discuss the matter softly among themselves for a moment—then, like the mice, they fall to persecuting you again, and as vigorously as before. They keep cruelly late and early hours, for such noisy folk.

Of course, when one begins to find fault with foreign people's ways, he is very likely to get a reminder to look nearer home, before he gets far with it. I open my note-book to see if I can find some more information of a valuable nature about Baden-Baden, and the first thing I fall upon is this:

"Baden-Baden (no date). Lot of vociferous Americans at breakfast this morning. Talking at everybody, while pretending to talk among themselves. On their first travels, manifestly. Showing off. The usual signs—airy, easy-going references to grand distances and foreign places. 'Well good-by, old fellow—if I don't run across you in Italy, you hunt me up in London before you sail.'"[33]

Later on in this particular chapter, Twain stays in a hotel in Baden-Baden, where he is confronted with yet another unpleasant setting. According to the traveler, a German family sleeping next door would "make apparently no effort to moderate their noises for your benefit at night"[34]

However, in what would be expected to be another opportunity to criticize the Other, Twain presents the reader with a much more sensible and well-reasoned take on the whole situation: "Of course when one begins to find the fault with foreign people's ways, he is very likely to get a reminder to look nearer home, before he gets far with it …"[35]

When one puts himself in a position to understand the Other beyond the restraints of a stereotype, he is able to comprehend much clearly both those who are the object of these phenomena along with those who engage in these ways of perceiving. With it, we can grasp the false arguments and unravel the deeply rooted misrepresentations within the structures of power that allowed them to exist in the first place.

By doing that extensive analysis one will certainly not be able to supplant or extinguish the concepts that lead to the formation of stereotypes, but a new door for questioning, reasoning and cross-examination will surely open, as for the identification of the ambivalence and the contradictions that support them.

"Analysing stereotypically through the conceptual lens of the Other allows us to understand more fully how it is implicated in identification as a field of cultural encounter and interaction, how it operates strategically in that field as an 'arrested and fetishistic mode of representation' and provides both a desire for and a disavowal of what it commands"[36]

[33] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.133.
[34] Ibid.
[35] Ibid.
[36] Bhabha, Homi K. 1994. *The Location of Culture*. Routledge. London, UK. p.29.

Twain does not fall for a stereotypical observance and is rather quick to point out an example of the loudly nature of a group of Americans that had also stayed in that same Hotel. By understanding the setting "through the conceptual lens of the Other", Twain is able to have a better comprehension of that specific cultural confrontation and therefore did not resort to make a one-sided representation of it. Instead, he examines this phenomenon more deeply and avoids any untruthful distortions of any of the groups involved.

Chapter XLVII – "Queer European Manners"

> *"Geneva is filled with pretty shops, and the shops are filled with the most enticing gimcrackery, but if one enters one of these places he is at once pounced upon, and followed up, and so persecuted to buy this, that, and the other thing, that he is very grateful to get out again, and is not at all apt to repeat his experiment. The shopkeepers of the smaller sort, in Geneva, are as troublesome and persistent as are the salesmen of that monster hive in Paris, the Grands Magasins du Louvre—an establishment where ill-mannered pestering, pursuing, and insistence have been reduced to a science.*
>
> *In Geneva, prices in the smaller shops are very elastic—that is another bad feature. I was looking in at a window at a very pretty string of beads, suitable for a child. I was only admiring them; I had no use for them; I hardly ever wear beads. The shopwoman came out and offered them to me for thirty-five francs. I said it was cheap, but I did not need them."*[37]

Figure 4. *High Pressure*[38]

[37] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.344.
[38] Retrieved from https://www.gutenberg.org/files/119/119-h/119-h.htm

In one of the last chapters in the book, Twain recalls what he had witnessed throughout his European trip and compares the various cities and countries that he had visited in this continent.

In Geneva, Switzerland, Twain is confronted with what he called the "elastic prices" in smaller Swiss shops. He describes a situation where he was looking at a string of beads, without having any intention of buying it, and recalls how the shop woman approached him and tried to sell it to him. This situation led to the reinforcement of Twain's preconceived idea regarding shopkeepers and their treatment of foreigners.

Twain also compares the overall manners of the Swiss people living in Geneva with those of the French in Paris: "Paris fines the citizen for being run over"[39]

> *"I saw that dandy's curious game played afterward, in Paris, but not for amusement; not with a motive of any sort, indeed, but simply from a selfish indifference to other people's comfort and rights. One does not see it as frequently in Paris as he might expect to, for there the law says, in effect, "It is the business of the weak to get out of the way of the strong." We fine a cabman if he runs over a citizen; Paris fines the citizen for being run over. At least so everybody says—but I saw something which caused me to doubt; I saw a horseman run over an old woman one day—the police arrested him and took him away. That looked as if they meant to punish him."*[40]

Allport (1954) is one of the most renowned academics to weigh on the complexities of prejudice, defining the term stereotype as "an exaggerated belief associated with a category. Its function is to justify (rationalize) our conduct in relation to that category."

This conduct mentioned by Allport is often accompanied by a derogatory connotation. By exaggerating certain traits, understanding particular characteristics as norm and creating false generalizations for all members of a certain category, one who engages in a stereotypical observance is most likely reducing a category to a series of "simplistic, rigid and erroneous" images and notions regarding that group, "based on discriminatory values and damaging people's actual social and personal identities." Stereotypes are therefore seen as "deficient", not only because they are based on a discriminatory and superficial view of social groups and the individuals that belong to them, but also due to the denial in understanding groups and individuals to have "more complex and finite particularities and subjectivities".[41]

Precisely one of these main social groups that was poorly recognized in a one-dimensional and frivolous manner were Women. In a 19th Century society where women had little to no voice, being perceived as the Other, or a mere complement of a greater individual, Twain mentions this group and gives women a certain level of relevancy in the book.

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[39] Ibid. p.346.
[40] Ibid.
[41] Allport, Gordon. 1954. *The Nature of Prejudice*. Basic Books, USA. p.108-111.

> *"It will not do for me to find merit in American manners—for are they not the standing butt for the jests of critical and polished Europe? Still, I must venture to claim one little matter of superiority in our manners; a lady may traverse our streets all day, going and coming as she chooses, and she will never be molested by any man; but if a lady, unattended, walks abroad in the streets of London, even at noonday, she will be pretty likely to be accosted and insulted—and not by drunken sailors, but by men who carry the look and wear the dress of gentlemen. It is maintained that these people are not gentlemen, but are a lower sort, disguised as gentlemen."*[42]

Later on, in the same chapter, Twain makes another comparison, this time between America and the city of London. The traveler claims that there is at least one little matter of superiority in the American manners – their treatment of women. He understands that in America "a lady may traverse our streets all day, going and coming as she chooses, and she will never be molested by any man"[43], whereas in London the probability of an unattended woman being "accosted or insulted" is much higher.

This was not the first moment in the book where the subject of women and their freedom was mentioned. In chapter XV, Twain firstly mentions the role of women in society at the time, as he admires the strength and the character of a group of women working the fields.

> *"Only the men did this; the women were too busy. The women do all kinds of work on the continent. They dig, they hoe, they reap, they sow, they bear monstrous burdens on their backs, they shove similar ones long distances on wheelbarrows, they drag the cart when there is no dog or lean cow to drag it—and when there is, they assist the dog or cow. Age is no matter—the older the woman the stronger she is, apparently. On the farm a woman's duties are not defined—she does a little of everything; but in the towns it is different, there she only does certain things, the men do the rest. For instance, a hotel chambermaid has nothing to do but make beds and fires in fifty or sixty rooms, bring towels and candles, and fetch several tons of water up several flights of stairs, a hundred pounds at a time, in prodigious metal pitchers. She does not have to work more than eighteen or twenty hours a day, and she can always get down on her knees and scrub the floors of halls and closets when she is tired and needs a rest."*[44]

These acknowledgments acquire particular importance due to the time and context of where they are present. It was exactly in this same 19th Century where women writers started to reach unprecedented levels of popularity and exposure, especially in countries such as the United States of America, France or Britain. And Twain was just one of the many writers of his century to give women a particularly relevant spot in his travel writings. Through a series of sarcastic references and humoristic remarks, Twain makes a series of social critiques of society and the way women were represented.

[42] Twain, Mark. 1997. *A Tramp Abroad*. Penguin Books. USA. p.346.
[43] Ibid.
[44] Ibid. p.81.

One of the main contributions to feminism and feminist thought was Simone de Beauvoir's book *The Second Sex* (1949). De Beauvoir was key in the introduction of new social and philosophical discussions, having a major role in the theorization of feminism with her takes on feminist existentialism, heavily inspired by Jean-Paul Sartre's own philosophical work. Still to this day, de Beauvoir is regarded as a major influence among women, as most feminist writers since 1949 recognize her importance to their own works.

In her book *The Second Sex*, de Beauvoir alerts us for a problem that is very much related with the concept of the Other mentioned above. De Beauvoir argues that, much like non-white peoples have been historically regarded as the Other of white western civilizations, the same happened to women within these same nations of the West. For de Beauvoir, the concept of the subordinate Other had also been applied to women by their male peers.

With the pivotal existentialist claim in mind, "Existence precedes essence", de Beauvoir negates the existence of such thing as a feminine nature and regards the concept of femininity as a socially constructed idea. "One is not born but becomes a woman" was the first articulation of the idea that male and female identities are not a product of nature but rather a construct directly connected to our upbringing, and the socially rooted preconceptions of gender. Without ever negating the biological side that is inherently attached to being a man or a woman, de Beauvoir makes a distinction between biology and sociology within the concept of being a woman. This distinction is now understood as the separation between sex and gender, that being the difference between our predetermined biological nature and the stereotypical accessories of pertaining to a certain gender, heavily influenced by social and historical precepts.

De Beauvoir analyses women's condition, as she tries to understand and therefore dismantle the respective stereotypes connected to it. She states that men have self-proclaimed their status as essential beings – the subjects – leaving women to be depicted as inessential, that is – the objects – opposing to male principles: "He is the Subject, he is the Absolute – she is the Other". And it is this objectification of women that led them to be the "second sex", and "defined as Others".

In *A Tramp Abroad*, Twain sarcastically criticizes this "Otherness" attributed to women, as he reveals to be fully aware of the discrepancies in the way that they were categorized and the dangers that this behavior could produce. Without ever losing touch with the egotistical and ignorant nature of the character that he was trying to portray, the author subtly warns the more attentive reader of his own concerns, as he makes a social critique of his nineteenth-century society.

"For several weeks I had been culling all the information I could about Italy, from tourists. The tourists were all agreed upon one thing—one must expect to be cheated at every turn by the Italians."[45] At the end of the chapter, Twain travels to Turin, Italy,

[45] Ibid. p.350.

where he once again resorts to a stereotypical approach to a new culture, regarding the Italians as cheaters: "one must expected to be cheated at every turn by the Italians"[46]

Stereotyping tries to display an individually constructed idea of the other as an inherent one, as it ignores the possibility of it being given as a result of the relations of power through which it operates.

In this particular case, when Twain mentions a whole social group – the Italians – and stereotypes them as inherently dishonest, his classification produces an indicator of abnormality, diverging from the moral order, but it also marks the pursuit for validation of his own individual self and the social group in which he fits himself in. This constant comparative element between "me" and the "other" and/or "we" and the "others" is essential for the operational process of stereotypes.

If we can define the term 'stereotype' as a unilateral generalization of others, this can also be said about the process of 'Othering', that is, the process of characterizing and labeling someone through a reductive action, understanding them as a socially subjugated category of the Other.

This process is also equivalent to the process of stereotyping in the way that both are used as a mechanism for social alienation, as a way to create an invisible boundary between 'us' and the 'others', justifying the ostracizing the Other from what is perceived to be the absolute norm. Jordanova (1989) regarded it as "the distancing of what is peripheral, marginal and incidental from a cultural norm, of illicit danger from safe legitimacy"[47]. Stereotypes are therefore understood as unquestionable truths, acting as an ever-growing concrete wall that does not permit any attempt to look over it and discover the world beyond those boundaries.

[46] Ibid.

[47] Jordanova, Ludmilla. 1989. *Sexual Visions: Images of Gender in Science and Medicine Between the Eighteenth and Twentieth Centuries* cited in Pickering, Michael. 2001. *Stereotyping: The Politics of Representation*. Palgrave, UK. p.48.

4. Literary Methodologies – The process of Analyzing *A Tramp Abroad*

According to Aguiar e Silva (1986), one must understand the concept of literary text as a "semantic unit", or a set of associated grammatical elements with a certain intentionality behind them.

> *"a semantic unit, endowed with a certain pragmatic intentionality, that an issuer / author performs through an act of enunciation regulated by the norms and conventions of the literary semiotic system and which its receivers / readers decode using appropriate codes."*[48]

Moreover, in addition to the cornucopia of meanings, forms and significances that a literary text might concern, Aguiar e Silva's concept also refers to the central actors that contribute to the perpetuity of the literary work. Both the sender (author) and the receiver (reader) are seen as fundamental participants in the promotion of the continuity or the interruption of a literary genre, through their abilities to recognize and understand the used code, the selected semiotic systems and their capabilities of interpreting and interacting with the text. The author, as the source of the text himself, will have the first contribution as he is responsible for the creation, modeling and application of the semiotic system. He therefore visualizes a set of reactions and interpretations that the text he is writing may trigger, molding his own discourse in order to transmit his initial proposed idea. As he writes this very same literary work, the author will also consider the ideal reader he proposes to attain. For that, during the process of literary creation the author will attribute to the reader a variety of optimal characteristics that he believes to be best fitting for his work. However, and regardless of the author's desires and expectations for his literary text, the interpretation of his work will always fall to the reader's hands, as he is the one with the power of understanding the myriad of codes within the text through his own eyes, decoding them accordingly.

As the relationship between author and reader through literary text becomes clear, I believe to be also important to acknowledge the role of literature within a much broader scale. Literature, in the form of literary text, has been regarded for years as a primordial form of cultural recognition. As an ancient unique display of artistic knowledge and a means for social mediation and communication, literature is a crucial instrument for the understanding of a culture. The literary text is therefore the perfect gateway to the acknowledgment and valorization of a language and the people that it represents.

With that, the concept of language as a primordial representation of a community, a culture, and an identity must be apprehended. For Barthes (1977), language could be described as a:

> *"systematised set of conventions necessary to communication […] It is at the same time a social institution and a system of values […] language is a system of contractual values (in part arbitrary, or, more exactly, unmotivated) that it resists*

[48] Aguiar e Silva, Vítor. 1983. *Teoria da Literatura*. Livraria Almedina. Coimbra, Portugal. p.574-575.

the modifications coming from a single individual, and is consequently a social institution."[49]

As one tries to define the limits of what constitutes a literary text, by establishing a series of predetermined codes or formal interpretations, he must be able to understand that the choice of language used by the author in a certain work is always a result of a combination of several internal and external influences. With that being said, one can argue that the literary text is not only influenced by the grammatical aspects of a given language, but rather the final product of a series of significant particularities of the societies and cultures in which it is inserted.

To produce a literary text, the sender (author) is required to assemble and structure a set of signs that will be displayed with a certain artistic and communicative intention. After that, there is the possibility of obtaining multiple meanings from the same single sign. It is exactly this phenomenon that stresses the potentiality of literary language, distinguishing it from other forms of language use. The variations of meaning, the endless possibilities for new interpretations, or even the opportunity to create new and distinctive meanings and definitions are some of the main attractions of this genre of linguistic manifestation. As an expression of cultural symbolism, the literary text embodies in itself the versatility of language in cultural diversity. To study literature is to explore the possibility of transposing and historically witnessing the cultural representation of a people, group or individual, as we have the chance to understand and interpret other cultures separated by time and/or geographical space.

In *A Tramp Abroad*, Mark Twain allows the reader to do just that. Through his ingenious and casual approach to writing, the author is able to transform any little circumstance that is presented upon himself in an articulate and objective sentence, filled with humor, sarcasm and subtle messages. Through those, the reader is invited to embark on Twain's narrative and therefore allowed the opportunity to perceive a 19th Century tour along the European countries of Germany, Switzerland, France and Italy through the eyes of the American author.

As I started to read the book, it was clear to me that *A Tramp Abroad* would require my particular attention to all the details that composed it. Despite the nonchalant style of writing that characterizes Twain, the book is home to a sort of organized randomness that is brilliantly put together by the writer. With that, in order to fully capture all the ideas and messages that Twain tried to convey with this book, I was required to break down all aspects of the narrative: from the plot of the book and its general idea, its structure, the language used, and the overall arguments that portray the author's different perspectives.

While reading *A Tramp Abroad*, I found usefulness in taking notes throughout the process. With that, I was able to register all details that appeared to be noteworthy,

[49] Barthes, Roland. 1977. *Elements of Semiology*. Hill and Wang. USA. p.2-3.

while also being able to note and organize all my thoughts regarding them. With those notes, the chapters and page numbers were registered, in order to help me revisit the specific incidents of the book that would be analyzed later on. I also found relevant to directly quote many of the ordeals and misunderstandings that Twain was presented with, as I perceived the specific wording adopted by Twain to be particularly relevant for the overall analysis of the work.

After the reading and notetaking processes, I proceeded my work with the elaboration of a brief summary for each chapter of the book. These outlines with the chapter's descriptions were organized into a single table, composed by the number of the chapter, the physical location in which that chapter took place, and the final summarized description of the chapter itself. As a very detailed and intricate book, I found this approach to be the most viable for the ultimate analysis of *A Tramp Abroad*. With it, I was able to have a better understanding of the overall structure and composition of the book, while I also understood it to be a much more clear and comprehensible way to present the narrative to the reader of my thesis.

I continued my analysis of the book by defining the main idea of the book, establishing a brief outline of the plot of *A Tramp Abroad*. In this case, *A Tramp Abroad* tells us the story of Mark Twain and his friend Harris, as they both decide to explore life across the Atlantic by taking a tour of eastern and southern Europe. The novel presents us with Twain's adventures in countries such as Germany, Switzerland or Italy, as the author/main character of the book presents the reader with his very unique takes on the different cultures that he finds along the way. Much like a majority of Twain's novels, *A Tramp Abroad* results from a mixture between reality and fiction, recalling Twain's real-life experiences as well as Twain's product of his own imagination. Both *The Adventures of Tom Sawyer* (1876) and the *Adventures of Huckleberry Finn* (1884) for example were at their core autobiographical. The setting of both these novels was based in Clemens' hometown - Hannibal, Missouri - and most of the characters based on the author's personal encounters.

The process of establishing the main plot of the book was followed by the determination of the setting in which the book was written. This constitutes a particularly important process for the analysis of this book, as it contributes and heavily influences the many experiences that are represented in the narrative, as well as it explains some of the characters and their attitudes throughout it. In this case, in a book centered on a tour of Europe, the author mainly recalls his journey through the countries of Germany, Switzerland and Italy and the idiosyncrasies that characterize them. Away from home, Twain beholds the beautiful landscapes of those countries and does not suppress his admiration for the magnificent European sceneries with a series of intricate and picturesque descriptions of what he was witnessing. However, the author's focus of the trip did not exclusively reside on sightseeing. Twain manifests his interests in the inhabitants, the cultures and their different ways of living with great curiosity and critical thinking, expressing his own ideas through a series of anecdotes and popular legends associated with those same places.

As one defines the characters, it is important to examine who they are, what they do and how that affects the plot. For each character, it is relevant to understand their actions, their motivations, their values and beliefs and how those changed throughout the entirety of the book. For that, I took the initiative of creating another chart (see Table 2. – Character Description), this time regarding the characters of *A Tramp Abroad*. After selecting what I perceived to be some of the most relevant characters of the book, I decided to organize them within a graphic presentation. In this table one can find the name of the character, the chapter and page numbers in which he/she makes an appearance, and a brief description of the character itself and the context in which he/she is presented. Much like the previous approach adopted to outline the main frame of the chapters of the book, this method of organizing the information regarding the characters of *A Tramp Abroad* aims to provide the reader of this thesis a basic insight of the book and its components.

One other aspect that I found to be relevant for the overall analysis of the book was Twain's writing style. When an analysis of a work is performed, we should take into consideration the stylistic choice of the text, as it can reveal much about the author's intentions for that book.

Most of Mark Twain's works are recognized by the author's sharp and astute satire, although his books presented us with many other elements that created a truly unique and peculiar literary style. Twain was able to combine within his writings a meticulous choice of words with incredibly detailed and lively descriptions that granted his novels a feeling of authenticity and adventure. The use of humoristic elements such as satire or sarcasm, the employment of colloquial speech within his deliberately casual writing style, the utilization of the picturesque, and the constant social criticism amongst his works were all distinctive elements that categorized Twain's literary work.

As he writes about other cultures from his own individual perspective, Twain is also influenced by his own culture. The beliefs, customs, and values in these personal messages and ideas of Twain are in fact a product of a much broader particular group of people inserted in a certain time in history. These values are often visibly and unconsciously disclosed by the objects created by a given culture. Literature for example can serve as a particularly good indicator of these standards of behavior, as it engages the culture with a certain degree of profundity and intricacy that is difficult to find in any other form of cultural expression.

In the specific case of *A Tramp Abroad*, Twain resorts to a particular genre of literary manifestation – travel writing. This category of literature can be broadly described as the documentation of the experiences of a certain traveler in a particular space and time. This will generally include the existence of faithful and graphic descriptions of the places, illustrations, historical context, maps or other visual tools. However, this genre can convey much more significance behind these otherwise ordinary and uncomplicated accounts. For Rubiés and Bacon (2000): "Travel literature is therefore best described as

a 'genre of genres', since a variety of kinds of literature defined by a variety of purposes and conventions share travel as their essential condition of production."[50]

Travel writing emphasizes the journey. As one moves through space, he will inevitably discover the unknown, being required to "negotiate a complex and sometimes unsettling interplay between alterity and identity, difference and similarity"[51]. Travelling is therefore the process of mediation between the "self" and the "Other" produced by the movement in space, as travel writing is "at some level a record or product of this encounter, and of the negotiation between similarity and difference that is entailed."[52]

Mark Twain captures this negotiation with his unique sense of humor, as he reinvented the genre of travel literature. Twain's first travelogue *The Innocents Abroad* (1869) was highly regarded by readers and critics at the time. Twain's masterful and harmonious combination between reality and imagination, satirical stories, sharp humor and ridiculous scenarios led to the creation of an inimitable style of travel writing that assured him national praise. *A Tramp Abroad* (1880) emerges more than a decade after as Twain returns to Europe.

Well known for his satirical criticisms, Twain explores the *Old Continent* with a magnifying glass, exposing some of the main problems of a 19th Century European society. In the book, Twain approaches a myriad of thematics such as corruption, the greedy human nature, the discrepancy between social classes, racial discrimination or gender inequality with a subtle precision, as he conveys his own beliefs through his characters and the episodes that they are faced with during the narrative. Through his cleverly constructed writing style, dominated by satire, picturesque descriptions, purposeful vocabulary, and the use of small tales and legends, Twain is capable of conveying profound and heartfelt messages within his uncomplicated everyday stories.

The book, and consequently my thesis, focus themselves in the feeling of "otherness", materialized by Twain's stay overseas. Here, this concept not only encompasses the difference one might feel towards the "Other", but also the feeling of not belonging that Twain experiences away from his homeland. As the author explores an alien land, he allows us to understand his own identity, analyze the differences between cultures, and develop on the concepts of interculturality, identity formation, or stereotyping.

[50] Rubiés, Joan-Pau and Bacon, Francis. 2000. *Travel writing as a genre: facts, fictions and the invention of a scientific discourse in early modern Europe*, in International Journal of Travel and Travel Writing, 5 (33). pp. 5-33.
[51] Thompson, Carl. 2011. *Travel Writing*. Routledge. London, UK. p.10.
[52] Ibid.

5. Traveling for Intercultural Experiences

5.1.Exploring the Boundaries of Tourism

Defining tourism has been a continuous challenge for researchers and academics writing on the subject. As a complex multidisciplinary topic, vulnerable to numerous interpretations, the term tourism and its' signification can result in a series of definitions that represent this activity in many ways.

With that, it is important to understand the complexities of tourism, and the different approaches that can arise from such intricacy. Throughout the history of modern tourism, many have been the authors that contributed to this cause by formulating their own definitions of tourism.

For Jafari (1977), tourism could be described as "A study of man away from his usual habitat, of the industry which responds to his needs, and the impact that both he and the industry have on the host socio-cultural, economic and physical environments", understanding it as an holistic system, perceiving it as an interconnected entity rather than studying their components individually, and highlighting the sociological aspects of the whole touristic process.

Urry (1990) perceived it from a different standpoint, regarding tourism as:

> *"How and why for short periods people leave their normal place of work and residence. It is about consuming goods and services which are in some sense unnecessary. They are consumed because they supposedly generate pleasurable experiences which are different from everyday life".*[53]

The author reasons that consumption is in the center of a touristic experience, which he characterizes as the ultimate postmodern experience.

Middleton and Hawkins (1998) mentioned that "Although travel and tourism is invariably identified as an 'industry' it is best understood as a total market … [which] reflects the cumulative demand and consumption patterns of visitors for a very wide range of travel-related products". They perceive tourism as a fully integrated business, and the tourist as a costumer, understanding that the dynamics of this process are heavily influenced by the visitors' demands.

These are some of the innumerous attempts to provide a global and standardized definition for tourism. This multitude reflects not only the complexity of the subject, but also the various perspectives from which this phenomenon can be looked upon. Different authors with different purpose will reveal a tendency to craft their own definition according to their frameworks and to encompass their individual ideas. All these perspectives should then be useful to the complete understanding of the nature, capacity, impact and overall consequences of tourism as a whole.

[53] Urry, J. 1990. *The Tourist Gaze*. Sage Publications. London, UK.

Regardless of the multitude of definitions that tourism can arise, Page and Connell (2006) believe that it is clear and transversal to almost all authors that tourism incorporates three basic concepts: the movement of people, a sector of the economy or an industry, and according to Chadwick (1994) "a broad system of interacting relationships of people, their needs [sic] to travel outside their communities and services that attempt to respond to these needs by supplying products". From these three key notions; one will have the tools to create a definition of tourism, with the certainty that this representation will be the result of his own perspectives on the matter.

Burkart and Medlik (1981) acknowledged the complexity in finding a globally accepted definition of the concept of 'tourism' and pointed the troubles of distinguishing between the technical conceptualizations of the term and more abstract notions of 'tourism'. This concept on its own refers to a comprehensive wide-ranging structure of characteristics that will define what tourism is and differentiate it from other phenomena, often associated with the term. However, these technical definitions recognized by Burkart and Medlik are adapted and established within the context through which different researches approach the concept to meet their specific purposes, whether they are of "statistical, legislative, [or] operational" nature.

With that, Burkart and Medlik (1981) approached the concept by focusing on the main characteristics of tourism, rather than concentrating in producing a definite and rigid definition by itself. For it, the authors selected and identified five main characteristics that the term 'tourism' comprises:

> *"1. Because of its complexity, tourism is a combination of phenomena and relationships.*
>
> *2. It has two essential elements: the dynamic element-the journey and the static element-the stay.*
>
> *3. The journey and stay are to and from destinations outside the place of residence and work.*
>
> *4. The movement to destinations is temporary and short-term with the intention to return within a few days, weeks or months.*
>
> *5. Destinations are visited for purpose not connected with paid work, that is, not to be employed and not for business or vocational reasons."*
>
> Burkart and Medlik (1981)

Additionally, Burkart and Medlik (1981) recognize that tourism is, by essence, a leisure activity that requires the employment of money and time from the actors involved in these phenomena, which usually participate for their own recreation. For that matter, the global concept of tourism should be restricted by any means, as these fundamental components of tourism proposed by Burkart and Medlik can be interpreted in its full potential from a broader perspective. With that, tourism can be represented and interpreted as a specific form of leisure and recreation, but all forms of leisure and all

forms of recreation are not included. Tourism can be represented and interpreted as a specific form of travel, but not all form of travel represents a touristic experience. Consequently, tourism is differentiated from the concepts of leisure, recreation, or travel, even though they are often present within it.

5.2.Tourism as an Ancient Practice

The concepts of travel and traveling are known to men since the beginning of time. Ever since the primitive version of man, traveling would be a common activity, as the path to survival would often oblige him to migrate between big areas of land. Throughout history, travels began to gain new purposes, as new demands and needs would face populations all around the world. Travel began to be motivated by the means of trade, war, religious faith, migration, and many other reasons that would compel one to move to or visit a certain place. According to Theobald (2005): "In the Roman era, wealthy aristocrats and high government officials also travelled for pleasure. Seaside resorts located at Pompeii and Herculaneum afforded citizens the opportunity to escape to their vacation villas in order to avoid the summer heat of Rome", marks what could represent the beginnings of leisure travels, and a milestone in human history. Since then, travel has continued to register major improvement, establishing itself has a key player in the development of cultures and civilizations.

Tourism, however, is a relatively recent concept. The tourism that we acknowledge today was only introduced in the twentieth century, as a particular phenomenon that represented an entirely new concept at the time. This newly introduced way of traveling, that most academics categorize as 'mass tourism' is believed to have only started during the industrial revolution in England, as the prices for transportation began to decrease and the economic power of the middle class in particular significantly increased. Right after the Second World War, the aircraft and airline industries started to develop very rapidly, serving as a launching pad for intercontinental and international travel. This progress originated the creation and development of an entirely new industry.

Today, tourism has acquired significant economic and social value for most countries around the world. An industry that represents a big part in the economic growing of the area of services in a vast majority of the industrialized countries, and an organism that has been subject of attention in most of these countries as an opportunity for further growth and an area that is yet to be entirely explored to its full potential.

Lickorish and Jenkins (1997) stated that the history of tourism can be understood in four distinguishable stages, as there were clear mutations in people's lifestyles and significant historical events that have quite heavily influenced the development of the industry:

> *"Prehistory tourism*
>
> *The first of the four stages covers the long period of what might be called prehistory tourism: the medieval times and into the early seventeenth century when*

the first signs of industrial growth began to affect the way of life which had been established over the centuries. Gradual increase in wealth, the extension of the merchant and professional classes, the effects of the Reformation and the secularization of education stimulated interest in other countries, and the acceptance of travel itself as an educational force."

Lickorish and Jenkins (1997)

With the fall of the Roman Empire leaving behind a very deteriorated and outdated network of travel and communication, a series of new movements lead to the establishment of a new and slowly increasing communicational structure in Europe. In Medieval times, travel was significantly connected to war and religious beliefs, as many were compelled to move to fight for their nations or to participate in pilgrimages to the most renowned places of religious interest. It was also in this era were new professional activities begun to require their participants to travel more frequently as merchants were to be always on the move. Traveling became also a part of the learning and educational process, as by the seventieth century, "young men of good family, hoping for careers as administrators, lawyers or soldiers, were encouraged to go abroad, on an early version of the grand tour"[54].

As the time went by, towns were growing, industrial improvements were being made, population numbers were only increasing, and so as the wealth of that population. All this contributed to a rapid development of the road and canal systems, propelled by the growing interest in the tourism and the leisure areas. Exclusive to the novelty and higher societal classes, tourism began to be adopted by middle class families that had just now the opportunity and possibility to travel for pleasure.

"Transport

The railway age represented the second stage when steam trains and steamships transformed travel opportunities. Rapid growth of population and wealth created an enormous new market in a short period of time. Mass travel was invented and with it resort development and the introduction of the travel trade of agents and tour operators with new marketing methods such as organized tours, travel packages and posters and brochures. These remain as key marketing tools today.

Although transport was a major factor in growth, there were other essential elements and also some problems because, as today, the coordination of transport plans and tourism policies or projects was limited or inadequate. They are distinct but evidently related areas of mutually dependent activity. Development of accommodation and resort infrastructure generally followed expansion of transport capacity and traffic movement with some delay and uncertainty."

Lickorish and Jenkins (1997)

[54] Lickorish, Leonard J. and Jenkins, Carson L. 1997. An introduction to tourism. Butterworth-Heinemann, Oxford, UK.

This period was responsible for a big increase in the demand for travel, as the expansion and the improvement on the means for transportation were a synonym for new and renovated desire to explore new places. According to Kershaw and Lickorish (1958), the number of travelers in Britain for example increased at an immense pace, as "2 million passengers were carried in Britain annually by 1841, 79 million by 1851, 160 million by 1860, 817 million by 1880 and 1455 million by 1914". The revolution of the railway expansion hit Europe and North America, soon after it had started in British Lands.

As a social and cultural experience and mostly as an educational practice for young aristocratic boys, this new style of tourism – The Grand Tour – became especially renowned during the eighteenth century. With different nationalities, but with more or less the same aristocratic background, there were many those who participated in a Grand Tour. However, most historical research shows that the British had a special relevance in this particular phenomenon. In the mid-eighteenth century, there was 15 000 - 20 000 British per year venturing on a Grand Tour (Towner, 1985). For this author, the increasing disenchantment and detachment from the British society and culture as well as this new attitude towards travel, seeing it as a way to broaden the mind, were the two key factors for these numbers to occur in Britain.

Travel literature also began to gain major notoriety, as most Grand Tour itineraries would be influenced by some of the major travel publications at the time. Thomas Nugent was one of the first most prominent travel writers in Britain, as his travelogue of the Grand Tour, published in 1756, covered the countries of France, Germany, Italy and the Netherlands, and was particularly well received among English noblemen who would undertake educational tours through Europe.

It was also in Britain where Thomas Cook organized the first package tour in 1841. Cook was a major contributor for the establishment of the touristic experience. It was his particular contribution to create and organize trips as a whole, where tourists would be presented with package trips that would include the transportation, the accommodation and a series of activities to be partaken in the particular destinations. His innovative and entrepreneurial mind revolutionized the way tourism was done throughout the world. This new attitude towards tourism opened the doors for a new way traveling, far from being an educational obligation, but seeing it a way of relaxation, entertainment, and an ultimate pleasurable experience.

The Grand Tour concept was soon expanded to an intercontinental experience, as transatlantic travel began in the 1860s. Driven by curiosity, educational ambitions, cultural curiosity, and the desire for new and stimulating experiences, alongside the improvement verified in the transportation means and the proliferating wealth that was emerging in America, were all significant factors that captivated American travelers to visit Europe. In 1860, there were no more than 26 000 Americans travelling abroad, but this number rapidly increased to 50 000 annually until the 1880s.

Possibly one of the most famous American visiting Europe at the time was Mark Twain. He was one of the 60 passengers embarking in a five-month trip to the Mediterranean and the Holy Land in 1867, a trip that he eternally registered in one of his most popular books, The Innocents Abroad. This was believed to be the first ocean cruise conceived and advertised for tourists. (Kershaw and Lickorish, 1958)

> *"The interwar period*
>
> *The third stage, almost an interregnum, is represented by the interwar period between 1918 and 1939. The full flowering of the age of railways and steam was halted abruptly by the First World War in 1914. As has happened before and since, the war gave a great impetus to some forms of technical development very helpful in the longer term, notably the expansion of road transport and considerable investment in aviation.*
>
> *However, it was above all the age of the motor car. New fashions were introduced; in what might be called social tourism, through the extension of holidays with pay; an extension in a variety of recreational and specialist leisure activities; camping and caravanning; the spread of youth hostels; cheap transport and tours by motor coach. A substantial growth in foreign travel occurred. Many of the organizing interests were run by noncommercial or voluntary bodies. Once again expansion and experimentation was hindered by the great depression of 1930 and finally brought to a halt by the Second World War in 1939–45."*
>
> Lickorish and Jenkins (1997)

A tumultuous period of armed conflict and hostility that terrified Europe during the First World War precipitated a sudden intermission in the growth and interest in travel. However, the recovery of the industry was equally immediate as the war actually served as an important propelling element for a new stage and consequently a new approach to travel. The hostilities lead the way to a new attitude in society. People ought for a new life, more inclusive and understanding, more peaceful, with higher standards for their lives, supported by a fully renovated social structure. This period was also characterized as a time for technical and technological development, as warfare had obliged countries to find new advantageous solutions as a means for efficiency and productivity. With that, advances in the conceptualization and manufacturing of many new means of transportation were made. After serving the military forces, cars and buses began to be introduced in the everyday lives of many European societies, as many of them were actually used for touristic purposes. The aircraft industry was also fully propelled by war needs, and was also entering the tourism market as a safe and efficient mean of transportation for tourists.

All this signified the entrance in a new age for communication and transportability, "completing the cycle of moving from the static to the mobile community, with far-reaching effect on communities and countries."

This interwar period was also a time for the development of international travel in Europe, as the European and American middle classes saw in the rise of their living

standards an opportunity to travel and explore what was until then inaccessible. These were all factors that would eventually lead to a big blooming in tourism after the WWII – the period of Mass Tourism. According to authors Lickorish and Jenkins, these "inter-war years were almost a rehearsal for tourism take-off after the Second World War."

> *"Tourism take-off*
>
> *The period from 1945, through the postwar years up to the present time, represents the fourth or 'take-off' stage. It has been an era of revolution in technology, massive industrial development and change, which resulted in related acceleration in wealth creation and escalation of disposable incomes. Far-reaching changes in individual lifestyle and in personal and group communication have proved to be new factors in moulding society. Furthermore, the speed and scale of change has greatly increased. […]*
>
> *The rapid rise in tourism movement continued over the period year by year, with few interruptions, but the reappearance of cyclical factors or recessions, and towards the end of the period structural changes and some political instability, began to cast a shadow over expectations of never ending growth.*
>
> *Tourism had never enjoyed the status of a senior industry deserving national priorities. Indeed much of this massive growth was left to market forces, with modest and at times decreasing government intervention in regulation or encouragement. Towards the end of the period signs of change, of uncertainties and criticism, and doubts about economic and social cost benefits, began to emerge. One might almost sense a turning of the tide by 1990, since when the Gulf crisis, recession and structural change has led to reviews of tourism's place, a marked decline in some major traffic flows, limitations in investment and changes in commercial organization."*
>
> Lickorish and Jenkins (1997)

The last stage in the history of tourism proposed by Lickorish and Jenkins is still occurring to this day. After 1945, with the end of the Second World War, a time of technological revolution had struck modern society. Alongside this fast and big-scaled change in the technological world, new and reinvigorated lifestyles and behaviors accompanied the uprising of the current societal feeling towards traveling and exploring different countries, with new cultures and an alternative understanding of life.

With that, most industrialized countries have been experiencing a tremendous development in their travel and tourism sector, as the technological era brought with it a series of significant improvements to the industry. The growth in the car ownership rates, the emergence of new and more efficient means of transportation, the expansion of the already existing transport networks, the development of digital communication, particularly television and the internet, were all big factors in the promotion and the evolution in terms of tourism.

A Tramp Abroad recalls the touristic experience of Mark Twain and his friend Harris as they both decide to explore European soil. As tourists/travelers they are exposed to a

series of diversified cultures, as a “set of features which typify a people, group, society, (...) being recognized by habits, feelings, and a material world of objects both utilitarian and aesthetic. And, even more specifically, a certain way of unifying these different elements."[55] While the cultures with which the tourists in *A Tramp Abroad* were presented did not vary in their contents, it is important to highlight the differences between the organizational processes of these contents, as they can be socially organized and associated with different levels of hierarchical relevance.

In this sense, tourism acquires an important role as the basis for intercultural mediation. Through tourism, one can explore the ways of interculturality by demonstrating their willingness to communicate with a certain degree of proximity and therefore create a sense of coexistence between peoples and cultures. This disposition to improve dialogue between different structures and his participants is exactly what defines the term in the first place. Interculturality as unity, togetherness, corresponding communication, the definition of an equilibrium constructed on difference and contradiction.

[55] GUILLAUMIN C., 1994, Quelques considérations sur le terme "culture", in VERMES G ct FOURIER M, Ethnicisation des rapports sociaux, racismes, nationalismes, ethnicismes et culturalismes, volume III, coll. Espaces interculturels, L'Harmattan, Paris, p. 160-161.

6. Understanding our Identity

In *A Tramp Abroad*, there are many topics of interest that can be identified and analyzed within the social and cultural studies. As the main characters of the book become part of an intercultural experience, being confronted with new foreign scenarios and turning out to be active actors of it, relevant concepts regarding interculturality, the perception of the "Other", tolerance, integration or prejudice are brought to scene. However, one notion that I found to be mainly present throughout the book and extremely pertinent for my thesis was the question of identity and identity formation.

The concept of identity has been a subject for debate in the social sphere for quite a long time now. The different arguments that have weighed in on this particular subject are constantly confronted with new approaches to the point, with many of them even acquiring a quite interchangeable relationship between themselves. The questions around "identity", "subject", and even "cultural identification" can all be approached differently depending on the protagonists of the claims and the fields of study from which they derive.

For Hall (1996), one could understand the concept of identity within three very distinguished realms of the question: the enlightenment subject, the sociological subject, and the post-modern subject.

He describes the enlightenment subject of identity as the conceptualization of the individual as a "fully centered, unified individual, endowed with the capacities of reason, consciousness, and action, whose "center" consisted of an inner core which first emerged when the subject was born, and unfolded with it, while remaining essentially the same - continuous or "identical" with itself - throughout the individual's existence" (Hall, 1996). This ultimately meant that an individual's identity was perceived as the primordial center of self, where one was born to be himself with little to no influence from the external world.

From the perspective of a sociological subject, highly influenced by sociologists George Mead and Charles Cooley and their contribution to sociology with the creation of the symbolic interactionism, the concept of identity is referred to as an interactive mediation between the self and the "other".

This conceptualization understood the modern world as an intricate and complicated place, recognizing that the individual and its inner core were neither autonomous nor self-standing, but rather the final result of a mediated exchange between the subject and "the values, meanings, and symbols - the culture – of the world he/she inhabited […] The subject still has an inner core or essence that is 'the real me', but this is formed and modified in a continuous dialogue with the cultural worlds 'outside' and the identities which they offer."

This perception regards identity as the ultimate interaction between the self and society. In this sense, identity serves as a bridge between the "inside" and the "outside", what is defined as the personal and public worlds. The cultural identities that are projected onto

our individual selves, as we incorporate all its significances and principles, become part of who we are.

This means, in practical terms, the alignment of our subjectiveness (or what we are) with the objective places we inhabit in the social and cultural worlds. Identity can therefore represent an objective unification between the subject and the overall structures of meaning that make the world more formularized and integrated.

However, as Hall analyzed this sociological conceptualization of the term, he believed that this unified and static view of the concept of identity was then being subjected to a new transformation that would shift the way one would approach it. Identity was then becoming a fragmented concept: not one, but a myriad of complex, fractured identities "sometimes contradictory or unresolved".

Subsequently, this new outlook on the notion meant that the identities that composed and participated on the social world and were the main tool to grant the necessary mediation between the subject and the culture that he is inserted in, were then disrupted as a consequence of "structural and institutional change". As the mechanisms of identification and cultural belonging became more fluctuating and complex, the concept of the post-modern subject naturally emerged. Within this perception, identity as a stagnant, immutable, irreversible entity was no longer existent. Instead of that, this approach regarded identity as a "moveable feast: formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us"[56]

It is not by any means a biologically predetermined notion, but rather a consequence of our own individual history. With that, the subject interprets different identities at different times, which are not directly connected with one consistent "self". "As the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities, any one of which we could identify with - at least temporarily." Our consciousness, or what we could call the "self", what makes us who we are – is in fact composed by multiple centers of contradictory nature that pull us in different directions, as our identifications change regarding the context we are inserted in.

These three main conceptualizations of identity presented here can only represent a fragment of the level of thought and complexity that they actually require. However, I figured that they would serve as a relevant basis for the subjects of identity, cultural identification and the concept of "self".

Within the study of cultures, the exploration of the concept and the constitution of identity are very much established on the contrast between two standpoints on the matter that we can also identify above. But Hall (1990) presents us the distinction more

[56] Hall, Stuart. 1992. The Questions of Cultural Identity, in Hall, Held, McGrew (eds). *Modernity and Its Futures*, Polity Press. Cambridge. UK. p.275-276

clearly, not only as a dispute between essentialists and anti-essentialists, but as a historical and strategic division.

Firstly, there is this approach that regards identity as something that is innate and fundamental to the subject, being determined by a common origin and/or a common pattern of experiences. In this case, when one is confronted with the pre-established structures of a certain identity, he contests the negative representations with positive ones and makes an effort to find the genuine and authentic content of that identity. Consequently, this conflict regarding the rendition of an identity results on the simple replacement of one thoroughly established, independent identity with another.

The second outlook on the matter completely dismisses the possibility of existence of these identities, denying the formation of fully original, constituted, particular identities built on common origin or experience. Therefore, identities are seen as complementary, dependent, ever-changing, and incomplete by nature. Any identity is always formed and established as a result of the negation of another, as an attempt to establish a differentiation between itself and the other: "Identity is a structured representation which only achieves its positive through the narrow eye of the negative. It has to go through the eye of the needle of the other before it can construct itself"[57] It emerges from the process of pursuing and instituting differences and the volatile readjusting nature of it.

This notion of identity as a conflicting interconnection between a multiplicity of centers of personal recognition can be found throughout the whole narrative of *A Tramp Abroad*. In the book, Twain interprets a myriad of distinguished personas, different versions of the "self", as he finds himself in multiple social and cultural contexts.

For the most part, Twain is a proud patriotic American, reluctant to change and difference, unwilling to understand the "Other" without the constraints of his own biased vision.

However, he is not only the "American". Twain is the tourist, the traveler, the vagabond (or the "tramp", as he calls himself in the title of the book), someone willing to be vulnerable, to be unpredictable. He explores the unknown with a certain degree of freedom, with no set destination, as his tour is stitched together piece by piece, erratic and impulsive.

Above all that, Twain is Samuel Clemens. A writer and humorist that confessed his enjoyment in making people laugh, making it a priority in any of his writings. "I have had a "call" to literature, of a low order—i.e. humorous. It is nothing to be proud of, but it is my strongest suit", said Clemens in a letter to his brother and sister-in-law, Orion and Mollie, in 1865.

[57] Hall, Stuart. The Local and the Global: Globalization and Ethnicity, in King, Anthony. 1991. *Culture, Globalization, and the World-System: Contemporary Conditions for the Representation of Identity*. University of Minnesota Press. USA. p.19-40.

> *"The humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular […] [it] is told gravely; the teller does his best to conceal the fact that he even dimly suspects that there is anything funny about it […] To string incongruities and absurdities together in a wandering and sometimes purposeless way, and seem innocently unaware that they are absurdities, is the basis of the American Art."*[58]

Consequently, the focal point of identity studies here will be allocated on the recognition and understanding of the diverseness/plurality of the different identities and the differences that divide them. For that, a thoroughly analysis of the ramifications or derivations between the diverse elements that can bring them both closer and apart will be necessary. It is exactly this multitude of identities and the complexity that they represent that leads Mercer (1995) to alert us for the dangers of invoking what she called "the mantra of race, class and gender". She argues that such an interpretation would induce us to the risk of "flattening out the complex and indeterminate relations by which subjectivity is constituted in the overdetermined spaces between relations of race, gender, ethnicity, and sexuality"[59].

Mercer encourages us to be aware of the adapting and variable struggles of social difference "… in a way that sparks to the messy, ambivalent, and incomplete character of the 'identities' we actually inhabit in our lived experiences." This suggestion entails a much more challenging outlook on the subject, as one is now required to perceive more than one difference at once. Identities are therefore not predetermined nor predefined, preventing the existence of established divisions. This notion of identification and recognition of the "other" completely rejects some form of complete unity or oneness within an identity group.

This suggestion reiterates Hall's idea of plural, unsettled identities that have no kind of predetermined structure, "the diverse communities to which we belong, the complex interplay of identity and identification in modern society, and the differentiated ways in which people participate in social life." From here on, the identity conflict becomes intimately related with the politics of representation. Through them, one questions the process through which identities are produced and reduced as a result of these representations.

This conceptualization understands identity as an exclusively cultural notion, or even a purely linguistic construction. In the book *Monolingualism of the Other* (1998), Derrida further theorizes on this idea of the formation of our own identities and uses his own personal experience to explain and justify his conviction. Derrida believed that his personal background of belonging to a Jewish family in Colonial Algeria in the 1930s, where violence, war and anti-Semitic feeling were very much present, was determinant to the formation of what he was as an individual. Not only that, but Derrida also argued

[58] Twain, Mark. 1897. *How to Tell a Story and Other Essays.* Harper & Brothers. USA.

[59] Mercer, Kobena quoted in Mcclintock, Anne. 1995. *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*. Routledge. London, UK. p.102-105.

that his experience with Colonialism and anti-Semitism has deeply influenced his identity as a French speaker.

With that, Derrida expanded the range of his arguments by stating that his example could be applied to all individuals. For him, our mother tongue was not our own, but rather a language of the Other. Therefore, as the mother tongue represented a crucial aspect of our identity, that would mean that this identity was always of the Other. While this statement could be regarded as obvious when we talk about violently oppressed cultural and linguistic groups, Derrida understood it as a general rule to all groups, with no exception. Identity was in all cases reliant on the identification by the Other, as one firstly needs to be perceived or identified as himself.

With a similar point of view, Foucault (1996) was also critical of what he called "the great myth of interiority". He believed that our identification was a direct result of our experience, and always produced within discourse, thus sharing the same linguistic approach that Derrida had suggested. For Foucault, the subject positions were constructed as a result of our discourses, compelling to their rules of formation and "modalities of enunciation". Hall cites Foucault's observations as he explains the French philosopher's point of view:

> *"The subject is produced 'as an effect' through and within discourse, within specific discursive formations, and has no existence, and certainly no transcendental continuity or identity from one subject position to another."*[60]

As we go back to Hall, his standpoint on the matter of identity is particularly inclusive of both Derrida's and Foucault's conceptualizations. Hall (1996) argues that "precisely because identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies."

Here, the influence of Foucault's concept of identity as a notion formulated within discourse and a result of "specific historical and institutional sites" can be observed. Hall proceeds to explain his understanding of identity,

> *"Moreover, they emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally-constituted unity - an 'identity' in its traditional meaning (that is, an all-inclusive sameness, seamless, without internal differentiation)."*[61]

incorporating the questions of power, repression and oppression suggested by Derrida. Through them, Hall outlines his perspective on the matter by reiterating his belief that identities are constructed through difference. With that, identity can only be constructed

[60] Foucault, Michel cited in Hall, Stuart and du Gay, Paul. 1996. *Questions of Cultural Identity.* SAGE Publications. USA. p.10.
[61] Hall, Stuart and du Gay, Paul. 1996. *Questions of Cultural Identity.* SAGE Publications. USA. p.4.

through the relation with the Other, by the recognition of what "we" are not and what "we" lack.

Twain's tour in Europe recalled in *A Tramp Abroad*, as well as his previous cruise voyage to the Holy Land that compelled the author to write *The Innocents Abroad* (1869), allowed him to do just that: "Undertaking travel is to free ourselves beyond the shackles and boundaries created for oneself. It is to quickly encounter and embrace differences and otherness, alien to us. By travelling one gets to study and understand cultures, traditions, customs, and religions."[62]

As he exposed himself to the unknown, exploring new lands, interacting with new cultures and meeting new people, Twain was able to infer a whole lot about his own land, culture and people, and specially about himself. This prolific relation with the "Other" and the subsequent understanding of the "we" was clearly recognized by Twain.

Throughout the book, the author takes advantage of this exact phenomenon and plays with the stereotypes that commonly emerge from it. By intentionally misinterpreting the "Other" and consequently misrepresenting his own "self" and his own culture, Twain exposes and ridicules those who fall for those exact misconceptions that result in the creation of certain stereotypes or any form of prejudice. This was Twain's way of bringing attention and raising awareness to these erratic and uninformed ways of relating to the "Other". The author criticized those who reiterated their differences to distance themselves from the unknown. Instead, Twain resorted to exacerbate these same divergences to an extreme state of ridicule, exposing the narrowmindedness of those who could not perceive past the differences.

[62] Basumatary, B. 2018. *Importance of travel writing in literature*, in International Journal of Advance Research, Ideas and Innovations in Technology, Volume 4. p. 760-763.

7. Conclusion

From the moment of the conceptualization of this thesis based on the analysis of Mark Twain's *A Tramp Abroad*, one could not predict all the cultural specificities that could be drawn from this one piece of literary work. As a big part of American culture, Twain's books such as *A Tramp Abroad* constitute a perfect representation of the past, shaping the nation and allowing future generations to have a better understanding of their own history. Literature conveys culture. It carries within itself the *zeitgeist*, the sentiment, the beliefs, the values and the customs of a particular cultural group within a certain timestamp. With that being said, the analysis of a literary work such as *A Tramp Abroad* allows us to navigate within a multidimensional realm, empowering the reader to travel in time, space and cultural framework on a journey full of laughter and vibrant experiences.

In a first effort to "dismantle" and interpret the travelogue in question, I had the opportunity to discover one of the most brilliant minds in American literature. Learning about Twain's life revealed itself to be the first great intercultural experience of this essay. As one could analyze some of the most significant moments of the author's lifetime, he was able to gain a better understanding of the particularities that uniquely characterize the book in question. Twain's enthusiasm, adventurous spirit and broad-minded character were revealed from the very beginning of his life and accompanied him until the very end. His book was therefore a perfect reflection of these same fundamental characteristics. Twain approached *A Tramp Abroad* just like he would face every day of his existence: full of curiosity, humor, intelligence, and always ready to deconstruct what was otherwise taken for granted.

For that reason, *A Tramp Abroad* was an antagonistic book. A work of literature where Twain played with the extremes by pushing them together in a harmonious composition. Posing as the stereotypical condescending American tourist, Twain exposes "him" (or himself rather) to the uncomfortable unknown – facing different cultures, unfamiliar faces, distinct values and ways of living. This scenario produces a series of ridicule and comedic circumstances, as they are astutely designed and delivered by Twain's sense of humor and casual writing style. However, Twain did not limit his work to a humoristic task. *A Tramp Abroad* is also a tool for progress and an overall critique to society. As he openly approached the otherwise unknown topics of interculturality, stereotyping and the question of "Otherness", Twain exposed those who resorted to the exact same kind of tactics that his own character adopted throughout the narrative. In an attempt to unveil the deeply rooted ignorance of those who would employ any form of resistance or prejudice towards the "Other", Twain sarcastically demonstrated the painful and miserable experience of someone who would pretentiously understand what he saw through his own rigid and predetermined perspective.

While analyzing the book in question as a literary text, I was drawn to research on the implications that would determine the definition of this concept. As author and reader establish a relationship through literature, it is crucial to recognize the powerful role of a literary work within the cultures that are both represented and influenced by it. An elemental means for cultural recognition, literature and literary works can serve as a

perfect tool for artistic expression and a means for social mediation and communication between cultures. A literary text is therefore the ideal advocate for the recognition and appreciation of a culture, a language and the actors of a certain society in a particular time. With that, one could conclude on the interdimensional influences that are deeply a part of the process of writing a literary text like *A Tramp Abroad.* It will not only limit itself to the grammatical aspects of a certain language, or the discursive choice of a specific author, but also to the singular specificities of the cultures and societies in which it is inserted in.

As Twain explores several different European countries, he experiences the feeling of "Otherness", of not belonging, as he perceives difference, interculturality and his own identity within an active role on the mediation process. On the basis of that, tourism was considered a fundamental tool for intercultural exchange. This process will always require from the traveler the openness to learn from the frustrations and cultural misunderstandings that he will find along the way. As he travels, one can put himself in a place of vulnerability, showing a clear disposition to participate on the interrelated dialogue between cultures and peoples. Through that, the walls of prejudice and stereotypical thinking will eventually collapse, opening a pathway of tolerance, acceptance and progress that can only be achieved when one truly understands the "Other".

Finally, *A Tramp Abroad* brings to life the debate around the formation of identity. With the many definitions and ideas that had been suggested throughout the years, there were many the interchangeable approaches to the subject that could have been remarked as relevant. After presenting some of the potential interpretations on the subject, this thesis concluded on the adoption of the concept of identity as a fragmented notion, a multitude of intricate, fractured identities defined and adopted according to the internal and external processes of mediation between the subject and the culture to which he belongs. Throughout his book, Twain demonstrates his recognition of the importance of the relations with the "Other" and his respective culture of origin. With this understanding, Twain was able to deconstruct all structures of prejudice, as he sarcastically impersonated and engaged on the common misconceptions that created them in the first place.

With this dissertation, one can fully understand the potentialities of a literary work on the recognition of a culture. A reader of a travel book such as *A Tramp Abroad* is given the opportunity to participate on a multidimensional trip down the intercultural road. Exploring old times, old societies, old values and old ways of living is therefore the indiscreet formula to understand who we are and the value of our cultures in what we define as the "self".

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