

GOAN TRAVEL LITERATURE: A CRITICAL PERSPECTIVE

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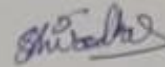
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I hereby declare that the data presented in this Dissertation report entitled, **"Goan travel literature: A Critical Perspective"** is based on the results of investigations carried out by me in the English Discipline at the Shenoai Goembab School of Languages and Literature, Goa University under the Supervision of Dr. Sangeeta Dessai and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will be not be responsible for the correctness of observations given in the dissertation.

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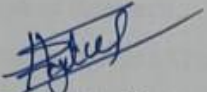


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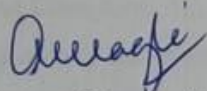
COMPLETION CERTIFICATE

This is to Certify that the dissertation report "**Goan travel literature: A Critical Perspective**" is a bonfide work carried out by Ms. Saisha Gurunath Shirodkar under my supervision in partial fulfilment of the requirements for the award of the degree of Masters of Arts in the Discipline of English at the ShenoI Goembab School of Languages and Literature, Goa University.


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ABSTRACT

The present study examines Goan Travel Literature in terms of its features. It analyses how the three features of the travelling self, locale and journey are seen by the writer by a close reading of the texts. The perception of the locale as a tourist destination is also examined. It has been found that Goan Travel Literature has distinct features and there is a need to change the perception of the destination.

Chapter 1 Introduction

1.1 Background:

The term 'travel literature' can be simply defined as the literature mainly involving travel, which is evident in the word itself. It is a dynamic and popular genre of writing, covering adventure and exploration, travel writing collections, travel-related memories, and also travel-centric fiction, visualized through the eyes of a traveller along with their perception about the travelled area. It primarily comprises writings dealing with travel-related experiences. Tim Young defines travel writing as 'the most socially important of all literature genres. It records our temporal and spatial progress. It throws light on how we define ourselves and how we identify others. Travel writing as Young expresses, is an enabling art, it helps in identity formation and enables the reader to travel along with the travel along with the travel writer. (Youngs)

Travel writing is often seen straddling across generic categories of the essay, epistle, autobiography, and diary. It also takes the form of magazines and periodicals. However, it is a distinct category of literature since it has three important components- the traveling self, the journey and the locale that are integral to it. These three characteristics make the travel writing genre unique as well as differentiate one travel work from another.

1.2 Features of travel writing:

Travel Writing has three important features. The *travelling self* is different from the regular traveller and from the normal self as it is a self, created by the experience of the journey. Locale- a particular given area that is to be covered. The *Travelling self* comes in contact with a '*locale*' which is the place visited and the cultural and economic fabric of the place. *Journey* is the movement or passage wherein one travels to a specific given area. The *journey* connects the self to the '*locale*' creating unique travelling experiences. The above given features/ characteristics create the travel genre.

Goan Travel Literature is a unique category of literature that has not been studied or critically examined as a separate strand of literature till date. Goan Travel Literature is seen to be a unique one as it includes a destination having a particular local and native flavor. Goan writers in their various kinds of writing have been writing about Goa being a trending tourist spot attracting several domestic as well as international tourists every year. Goan writers have expressed their travel experiences for ages and present a unique perspective embedded in their cultural ethos.

'Goa' along with its waterfalls, heritage sites and culture, beaches and various other attractions mark its unique position as a *locale* being one of the most attractive tourist destinations worldwide.

Today travel writing has evolved into a new form but its earlier version isn't to be forgotten. Travel writing in the present time also exists to share the author's or traveller's thoughts, personal views and experiences held up while being on the journey with other travellers or any common person. Travel writing or literature can be in various forms like short stories, magazines, books, novels/ novella memoirs according to the author's choice of interest, describing various accounts of the author's experiences and views encountered throughout the journey to the destination. Travel literature is a specific genre where the writer describes a location along with its people, customs, and culture. Travel writing serves a greater purpose of introducing us to new places, people, and ideas. Goan travel literature too has gone beyond its beautiful beaches and various other attractions to describe the ethos of the Goan locale. There is a description of the travel history of the state of Goa through the eyes of a traveler and how it has been visualized as a locale.

1.3. Scope of the Research:

Goan travel literature is a very vast and interesting topic and will help the youth to know their motherland through the understanding gained through the reading of the work. The scope here includes analyzing the concept of 'Goan Travel Literature' as one of the significant areas of research. Since the study is on Goa as a locale, it will go beyond the popular perception of the place as a land of a 'fun and frolic' destination and attractions. The perspective of Goa through the eyes of the locals across various locations, and ages will also be gained. Also,

the perspective of the local and international tourists will be examined and compared.

1.4. Research Problem/ Question

This dissertation will examine the concept of Goan travel literature. Also, how it came into existence, what is the perception of Goa through the eyes of the locals, various travelers and researchers, and how it's relevant to the society. It will also gain an understanding of how 'tourism' is received by the local population of Goa.

1.5 Objectives of the Research:

Some of the objectives of this dissertation are as follows:

- To understand the concept of Goan travel literature.
- To examine Goa as *a locale* through the perception of a traveler by exploring its core reality beyond beautiful beaches and various other tourist attractions.
- To compare the perception of Goa as a locale through the eyes of the tourists both domestic and international tourists and gain an understanding of how tourism is received by the local population.

1.6 Literature Review

The Cambridge Companion to Travel Writing (2002) analyses travel writing in English between 1500 to the late twentieth century. There are other more inclusive studies devoted to the contemporary period in western travel writing such as Alison Russell's *Crossing Boundaries: Postmodern Travel Literature* (2000) and Holland and Huggan's jointly edited critical volume, *Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing* (1998). These studies are on research on travel writing as a genre taking place in the west i.e. mainly U.S.A and Western Europe.

On the other hand, critical writing on Indian Travel writing is limited in scope. Simonti Sen's *Travels to Europe: Self and Other in Bengali Travel Narratives 1870-1910* (2005), and Inderpal Grewal's *Home and Harem: Nation, Gender, Empire and the Cultures of Travel* (1996) deal with specific issues. Vasant Sawant's Marathi work, *Pravas Varnan: Ek Vangamay Prakar* (1987) based on his Ph.D. thesis and Surendra Mathur's *Yatra Sahitya Ka Udbhav Aur Vikas* (1962) are also on Indian Travel writing. However, there is no critical work on Goan travel Literature that could be found by the researcher. Thus, to fill this research gap this research was undertaken.

1.7 Formulation of Hypothesis

This dissertation hypothesizes that there is a distinct category of Goan Travel Literature.

1.8. Research Methodology for Proposed Research

Research Methodology for the proposed research is mainly divided into two parts i.e firstly, the research theories that are related to the Goan travel writing such as Close reading of the texts and , secondly, the different research tools like interviews, semi-structured questionnaires which will also be used

1.8.3. Research outline:

Chapter 1: Introduction

Provided the background for the dissertation and highlighted the research problem and hypothesis. It presented the Objectives, and out forth the chapter outline.

Chapter 2: Travel literature: Generic Introduction

This chapter will discuss Travel Literature as a genre. Trace the evolution of the form. Briefly provide an overview of Western and Indian Travel Literature to contextualize the study.

Chapter 3: Goan Travel Literature: A Textual Analysis

Goan Travel Literature as a ‘Genre’ will be examined in this chapter. The features of the *Travelling self*, the *journey* and the *Locale* will be seen through textual examples from the text. So an analysis of the three texts- *Goa Travels*, *Nivedhan* and *Himalayant* will be done.

Chapter 4: Goan Travel Literature: Perception

In this chapter the perception of travellers to Goa will be obtained through textual analysis of essays from *Goa Travels* and interviews conducted with the travellers visiting Goa.

Chapter 5: Conclusions and findings.

The findings and conclusions based on the analysis of the chapters will be presented in this chapter.

Chapter 2

Travel literature: Generic Introduction

2.1 Travel Literature

Travel literature can be simply defined as literature mainly involving travel, which is evident in the word itself. Tim Youngs notes that travel writing is the most socially important of all literature genres that records temporal and spatial progress. It also throws light on how we define ourselves and how we identify others. Travel literature also called ‘travel writing’ as Youngs expresses is an enabling art that helps in identity formation and enables the reader to travel along with the travel writer himself.(Youngs) Travel writing has a way of transporting the reader to new places which inspires others to explore, experience new things, and gain an appreciation of different cultures. Travel writing has always been as much about exploring the writer’s self as it has been about the people or places visited. It often blends with essay writing, and other literary forms often featured in travel writing collections or magazines.

Travel writing can be defined as the writing describing places visited by the author along with the experiences, he/she had while traveling following a narrative of one person’s travels. On the other hand, contemporary travel writing has started to blur into a blog-style format, with a focus on advice, tips, and must-sees. Travel writing has wide coverage as ‘blog’ and its writers known as travel bloggers are gaining immense popularity on social media sites like Facebook, What’s App, Instagram, and Twitter.

The travel writing genre is said to be one of the most ‘difficult’ genres that can be classified as it shares features with other genres such as personal narratives, accounts of exploration, and tales of epic quests that the travel writing derives from and adds to each of these forms. Travel writing has always been as much about the exploration of the writer’s self as it has been about places or people visited.

Travel writers and critics of the genre have argued that the destination is of relatively little consequence, it is the process of travel, the work or toil involved that is the true subject of the travel writer (Youngs). Travel literature or as it is commonly known as travel writing has been considered as a literary genre in its own right, with origins in the 17th century. It is the first-hand travel experience of the places that the authors have traveled. For many people: young travelers, writers, bloggers or anyone involved in a similar field such travel experiences have become like an inspiration for their travel writing. Travel writing is simply defined as a specific nonfiction genre where the writer describes a location along with its locals, customs, and culture. It is seen to be one of the oldest genres that goes back thousands of years to ancient Greece and continues to this day. It is a type of genre that uses a mixture of curiosity and narrative to describe a location for the reader who has never been to the place. Travel writing is a diverse genre with many different styles wherein some works are technical and provide information, history, and description of places and their culture that can help others plan trips or even educate themselves. Travel books

remain to be one of the most common types of travel writing offering a way to have access to information while traveling.

2.2. Evolution of travel writing

Travel writing began as a way to inform travelers of what to expect in a foreign land. However, today it also has become a medium to share the author's thoughts while on the journey. The origins of travel writing go back thousands of years. People have always traveled and told stories about their travels since ancient times and these stories have been passed down from generation to generation. As recorded on an Egyptian tomb Harkhuf an emissary of the pharaohs in the third century BCE, was the first long-distance traveler and also the first one to leave a written account or narrative of his journey. (Youngs). Thus, Travel writing has a rich and diverse history that spans centuries. It has its roots in ancient times when explorers and adventurers began documenting their journeys to distant lands. Given below is a brief overview of the history of

2.3. Western travel writing.

Ancient and Classical Periods: In ancient times, travel accounts were primarily concerned with descriptions of geographical locations and the cultures of foreign lands. Examples include the writings of Herodotus, a Greek historian known as the "Father of History," who recorded his observations during his travels in the 5th century BCE. (Prasad)

Medieval Period: During the medieval period, travel narratives were often inspired by religious pilgrimages. Christian pilgrims documented their journeys to holy sites, such as Jerusalem or Santiago de Compostela. Notable works from this era include "The Pilgrim's Progress" by John Bunyan. (Prasad)

Age of Exploration: The Renaissance and the Age of Exploration in the 15th and 16th centuries saw a surge in travel writing. Explorers like Christopher Columbus, Marco Polo, and Ferdinand Magellan documented their voyages and discoveries, expanding Europe's knowledge of the world. Polo's book "The Travels of Marco Polo" became immensely popular, describing his travels to Asia and introducing Europeans to new cultures and customs.

Colonial Era: Travel writing during the colonial era often served as a means of promoting imperialist interests. European explorers and administrators documented their encounters with indigenous peoples and natural resources, portraying the colonies as exotic and ripe for exploitation. One example is "Heart of Darkness" by Joseph Conrad, which explores the dark side of European imperialism in Africa.

Romantic Period: In the 18th and 19th centuries, travel literature took on a more romantic and personal tone. Writers such as Lord Byron, Samuel Taylor Coleridge, and Mary Shelley incorporated their travel experiences into their works, infusing them with poetic and philosophical reflections. The journals of naturalist Charles Darwin during his voyage on HMS Beagle also fall into this category.

Modern and Contemporary Travel Writing: In the 20th century, travel writing became more diverse, with authors like Ernest Hemingway, Paul Theroux, and Bruce Chatwin bringing their unique perspectives to the genre. Modern travel writers often combine personal experiences, historical context, and cultural analysis in their narratives. Travel blogging and the advent of the internet have further democratized the genre, allowing more people to share their travel experiences online.

Today, travel writing continues to evolve, encompassing various styles and approaches. It remains a compelling genre that invites readers to explore the world through the eyes of others while fostering cross-cultural understanding and appreciation.

2.4. Indian Travel Writing:

Travel writing is a literary genre that remains concerned with traveling accounts or records of a person. Such accounts enable one to know about different cities and countries and become familiar with varied cultures, behavioral patterns, and living conditions. Travel writings have been produced since time immemorial. India being a land of diverse cultures, languages, and food habits remained a favorite destination among travel enthusiasts both from India and abroad. Many European, Chinese, and Arab Travel writers like Jean Baptiste Tavernier, Ibn-e-Battuta, and Hiuen Tsang have written at length about their experiences of travelling to India. They all have written works on India, its culture, and the people. Their accounts are not reliable from the information point of view because they are based on whatever these travelers have seen or witnessed.

around them while they travel and lived in India. However, their travel writing didn't provide an actual image of India but rather presented an *unrealistic* portrayal of India in their writings. They have not focused on the adversities and social evils that were prevalent at that time. (Kharyal) The travel writings written during the colonial period by Westerners were a product of the colonial enterprise. Thus, India and Indian travel writing needs authentic information that will bring out its culture and diversity.

Travel writing in India existed for centuries and ages but there were hardly any of them that were written down or had any accounts of and maintained mainly due to the lack of literacy of the Indian citizens during the colonial period. Indian Travel Writing draws on the narratives of a diverse range of writers, including Indian princes, statesmen, lawyers, reformers, sportsmen, artists and curators, politicians, and merchants.

In the nineteenth century, Indian travel writing was the product of the colonial encounter. It proliferated in the nineteenth century and borrowed the genre from English travel writing but with time it evolved as an independent genre. One can trace the elements of travel writing in India to pre-colonial times as well. Elements of the travelogue existed in the fictional accounts of the *Digvijayas* in the epics, the *safarnamas*, *tirthya-mahatyas* or devotional accounts of the pilgrimages undertaken by saints, religious heads, and poets, and in the lyrical reminiscences of a homesick lover like the Yaksha in Kalidasa's *Meghdoot*. . (Mandal)

However, in recent times it has become independent and explores contemporary issues of India. It has variety and a local flavor. This is seen in works by writers like Amitav Ghosh who *In an Antique Land* explores the intertwined histories of India with Egypt and Asia. In Pankaj Mishra's *Butter Chicken In Ludhiana* there is a depiction of the rise of the *nouveau riche* middle class a travel book that journeys across the town and cities of India.

Indian travel writing thus draws on the narratives of a diverse range of writers, including Indian princes, statesmen, lawyers, reformers, sportsmen, artists, curators, politicians, and merchants. It is seen that unlike Western travel writing, Indian travel writing has religious elements like the depiction of Indian gods and goddesses, deities, sages, religious beliefs, myths and tales. Thus though travel writing in India existed since ages, very few critical accounts of Indian travel literature are available.

2.5. Conclusion

This chapter explored travel writing as a genre. Here, travel literature can be simply defined as the literature mainly involving travel that is obvious through the word travel itself. According to the researcher, Tim Youngs 'travel writing' records a temporal and spatial journey. Through reading the experiences of the travel book the readers dwell on the *Locale* and relive the memories along with the writer. The self is the driving force of the narrative and interacts with the locale in its characteristic voice created by the interaction with the Locale. Travel writing has always been about the locale as well as the *traveling self*. The locale is central to the traveler's experiences shapes his perception and creates

the distinctive travelling voice. The journey itself creates a passage for this transition to take place. The mode of the journey walking, bus, train and the flight journeys provide its unique ways of experiencing the locale. The travel genre is amorphous and blends with essay writing, diary, memoirs and the novel. it is indeed a 'liminal' gene that straddles across various generic categories.

This chapter also explores how Western Travel Writing and Indian Travel Writing have their evolved. While Western travel writing has a long history that has been recorded and studied, critical works on Indian travel writing have been limited.

This chapter has discussed the travel writing as a genre how it has evolved. It also gives a brief overview of western travel writing and Indian travel writing. The next chapter will examine the features of the travel writing in select Goan Travel books to see whether there is a distinctively Goan voice.

Chapter 3: Goan Travel Literature: Textual Analysis

3.1 Goan Travel Literature: Introduction

Goan travel literature is literature written by Goan writers about their travel experiences. It can be considered as a subcategory of regional literature. Goan travel literature is unique as it includes a destination having a particular local and native flavor. Goan writers in their travel writing have described Goa as a trending tourist spot and a holiday destination attracting several domestic as well as international tourists that Goa welcomes every year. Goan writers have expressed their travel experiences about Goa and its culture for ages and present a unique perspective embedded in its cultural ethos. Goa has been a travel destination and has had various rulers for ages right from the rulers of Kadambas, Mauryas, Adil Shah, and lastly the Portuguese that has the most penetrating influence on Goan ethos. The state of Goa then as well as now along with its beautiful, calming waterfalls and beaches, heritage sites, culture and cuisine, and various other attractions marks its unique position as a *locale* - one of the most attractive tourist destinations worldwide.

Goan Travel literature has thus two distinctive strands one that has been written by Goan writers and the other that is on Goa as a *Locale* written by non-Goans. This dissertation will primarily focus on the *traveling self*. The locale will be examined too from the view of the tourist. The *journey* and how it influences *the travelling self*. The aim is to examine how the selected travel texts are distinctively rooted in the Goan ethos and express this in their works.

3.2 : The Travelling Self: This section will examine how the travelling self in each of the texts is rooted in the Goan cultural context.

3.2.1 *Nivedan*: A travelling self of exploration:

Kosambi's *Nivedan* is an account of his determination to study Sanskrit texts and his deep desire to learn the teachings of Buddhism. This forms the backdrop of his journey, however as he embarks on a journey to Pune from Goa there is an attachment to his motherland. He puts forth his emotional turmoil thus:

When I left Madgaon, my heart was pervaded by dark black clouds of despair,
My dejection did not diminish even at the sight of the scenic Dudhsagar Falls.
The train moved slowly, the sheer green mountains around it came within sight.
But I imagined that those mountains and the whole region below were looking
dispiritedly at me. I said to myself:

Mother, land of my birth...I have made my resolve that I will not show
you my face if I do not succeed this time...Mother I love you boundlessly
...But do make sure I do not come again to seek your Darshan if I do not
succeed. (35).

It is with this kind of attachment that he leaves his homeland. Thus the travelling self in *Nivedan* is on the path of exploration

3.2.2. *Himalayant*- Travelling Self -A patriotic speaks

Unlike *Nivedan* the Travelling self in *Himalayant* is not a path of self-exploration rather there is a deep desire to explore the locale that is both enchanting and enigmatic. As he embarks on a journey at the beginning of the

book, he expresses his ‘personal’ reason for visiting the Himalaya as of ‘self’ fulfilment:

As the train gained speed, my mind also picked up momentum. Realizing that ‘my long pending desire of going to the Himalaya is being fulfilled after years of expectation’, I was filled with excitement time and again.

I asked myself: ‘What is so enchanting about this travel?’

It is said that an individual goes to the Himalaya when he begins to feel ‘that everything worth doing is done, every experience worth having undergone and now the remaining days should be spent in divine devotion [...]. Sometimes a person is tired of day to day living and says ‘enough is enough [...] now lets go to the Himalayas’ so saying he ventures forth. (3-4)

This *travelling self* is not connected to the place per se but asserts an autonomous self, a self that is not influenced by one's socio-cultural context:

To get rid of my rockiness, my indifference, to emanate the lustre of my consciousness all around, I must be able to rise above all influences imparted by upbringing and habits. Only then, will my life become meaningful in the true sense, it shall become fulfilled [...] (112).

This self that wants to be free from all sorts of affiliations is different from Nivedan as it asserts an independent self.

The travelling self in *Himalayant* speaks for his country. Ravindra Kelekar was actively involved in the Goan freedom struggle and joined the Goa Liberation Movement in 1946, inspired by Dr. R. M. Lohia's firebrand nationalism. The

influence of Gandhian philosophy through his close association with Kakasaheb Kalelkar is also evident in the *Himalayant* (50-51). This patriotic travelling self is evident when Kelekar's states that travelling across the vast expanse of one's country gives a better perspective on the country's culture, customs and lifestyles and contributes to personal growth and becomes a way of serving the country. Further he speaks of how this travel has contributed towards his understanding of his country. He contends that it was because of Travel that he was able to love his motherland and know the depths of her culture. Kelekar firmly asserts that travel should be undertaken for the nation and it is through travel that his nationalism becomes firmly rooted (116)

Patriotism becomes the driving force in the text. This is the reason that he takes this journey to explore his motherland. Thus, though Goa is not directly present in the text, the travelling self is intimately connected to it.

3.3 Goa as a locale:

This section will focus on Goa as a locale. Goa as a locale and as a state thus acquiring a good detailed perception of Goa rather than being perceived of the common perception of Goa being a fun and party hub. Goa beyond its beautiful beaches, churches and temples has a lot more to be discovered and witnessed. Like any other travel writing or travel literature

3.3.1. The locale in *Nivedan*:

It is through the Goan context that the self, expresses its perception and feelings about the places visited in *Nivedan*. As he commences his journey in the first few parts of the travel autobiography his experiences in his village are

described. The first two sections that describe these years titled 'Childhood Memories' and 'Youth' describe his experience in Goa. provides The Goan village in the late nineteenth century is described . he recollects how the village was so deserted that tigers could be heard roaring after six in the evening when Ramchandra Kosambi, his grandfather came to Sankhwal. Also, the caste structure is described in the village with reference to the location of the houses in the village. (26) and religious idiosyncrasies where he is allowed to play with the Hindu Shudra kids but forbidden to play with the Christian children. This depicts the socio cultural structure of the Goan village in the late nineteenth century. The informal schooling, he had at various places especially in Margaon are described and how this developed his interest in mathematics. This experience plays a major role in his later explorations. His childhood village of Shankwal in Goa and formative years spent in testing circumstances are described. The poverty, a childhood marked by illness, the role of his father and the relatives all play a major role in shaping the self. As a young man in a small Goan village with a people of different classes he found that he was not strong enough to sustain. These formative years and the difficulties that he faced lead him towards the path of spirituality He went to Kolhapur later to Gokarna, and till Mangalore. However, he came back as he did not have any means of subsistence. After the death of his friend Sonba and his father, he was so overwhelmed with anxiety and grief and wished to leave Goa. (37). It was in such emotional turmoil that he was drawn towards Buddhism (37). It is within this context that he embarked on the journey to study Buddhists texts. The

fascinating remarkable journey from Pune, Kashi, Nepal Ceylon, madras, Burma where he visited Buddhist holy places and finally the passage to America was a significant step given his adverse personal circumstances and the constraints placed on travel in the late nineteenth century. The Goan *locale* in Nivedan is thus presented as being instrumental in driving the journey.

3.3.2. The Locale in *Himalayant*:

The Locale in *Himalayant* is associated with divinity a place where individuals embark on a journey to seek the self. The Locale becomes so beautiful that the self, forgets its parochial identity and becomes one with the Locale:

Himalayas is truly a heaven on earth due to its natural bounty. An ordinary traveler who comes to this place sheds his narrow mentality as a snake sheds his skin, the grandeur of the place is such that it arouses a similar sentiment in the traveler

As the travelling self-moves further into the Himalaya, different meanings associated with the Himalaya in the Indian socio-cultural fabric becomes clear. In India the Himalayas is a sacred place it is the ultimate place for a seeker, a thirthstan (pilgrim-site) that purifies the individuals of sins. Klekar links the Himalayas to his homeland Goa and connects the locale to this devout pilgrim site:

The Goan may go and live anywhere in the world, he never forgets Goa. If nothing else he comes back to Goa at least before dying and wishes that his body should mingle with the dust of the Goan earth. Likewise, he in whose veins the Aryan blood gushes feels about the Himalaya. He never

forgets the Himalaya. Kakasaheb(Kalelkar) says: history may say anything, if the depth of Sanskaras /traditions (inculcated cultural value system) are taken into account, ‘the Aryans must have been originally from the Himalaya. Else the infinite longing for the Himalaya cannot be explained.’ Our feeling that ‘we must see the Himalaya at least once in a lifetime must be a sort of ‘himsickness’. Or else why would we feel that ‘we could not make it for so long[...];now old age has come over us ,the body is a tremble ,the organs have given way, how can one stay at a stranger’s abode at this juncture[...]?[...]Better to carry oneself home before dying [...]’. We have continued to labour under such sentiments from times immemorial preceding even the Mahabharata. Millenniums have gone by; year after year innumerable Indians have travelled to the Himalayas only because of such Sanskara. (50)

By connecting the Goan identity to that of the mighty potent Himalaya , Kelekar locale achieves a wider meaning and moves beyond the confines of region and embraces the nation.

3.3.2. The Locale in *Goa Travels*

Goa the “El Dorado”: The fabled metropolis.

In this section Goa as a *locale* will be explored as it was seen during the period of European exploration. Shetty contends how several European explorers undertook perilous journeys to visit the” once fabled metropolis of Old Goa and its surroundings”. (Shetty, vii). To examine Goa as this valued possession seen during the colonial era, two essays from the text ‘Goa Travels’ have been

selected: Francesco Carletti's essay "They Eat everything from Porcelain Plates" and Fernao Mendes Pinto's "A Magnificent Christian Spectacle".

The essay "They Eat Everything from Porcelain Plates" recounts Carletti's observations during his twenty-one-month stay in 16th-century Portuguese Goa. He vividly describes the contrast between the pious merchants with ethical business practices and the lavish lifestyle of the Portuguese, who keep slaves, "eat everything from Chinese porcelain" (45), and indulge in opulent living. Carletti is intrigued by the beauty of the *mesticas*, offspring of Portuguese-Indian unions, and the multifaceted roles played by women. He also highlights the dark side of possessiveness and patriarchy, leading to tragic consequences for women. (51). Thus, the essay offers a colorful portrayal of colonial Goa, highlighting cultural contrasts, societal norms, and the complexities of human behavior in that era.

In the essay "A Magnificent Christian Spectacle," Fernao Mendes Pinto recounts his firsthand experience accompanying the body of St. Francis Xavier on its final journey from Malacca to Goa in 1554. He vividly describes the awe-inspiring scene as the cutter departed from Ankola, near Goa's border, and arrived at Our Lady of Rebender, where St. Xavier's body was brought ashore under the cover of night.

Pinto marvels at the grandeur and fervent devotion of the Goan people, who adorn altars with luxurious brocade frontals, lamps, candlesticks, and silver crosses in preparation for religious ceremonies. He eloquently describes the

orderly procession, the resonant choir singing hymns, and the chanting of sacred psalms like 'Benedictus Dominus Deus Israel.'

The essay brims with sensory details, evoking the sweet fragrance of incense, the warm glow of candlelight, and the bustling atmosphere as crowds gather even late into the night. Pinto reflects on the profound religious significance of the event, noting the amazement of both native gentiles and Moors.

Pinto's narrative offers a missionary's perspective on the extraordinary spectacle surrounding the journey of St. Xavier's relic. Through his vivid descriptions and keen observations both the essays portray Goa as a realm of exotic beauty and fervent religious devotion, akin to an El

3.4. Nature of the journey:

In the late nineteenth century, Hindu society frowned upon travel, especially overseas journeys, considering them corrupting. Travel was associated with potential defilement, leading to strict social censure, particularly for those crossing the Sindhu River. (Sawant) However, attitudes began to shift among the elite, who traveled abroad for career opportunities, while the masses still viewed travel with taboo.

3.4.1 The Journey in Nivedan

Kosambi's expedition, as portrayed in the text, unfolds within a backdrop where rituals for purification are imposed when he decides to travel. He is not offered food and stay as he hosted his brother -in law who had been on a foreign visit.

The journey chronicled in *Nivedan* stands as a monumental feat considering the era it was undertaken. Spanning the expanse of India from Pune to Gwalior, encompassing Kashi, Nepal, Ceylon, Madras, Burma, Calcutta, and culminating with a voyage to America, its scope is staggering. It vividly portrays the challenges encountered along the way, from seeking refuge in Kolhapur to learn Sanskrit amidst dissatisfaction at home, to residing within the Mahalakshmi temple compound where he relies on the benevolence of Konkanastha students for sustenance. This episode takes him back to the ritual of begging for alms during a thread ceremony wherein he realizes its significance:

Once I asked them from where this food comes? They answered we go near people and say ‘Om Bhavitri’ means to beg for food. Now, I realized why during the threading ceremony they asked me to do the same.

Subsequent hardships in Goa, marked by drought and disease, inflict profound emotional and financial strain, plunging Kosambi into depression and prompting his family to seek psychiatric intervention. Despite these tribulations, his journey continues, marked by poignant moments such as the passing of his father, which ultimately leads him to a profound encounter with the life of Buddha, providing solace and clarity amidst adversity.

The journey's arduous nature is palpable, epitomized by instances where Kosambi lacks even the means to clothe himself, resorting to desperate appeals for assistance from friends in Goa and foot journeys through the snow of Nepal underscore the physical challenges endured. Yet, amidst these trials, a transformative narrative unfolds, notably witnessed in his arrival in Calcutta,

where his focus shifts from personal pursuit of knowledge to a mission of propagating Buddhism.

Remarkably absent from the narrative is excessive emotional expression, replaced instead by a resolute determination to acquire Buddhist wisdom. Critics have duly noted the perilous nature of Kosambi's journey, fraught with danger yet propelled by an unyielding thirst for enlightenment.

Dharmanand's account of his great seven-year pilgrimage for obtaining knowledge of Buddhism at times makes the hardships endured by Chinese pilgrims, such as Hiuen Tsang, seem pale. And the difference between the two pilgrimages is that the Chinese travellers were already Buddhist scholars...Dharmanand wanted to have the Buddha and his religion revealed to him. (Kosambi Introduction, p11 translated from P.M. Lad, Dharmanand Kosambi Akash Ganga, Mumbai Popular Depot ,1957,pp17-23)

The journey thus is not merely a physical voyage; it is also a journey of the mind and spirit. Enduring hardships such as poverty, drought, disease, and personal loss, Kosambi's journey tests his resilience and determination at every turn. From moments of destitution where he lacks even basic necessities like clothing, to traversing treacherous terrains barefoot in the snows of Nepal, the journey is marked by unyielding challenges.

3.4.2. The journey in *Himalayant*:

In "Himalayant," the protagonist's journey is rife with encounters and experiences that profoundly alter his perspectives on various matters. Initially a staunch rationalist, his visit to Haridwar exposes him to the deceitful practices of fraudulent Sadhus and Pandits, leading him to harbor a deep-seated resentment towards them and a generalized disdain for Hinduism itself.

However, as his journey progresses, he encounters spiritual mentors who help him rediscover his faith in Hinduism. Witnessing the tranquil Aarti sessions at the Ganga ghat in Haridwar soothes his soul, despite his reluctance to depart from the serene atmosphere. Delving into ancient Hindu scriptures, such as the story of King Daksh and Devi Sati, leaves a lasting impact on him, evoking a sense of reverence and spiritual awakening.

Upon reaching Hrishikesh, he delves deeper into the philosophy of life under the guidance of Kaka Saheb Kalelkar, a luminary and author. He dwells on the concept of 'seeking' and what is important for the seeker and where does one seek. Through introspection and guidance, he comes to realize that the essence of divine energy lies within oneself, promoting self-love and self-reliance.

An encounter at a crossroads en route to Gangotri serves as a pivotal moment of realization. Engaging in dialogue with a stranger who presumes he is Maharashtrian as he converses in Marathi. This creates a dilemma in the mind of the traveller who was an supporter of Konkani back in Goa. Through this

simple incident he realizes the universality of humanity that transcends regional affiliations. This revelation prompts a profound transformation within him, shifting his worldview from one anchored in regional identity to a broader, more inclusive perspective that embraces humanity as a whole.

In essence, *Himalayant* portrays a journey of self-discovery and spiritual evolution, wherein the protagonist transcends his rationalist beliefs to embrace a deeper, more profound connection to spirituality and humanity at large.

3.5. Chapter Conclusion:

In this chapter a close reading of *Nivedan*, *Himalayant* and *Goa Travels* was done. The traveling self in *Nivedan* and *Himalayant* was examined. In *Nivedan* the self is connected to its Goan roots. The first two sections describing his childhood and Youth portrays how circumstances and deep sense of self exploration compels the Self to travel. Kosambi's inclination and journey into the world of Buddhism is entrenched in his childhood experiences of despair and grief that created the distinctive *Travelling self*. On the other hand, in *Himalayant* the travel self is on a wanderlust exploring the Himalayas as a sense of duty towards the country. Kelekar's view that travel leads to an understanding of the country better and that knowledge is gained through this immersive experience validates his position as a travelling self that identifies itself with the nation. The locale as presented in *Nivedan* and *Himalayant* is not confined to region, it encompasses the nation and the World. In *Goa Travels* the depiction of Goa as El Dorado was examined. The *Journey* in *Nivedan* and

Himalayant brings about a change in the self that leads towards an exploration of the universal and global

Chapter 4

Goan Travel Writing: Perception

In the previous chapter, Goan Travel literature was examined through select texts and features like the *Travelling self* and *Locale* were identified. The present chapter is divided into two sections. The first section will discuss how Goa is perceived as a locale through the essay in *Goa Travels* and the second section will see this perception through interviews gathered from locals and tourist to Goa.

4. 1. Goa as a touristic 'locale':

Goa, a renowned destination, has captivated tourists with its idyllic beaches and vibrant party scene. Visitors flock from all corners of the globe, seeking to immerse themselves in the laid-back Goan lifestyle. Particularly, those from colder climates are drawn to bask in the warmth of the sun and embrace the carefree atmosphere.

However, the allure of Goa has been shaped by various narratives, often influenced by media portrayals. Bollywood movies, in particular, have painted Goa as a haven for wild parties, drug indulgence, and casual encounters, fostering a perception among domestic tourists that Goa is synonymous with pleasurable pursuits.

Katharina Kakar's essay, "Sex on the Beach," looks into this notion, shedding light on the experiences of local men known as beach boys, who work at beachside stalls and shacks. Through intimate conversations with these men, Kakar unveils their personal stories, revealing how they attract tourist women,

often from Russia, ranging from young adults to middle-aged individuals. Many of these men have their first sexual encounters with these women, preferring younger partners to avoid complications. While some develop genuine feelings, they are often left heartbroken when the women return to their home countries. The essay also explores the complexities of interracial relationships between beach boys and tourist women, highlighting the challenges they face, including marital discord upon resettling abroad. Conversely, Kakar acknowledges successful inter-state marriages between locals and domestic tourists, illustrating how some couples thrive in Goa, finding sustenance and fulfillment within its borders.

Kakar's essay thus confronts the uncomfortable reality of Goa's tourism, challenging the stereotypes perpetuated by media and highlighting the nuanced dynamics of relationships and livelihoods in the region. It exposes the discrepancy between cinematic glamour and the often-harsh realities faced by both locals and tourists, particularly concerning the portrayal of Goan women as 'cheap' in Bollywood movies.

‘Like No Other Place on Earth’ penned by Helene Darkin Menezes, recounts a transformative journey to Goa that alters the narrator's perception and destiny. Hailing from London, UK, Helene enjoyed a stable life and career in the financial marketing and advertising sector. Initially planning a vacation to St. Lucia, her plans shift under the sway of her friend Fi and the allure of Goa, influenced by glowing reviews from Helene's parents.

In October 1994, Helene and Fi depart from Gatwick Airport and land at Dabolim Airport, greeted by a stark contrast in climate and culture from their homeland. Helene's initial apprehensions about India are exacerbated by a taxi driver's mispronunciation, mistaking her name for a local beach. Yet, as they arrive at Bogmalo, they are captivated by its natural beauty and rustic charm. Despite some discomfort with the conservative attitudes of the hotel staff towards their swimwear, they revel in the laid-back atmosphere.

Bogmalo is depicted as a tranquil haven, devoid of crowds and commercialization, earning Helene's praise as a paradise. The introduction to local delicacies like palm feni adds to the enchantment of the experience.

Amidst this idyllic setting, Helene encounters Derrick, an Indian, sparking a blossoming romance fueled by shared experiences and servings of cashew feni.

Exploring Panaji's markets provides a glimpse into the vibrant tapestry of Indian life, with Helene noting the contrasts with London's urban landscapes. The immersion in local culture, from the sights and smells of the market to the traditional dance at Colvale Church, deepens Helene's connection to the land and its people. Her growing affection for Derrick culminates in a poignant moment of intimacy, marking her first kiss and the beginning of a profound love story.

Ultimately, Helene and Derrick's cross-cultural romance flourishes in the backdrop of Goa's enchanting landscapes, culminating in marriage without a return ticket to London. Menezes' narrative illustrates how Goa acts as a catalyst

for transcending cultural barriers and igniting profound connections, exemplifying the transformative power of travel.

The two essays thus serve to provide two different perspectives of Goa as a touristic locale.

4. 2: Perception of Goa as a locale from different perspectives

Goa is described as the smallest state among all the other states in India which is unique as it includes a tourist destination and many people get attracted towards its beaches and other attractions forgetting its authentic culture, cuisine, and living and also its history of invasion. People mostly come to Goa with the common perception of Goa as not just a popularly famous tourist attractive destination but also a party, booze hub and a house of casinos that attracts several tourists both international and domestic every year. There is also this notion associated with the state of Goa as *chalta hain*, which means doing anything is fine in Goa which is completely false and it should be changed and erased from the minds of the people travelling to Goa. The perception of Goa varies according to each one may it be the locals, the domestic and international tourists, migrants, and settlers, depending on their stay and settling in Goa. For the Goan locals, Goa is a hometown their motherland where their ancestors have lived for ages, and for tourists both domestic and international it's a mere fun place, a popular tourist destination, and now also a wedding destination cum honeymoon hub, party booze and gambling spot and also a workplace or business marketing place in and around the beachside. Tourists often visit Goa

to view those places being shown through Bollywood movies like the Cab de Rama hilltop view, Parra road, Betul lighthouse and beach, and Dudhsagar falls, and produce all of these on social networking sites like Facebook, Instagram posts and stories.

Perception of Goa by the locals of Goa as well as that of the both types of tourists domestic and international varies according to their views and reason for stay. Through the interviews conducted with the locals, they have to say that they have been living for ages in their ancestral houses and some arrived later during the wars, and India's partition. For them, Goa is their homeland their own state and rice curry fish is their staple diet. During the interviews conducted the locals stated that they have been disturbed by the tourist arrival, especially at places like Fontainhas in Panjim, Palolem beach, Cab de Rama and Betul beach and lighthouse, Many temples and churches like Old Goa, Shantadurga temple at Kavlem, Mahadev temple at Tambdi Surla wherein the concerned authorities spoke about the tourist arrival being a positive and also a negative effect on the religious institutions. The attire that the tourists wear while visiting such religious institutions is totally not acceptable and hence the rule of wearing Indian nonrevealing clothing has been introduced in most religious institutions in Goa. The entry of those not abiding by these rules has been strictly banned and prohibited. Secondly any type of videography and photography inside these institutions is completely banned especially that of the

residing deity, the structure and architecture of the temples and churches is strictly prohibited too.

While interviewing some of the domestic and international tourists what came across is that many domestic tourists said that they come here because of production and sale of alcohol, cashews, and mangoes are very cheap and also the staple diet of Goa- rice fish curry lures them to visit the state. Many international tourists had this similar type of view but some were also of a different one stating that the culture, its beaches and waterfalls- the famous Dudhsagar Falls, the various festivals being celebrated, the folk dances and practices, religious rituals, beliefs and practices and architecture attracts them to the place. Some just came for fun and partying and some came to see the Goan famous weddings and different kinds of rituals held only here in Goa. Many visited Goa to see it as a former Portuguese colony and the existence of Portuguese colonial influence on the state. Thus through the interviews, it is found that the travelers have this general perception that Goa is only a tour destination a party hub where anything and everything is 'chalta hai' and it is all about drinks and booze.

There is thus a pressing need to acquaint the tourist with the history and the real picture of Goa Goan travel literature that draws upon the experiences of travelers from around the world.

Through vivid descriptions of churches, temples, forts, beaches, and other landmarks, Goan travel writing invites readers to embark on a journey through

the region's storied past and vibrant present. Each traveler brings a unique perspective, contributing to a diverse tapestry of experiences and insights into the essence of Goa. Goan Travel Literature can become a medium to bring out the real Goa and change the perception of the tourists.

4. 3. Chapter Conclusion:

This chapter dealt with how Goa is perceived as a locale and as a tourist destination by two essays and an interview. The essays have shown how travel literature can help in depicting the reality of Goan experience and help in bridging cultural barriers.

Chapter 5

Conclusion

This dissertation aimed to explore a relatively new genre within the realm of literature: Goan travel literature. This generic study would not only enhance the understanding of travel literature but also provide valuable insights for travelers and researchers.

Based on the examination and analysis from chapter 3 and 4 the findings are as follows.

In chapter 2 the travel writing as a genre was explored, Indian and western travel writing and its evolution was traced. It also provided an overview of the Western and Indian travel writing. It has been found in this chapter that Western travel writing had a linear progression throughout history that has been recorded and studied whereas critical works on Indian travel writing are limited.

In Chapter 3 the three primary texts were examined and each of the features that is *Travelling self*, *Locale* and *Journey* were compared. It has been found that the *travelling self* in *Nivedan* is on a path of self-exploration and expands its reach beyond the confines of the regional/goan identity to encompass the World. The Travelling self of *Himalayant* too is on a similar trajectory where there is wanderlust, patriotism and a quest for the unknown. *Locale* in both the texts is not restricted to Goa but goes beyond the regional to embrace the national and Universal. There is thus an amalgamation of region/ state, The concept of home is broadened and encompasses humanity. The *Journey* in both

the texts *Nivedan* and *Himalayant* brings about a transformation that goes beyond the regional /Goan identity to embrace humanity.

In **chapter 4** the perception of the travellers to Goa was obtained and two essays were examined to check this perception in the texts. It was found that there is generally a perception that Goa is a place of fun and frolic, only a few tourists were aware of the rich cultural heritage of Goa. The essays provided a perspective on how western tourists perceive Goa and bring out the true essence of the place. It is through the reading of such kind of texts that a change in the perception of Goa could be encouraged.

Areas for Further study: Further study can be done on how Goan travel Literature actually existed, how it has evolved till now. More texts based on Goan travel Literature and Goa as a locale can be researched.

Limitations: • It has been limited to the study of Goan travel Literature as a genre according to different perspectives and also through selected texts

• The interviews conducted were limited to the few locals, domestic and international tourists.

Conclusion:

The study of the texts has shown how Goa travel literature aims to challenge and reshape popular perceptions of the region for the tourist. Additionally, this study has the potential to instill a sense of pride and appreciation for Goan culture and heritage among the local youth, who may sometimes overlook the richness of their state due to its small size. Through this dissertation, it is hoped

that a deeper connection with the region among both residents and visitors alike is created.

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