Between Novel and Travelogue: Nina Elizabeth Mazuchelli's Magyarland

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Introduction

Connections between the English and the Hungarians, according to István Gál's book *Hungary and the Anglo-Saxon World*, are as old as Hungary itself (1). The arrival of the two English princes, Edward, and Edmund, in Upper Hungary in 1057, however, was the first written record of English travellers visiting the region (Gál 1). After that, numerous English male travellers have visited Upper Hungary and even Transylvania, including Sir Philip Sidney and John Dee in the 1573, as well as William Hunter in 1792, who wrote about his trip in his travelogue, *Travels Through France, Turkey, and Hungary, to Vienna, in 1792: To Which are Added, Several Tours in Hungary, in 1799 and 1800: in a Series of Letters to His Sister in England*. English travellers continued to show a growing interest in Hungary and Transylvania in the nineteenth century as well. István Széchenyi's visits to England and connections with English people seemingly contributed to the country's appeal in the eyes of the travellers. There has already been research done on the travelogues of nineteenth century English male travellers such as John Paget, Archibald Andrew Paton, and Arthur J. Patterson.[1] Female travellers, on the other hand, were only briefly mentioned and researched.

Nina Elizabeth Mazuchelli (also known as Elizabeth Sarah Mazuchelli) was a female traveller who visited Hungary and Transylvania following the Austro-Hungarian Compromise of 1867, long after the 1848 Hungarian Revolution. Except for her birth year of 1832, little is known about her. She was married to Francis Mazuchelli, an Anglican Church minister. They were sent to India by the army in 1858, where she spent seventeen years and led an expedition to the Himalayas (McLoone 10). She wrote a book about her experience, *The Indian Alps and How We Crossed Them*, after they returned to Great Britain. She continued her travels later, this time to Hungary and Transylvania, and her travelogue, *"Magyarland;": Being the Narrative of Our Travels Through the Highlands and Lowlands of Hungary*, was published in 1881.

Mazuchelli's travelogue, titled *Magyarland* is an excellent example of a female perspective on visiting, exploring, and describing foreign lands. Although the style of narration, descriptions, and frequently present dialogues all suggest that her book could be classified as a travelogue with novelistic characteristics, little research has been conducted on how these characteristics appear in the travelogue. My research aims to study whether female travel

[1] The research was done by former students of the Partium Christian University. https://en.partium.ro/hu/kutatas/angol-es-amerikai-utazok-a-19-szazadi-magyarorszagon-es-erdelyben

writing could have served as a source of entertainment in addition to being a source of information for both nineteenth century and contemporary English readers. I am also curious about the narrative characteristics of a female travelogue, specifically to what extent it makes use of the narrative strategies of a novel. My primary research questions include: 1) What are the main characteristics of, as well as the differences between a novel and a travelogue? 2) How are such novelistic characteristics used in the depiction of certain ethnic groups, locations, and landscapes in the text of Mazuchelli? What narrative strategies does she use in the representations of people and landscapes? 3) Is her description romanticizing and/or exaggerating? In my research, I will argue that the text can be situated at the borderline between novel and travelogue. This argument will be reinforced by analysing the narrative elements, such as the storytelling, setting, and characters, as well as the descriptions in the travelogue.

The paper is divided into four chapters to answer the research questions. The first chapter provides an overview of the theoretical background, which helps in defining the characteristics of the two genres: novel and travelogue. It also draws attention to the similarities and differences between the two. The second chapter examines five major narrative elements that are present in novels and assesses how many of these elements are present in Mazuchelli's travelogue. The third chapter is concerned with the descriptions in the travelogue. It discusses the various figures of speech and literary devices that help in creating such descriptions. The final chapter is concerned with the narrator's storytelling technique and whether it contributes to the travelogue's entertainment value.

1. Theoretical Background

1.1. Novels and Travelogues

My paper is primarily concerned with genres, particularly novels and travelogues, as well as women's literature. Researchers have already conducted studies on these topics, but little is written about the comparison of novels and travelogues. Their research answers my question about the main characteristics of the novel and the travelogue, as well as the differences and possible similarities between the two. Maurice Z. Shroder attempts to define the novel in his essay "The Novel as a Genre." He discusses how difficult it is to describe and distinguish this genre from other forms of prose fiction. As a result, he does not provide a direct definition of the novel, but he concludes his paper by saying "but genres do change [...] - as our views of reality have changed, and as the ironic fiction that depicted the contrast of appearance and reality had made its point something new has grown out of the novel" (Shroder 29).

Anthony Burgess aimed to provide a more specific definition of the novel, stating that it is "an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting," and he goes on to say that the novel can be divided into multiple categories based on its type and style (par. 1). Finally, Vilashini Cooppan wrote another essay about this topic, titled "The Novel as Genre." His theory was similar to Shroder's in that both authors suggest the novel to be something that is difficult to define. He suggests that it is easier to say what a novel is not. Cooppan's concept stems from the fact that there are numerous types of novels, including sociological, ideological, political, and cultural works (23). Every reader can select the type of novel that interests them the most, and each type can be defined differently. He claims that there are as many definitions as there are novels and novelists, and that "[t]he novel is so much more than fact or fiction, so much more than the story of their contest" (Cooppan 23-24). He also describes the novel as an "unheard of wonder, a piece of unknown information, a report back from a world elsewhere," which could be a reference to the purpose of travel writing, which also provides readers with information about places all over the world that they may not have heard of before (Cooppan 24).

In comparison to the novel, authors found it easier to provide a factual definition for travelogues and travel literature. Somnath Sarkar published an article about the history of travel literature in general. His definition of travel writing was "a literary genre that has, as its focus, accounts of real or imaginary places. This genre encompasses a number of styles that may range

from the documentary to the evocative, from literary to journalistic, and from humorous to the serious" (par. 5). Smrutisikta Mishra discussed the need for travel literature, the style, and types of travel writing, and she also collected statistics about the expected characteristics of good travel writing in her research paper titled "Travelogues: An Innovative and Creative Genre of Literature." She defined travel writing as "a genre of literature which deals with nature writing, adventure writing, exploration writing, guide books" (Mishra 45). She added that a good travel book should be readable and lively, and if personal experience is included, it becomes more authentic, credible, and appealing to the readers (Mishra 46). Both Sarkar and Mishra's definitions are relevant to Mazuchelli's book, because one can find examples of a variety of styles. Her descriptions and storytelling give the book a literary touch. However, depending on the topic of the conversation, these stories and dialogues frequently add a humorous or more serious tone to her travel narrative, which will be discussed later in this paper. All of the stories she mentions are based on her own personal experiences as well as on what she has heard from locals, lending authenticity and credibility to the travelogue.

The definitions of the travelogue mentioned previously were all stated by twenty-first century writers and researchers; however, in her essay, Ildiko Domotor discussed what the purpose of nineteenth-century travel narratives were: "[b]y definition, travel narratives were intended to furnish the home audience with essential information concerning distant countries and peoples. In other words, they were a testimony to their authors' having had experience of the Other" (92). She emphasized that travel writing is more than just informing others; it is also a way for authors to share their personal experiences. According to Carl Thompson, however, reporting information was not the only purpose of travel writing in the nineteenth century. He adds: "literary travelogues were intended to be read as much for quality of writing they contained" (*Travel Writing* 55). He also stated that the writers intended to present the "spirit" of the places and cultures rather than just facts about them, because readers valued style and aesthetic effect over facts (Thompson, *Travel Writing* 55). The age of Romanticism influenced the readers' expectations. Artists of the time were expected to write in a "poetic style, with imagery, symbolism, and myth," which relates to why Mazuchelli prioritized descriptions and storytelling in her travelogue (Wellek 147). She desired for her book to be accepted by society by living up to their expectations. Travelers have always had trouble identifying what the general public prefers. In her book about eighteenth-century women's travel writing, Katarina O'Loughlin mentions that even the famous English aristocrat and lady of letters, Lady Mary Wortley Montagu, discussed this issue in one of her letters. Her point was that there is a constant conflict between "authenticity and novelty," because readers want "fabulous and romantic"

travel narratives, and the writer must be careful to write in such a style while remaining authentic (O'Loughlin 30). This idea may also refer back to one of the aims of this research, which is to investigate whether Mazuchelli intended her travelogue to be a source of entertainment, not just a source of information. She included these romantic elements in her book, which were expected from the authors at the time, implying that she focused on the entertainment values of the travelogue.

Novels and travelogues may raise different expectations. Novels are frequently assumed to be works of fiction written solely for entertainment, whereas travelogues to provide information about specific locations. However, according to the theories discussed above, both can be written in different styles. This could imply that it is difficult to draw a line between novel and travelogue, to separate and distinguish the two, because these styles frequently make the two genres similar to each other.

1.2. Female Travel Writing

Magyarland is written from a female perspective. Considering that the paper is concerned with the style of writing in the travelogue, I shall begin with the analysis of the main characteristics of female travel writing. This also raises the question of whether male and female travelogues and perspectives differ or are similar.

The gendering of travel exists in many cultures and societies, according to Carl Thompson (*Travel Writing*, 168). Even nowadays, people frequently associate both genders with different activities. Traveling, exploring, and seeking adventures were associated in the nineteenth century with men, and women were expected to stay at home rather than travel. In the introduction to her book, Mary Morris points out that for many centuries, travel was a taste of freedom, but it was fraught with danger and risk, which is why women were not allowed to travel alone (8). She mostly refers to moral dangers rather than physical ones in this case. Travelling allowed women to see the world and experience the unknown, which could awaken a part of their personality that had previously been suppressed, such as their sexuality. Women were frequently accompanied in their travels by men, usually husbands, fathers, or brothers, to avoid such "risks" or "dangers." Mazuchelli's husband followed her on her journey, and they also had a male guide, András.

Morris also notes that she had read travel book reviews and that all of them were written by men, with little mention of travelogues done by women (9). Thompson discusses a similar issue in his study, which also explains why women are rarely mentioned in travel literature, mostly in the late seventeenth century. He claims that women were simply unable to record their experiences due to a lack of education (Thompson, *Travel Writing* 170). By the eighteenth century, however, an increasing number of women began to write about their travels, but they had no intention of publishing them. They were "for private rather than public consumption, such as letters and diaries" (Thompson, *Travel Writing* 170-171). During the late-eighteenth and mid-nineteenth centuries, women writers gained recognition, and their travelogues were published. This resulted in comparisons and stereotypes about male and female perspectives. Society expected different types of writing from both genders; certain topics and styles were considered more 'masculine' or 'feminine'. Thompson adds to this idea that writers who did not meet the requirements and expectations were "often dismissed by reviewers and commentators" (*Travel Writing* 175). This indicates that writers could only be successful if they could live up to readers' stereotypes. Women's travel writing was associated with intellectual shallowness, while men's travel writing was expected to be intellectually serious (Thompson,

Travel Writing 175). Morris observes that most male travelogues she has read were quite external in nature and did not reveal much about the traveller himself. The male authors were not personal; therefore, the reader could not get a "glimpse of who and what they are" (Morris 9). This could be related to the belief that men could only demonstrate their 'intellectual seriousness' by writing about masculine topics such as politics, commerce, and science, which did not allow them to express personal feelings or emotions. Thompson adds that a more 'feminine' style of travel writing allowed writers to discuss landscapes "through which they moved principally in an aesthetic rather than a practical or scientific light" (*Travel Writing* 175). This explains why female travelogues are similar to novels.

Nina Elizabeth Mazuchelli's writing style is rarely studied in papers and articles about British women travellers. There are, on the other hand, papers related to nineteenth-century women travellers, English women writers, and other travellers to Hungary and Transylvania. Two papers investigate how female travel writers perceive and describe their travel destinations, providing a clearer picture of what makes female travelogues more personal than male travelogues. One of the papers titled *Ida Pfeiffer: A Nineteenth Century Woman Travel Writer*, focuses on Ida Pfeiffer, a Vienna-born traveller. She is said to have been a successful travel writer because she had a unique personality and point of view. The fact that she was a woman altered her experiences and interests, according to the paper (Watt 344). She uniquely wrote about women's lives, paying attention to small details such as how they cooked and dressed, which male writers tended to overlook. "Nation, Empire and Gender: Two Genteel English Women Writing about Australia and Hungary in the Mid-Nineteenth Century" by Ildiko Domotor focuses on the works of Louisa Anne Meredith and Julia Pardoe. She concluded her paper by stating that both female travellers broke certain socially acceptable norms to create personal interpretations of the places they visited, including Hungary (Domotor 101).

2. Novelistic Narrative Elements in Mazuchelli's Travelogue

In her book, Jennifer Speake discusses fictional, or epigraph travel literature, stating that "[t]ravel literature is not very interesting when it is merely topographical and anthropological" (429). This suggests that even travelogues may require storylines to keep readers interested. "We do not always want to be taken through wet and dry, over rough and smooth, without incidents, without reflection," Samuel Johnson says (qtd. in Speake 429). His idea emphasizes the importance of events and "incidents" occurring, as well as the writer herself reflecting and expressing her thoughts, even in travel writing. Despite the fact that Speake is referring to fictional travel writing, and travelogues are typically non-fictional, the question still arises whether the authors consider including novelistic narrative elements in their travelogues. Every story, according to Richard Nordquist, has five narrative elements: plot, setting, character, conflict, and theme. Authors may add structural elements to this to help the plot move forward and maintain the reader's interest. Such elements are the choice of chronological order in which the story will be told, the narrator, who sets the tone for the piece of writing, and the point of view from which the story is told (Nordquist, par. 3). To find an answer to the preceding question, the second volume of Nina Elizabeth Mazuchelli's travelogue, *Magyarland*, will be analysed in terms of the previously mentioned major narrative elements.

The narrative and structural elements are noticeable from the start of the travelogue. The second volume of Mazuchelli's *Magyarland* begins in medias res. This style of narration, according to *Britannica*, is "the practice of beginning an epic or other narrative by plunging into a crucial situation that is part of a related chain of events" (par. 1). The author of *Britannica* also mentions how this type of beginning is commonly used in fiction and nonfiction forms nowadays. As this is the second volume of the travelogue, the readers may have read or heard about the journey's beginning. Instead of going over previous details, the author starts this volume with a story and picks up where she left off. The first chapter is titled "Pons Trajani," and it introduces the readers to some of the story's characters, specifically the beggars. Even though they are only minor characters in the story, they are described in detail.

> […] numerous beggars arrive upon the scene, who whine and supplicate and show their wounds and hideous deformities […] There are beggars of all sorts, shapes, and sizes; beggars whose shrunk and shrivelled limbs, bound with ragged and dirty bandages, are suggestive of the malady from which he suffered who lay "at the rich man's door;"

beggars with deformed hands, arms, and legs; beggars with no arms at all. (Mazuchelli 1-2)

Other minor characters, such as the locals of the visited towns and cities, priests, shepherds, and others, appear throughout the book. In the same chapter, we meet one of the travelogue's regular characters, András, who accompanies the narrator on her journey. The narrator introduces him with a short story in which she tells the readers that András did not have his passport with him and that they were afraid of the consequences because border regulations were strict. Later, it is explained why he is accompanying the narrator. However, it is important to note that these characters are not fictional like in novels; they are real-life people, and their development could not be seen throughout the travelogue; instead, the readers only get descriptions of them to learn more about their way of life, their culture, and habits.

Another important character in the story is the narrator, who not only tells the story as an outside observer but also participates in the events she describes, thus stepping in and out of subjective and objective points of view. According to *The Oxford Dictionary of Literary Terms*, the story, in this case, has a first-person narration, which means that the narrator is a character in the story, "recollecting his or her own part in the events related, either as a witness of the action or as an important participant in it" (par. 1). The author also emphasizes that this type of narration is most used in novels in which the narrator is the central character, but the third person can still be used when other characters are mentioned in the story (par. 1). Although the narrator focuses on other people's stories and presenting places, the question of whether this travelogue can also be considered her personal development story still arises. She appeared distant at the beginning of the travelogue, not showing many emotions toward the residents of the foreign country. She started with a rather negative story about beggars, as mentioned in the second paragraph of this chapter. She later changed her attitude after learning more about the people and their culture. There are several scenes near the end of the travelogue that show this shift in attitude and that she is more emotionally available and open to people. One such scene takes place in Buda and implies that the narrator is standing up for the Hungarians. She is sketching on the banks of Danube when an Austrian soldier appears behind her and demands her card. The narrator purposefully makes offensive remarks about the Austrian fortresses in order to see the soldier's reaction. This is a little frightening to the locals, who recall the Hungarian Revolution of 1848 and say it caused them enough trouble. Later, their argument continues, and the soldier demands the narrator's passport, but she defends herself.

"I do not usually carry it about with me," I replied meekly;" but if you do not mind waiting a few moments till I have finished sketching these boats, you can, if you will, accompany

me to my hotel, where I can show it you, or, if you prefer it, you can come with me to the British Consulate, which is nearer. My nationality is known there, for the Vice-Consul signed a document for us this very morning." (Mazuchelli 264)

The narrator confronts the Austrian soldier who attempts to oppress her, but she stands up for herself. Her gesture suggests solidarity and compassion for the Hungarians. She develops into a truly rebellious character who identifies with the Hungarians who are also oppressed by the Austrians. In this regard, she is similar to a novel heroine in that she is willing to take a risk and mock the soldier without fear of the consequences. With this act, she not only defends herself, but also a nation that is still trying to recover from the tragedies of the past. This scene also exemplifies how cultural differences can lead to conflicts and disagreements, which will be discussed further in the paper. The narrator is fluent in German, and the Austrian soldier believes she speaks "too well to be English," therefore he demands her passport (Mazuchelli 264). This indicates that Austrians have prejudices and assumptions about English people.

A stray dog also plays an important role in the story, bringing out the narrator's emotional side and demonstrating that she developed a connection to the foreign nations. Mazuchelli and her husband come across a starving dog on the street in Koloszvár[2] and attempt to scare him away at first. However, she recognizes that the dog's "feelings were those of friendship," and she begins to sympathize with him (Mazuchelli 169). She also observes "something so human" in the dog's appearance. Even when they continue their journey in a carriage, the dog follows them, and they end up carrying him everywhere, hoping to find someone who will eventually take care of him. They even give him a name, Esk, and despite the fact that their relationship with him does not begin well, they end up developing a strong bond with the dog.

For the first time since we had him, Esk refrained from wagging his shaggy tail when I spoke to him. There must have been something in my tone of voice that boded evil; for he looked up at me with his large, earnest eyes, and trembled from head to foot; then, putting his front paws on my knees, he buried his head in my lap. Poor beast, he had won our affections, and it was hard to part with him now that the moment had come. (Mazuchelli 222)

They leave the dog in Kashau[3], his new home. As they near the end of their journey, the animal's farewell becomes symbolic. Although the narrator was reserved at first, by the end she has become attached and started expressing emotions, demonstrating that her personality has

[2] HU: Kolozsvár, RO: Cluj Napoca
[3] HU: Kassa, SK: Košice

developed. She is saddened by the fact that she must part ways with the dog, even though they did not get along at first. This gesture could also imply that she did not like people at the start of the journey and had negative experiences at certain places, but by the end she had grown to like them and will miss them. The narrator undergoes emotional growth and becomes more open.

The setting is another key narrative element in novels, which is also, if not more, important in travelogues. According to Raymond Obstfeld, the setting "enhances the story the way a flattering frame enhances a painting" (116). In the case of novels, the setting reveals where and when the story takes place, which can be fictional or real. As Obstfeld points out, the setting frames the story. It is only contextual; its role is to provide background information for the story, it does not have to be authentic or real because it is fiction. In travelogues, the setting is entirely real; no fictional locations are mentioned; therefore its role differs greatly from that of the novel's setting. It must be authentic because the traveller moves from one location to another and tells the readers about the location and his or her experience. The setting in *Magyarland* in also non-fictional; the events take place in nineteenth-century Hungary and Transylvania, with over thirty locations visited and including Hermannstadt[4], Grosswardein[5], Pest, and many others. The major settings of the travelogue are these locations that Mazuchelli visits, but there are also descriptions of churches, houses and even the various accommodations that she stays in. These are described using the elements of the picturesque, as well as figures of speech and imagery, which will be covered in Chapter 3.

The constant shift in locations, as well as the fact that the narrator shares her experiences and tells stories about her journey, suggest that the travelogue could be similar to a picaresque novel. Picaresques are "novels of travel" with a "loose structure in which a number of episodes are held together by a nominal figure of hero (occasionally a heroine) and the adventures he or she encounters on the journey," according to Jennifer Speake (941). Mazuchelli's travelogue is similar to Speake's definition of the picaresque in that it is divided into chapters, each of which is about different locations and experiences. Carl Thompson adds that a picaresque is "a sequence of adventures and misadventures," in which "the protagonist is somewhat disreputable" (*Travel Writing* 203). Such misadventures can be found in the travelogue, such as the scene discussed earlier in this chapter, in which the narrator has an argument with an Austrian soldier. That sequence also suggests that the narrator is, as Thompson says, "somewhat disreputable," because she is from another country, thus is treated differently, with others

[4] HU: Nagyszeben, RO: Sibiu
[5] HU: Nagyvárad, RO: Oradea

having different preconceptions about her (*Travel Writing* 203). This chapter will go into greater detail about conflicts caused by such stereotypes and preconceptions.

Mazuchelli incorporates the fields of ethnography and anthropology into her travelogue as a theme. According to Nandini Das and Tim Youngs, many travellers focused on ethnography during the eighteenth and nineteenth centuries (377). It is an imagological field that describes another culture or community (Thompson, *Travel Writing* 200). Mazuchelli mentions numerous facts about the places she visits, but she always emphasizes the history of the location and the people that live there. She goes into great depth about market days, what people do for a living, how they dress, act and what traditions do they keep. She also has extensive descriptions of landscapes and nature, giving the travelogue a geographical aspect. In his paper, Daniel Brandlechner discusses geography as "a typical problem area of imagology" (370). This concept is based on the fact that "geography interferes with cultural representation," which means that people are not the same in every region (Brandlechner 370). This idea is also important in analysing Mazuchelli's travelogue because it is noticeable that in some regions people are less educated or less financially stable, while in others, the opposite is true, despite the fact that the country is the same.

These facts and ideas about people and their cultures, however, come not only from Mazuchelli's descriptions and observations, but also from her conversations with locals. Dialogues help to bring the travelogue closer to the novel genre while also serving as a tool for describing people. According to Beth Hill, dialogue is "the speech of fiction, the talk between two or more characters" (par. 6). She also believes that dialogue is one of the most important elements of fiction, since without it there is no story, and it takes the reader into an imaginative world (Hill, par. 7). In a recent article, Peter Moore stated that dialogues used to be unimportant in travel writing because it is mostly an objective genre, focused on facts and geography (par. 1). Mazuchelli, on the other hand, incorporated the dialogue in her late-nineteenth-century travelogue, which contradicts Moore's claim and brings the travelogue closer to the novel. Dialogues appear in the travelogue mostly when Mazuchelli is conversing with locals. She chooses to include entire dialogues rather than simply telling what happened because it makes the imagological descriptions much livelier and more realistic. When the locals' own words are written down, their personalities become much more apparent. This is the case when she has a conversation with natives of Orsova.

> "How glad we are to meet the Ángolok again! What joy," etc., etc.,—" Where have you been, since we parted on board the 'Szechenyi,' three days ago? Here? In Orsova? Is it possible, and so have we, and yet we have not met. How strange!—Well, you must come

now we have found you, and dine with us at the Konig von Ungarn; we will take no denial," exclaimed they, all speaking at the same time. (Mazuchelli 32)

This short encounter highlights the warmth and hospitality of the locals. Dialogues are also an excellent way to learn more about their traditions. Mazuchelli finds out from local Saxon ladies, what people usually do before a wedding during a conversation with them.

"Who is that youth yonder with his hat adorned with gold tinsel and flowers ?" we inquire of a "Saxon" lady.

"He is one who is just betrothed," was the reply.

"And those men standing in the centre of that group of people on the opposite side. Who can they be?"—we further ask on observing three men carrying white wands to which are attached bunches of flowers and long ribbons.

"There is evidently to be a marriage in the course of a few days in a village near Hermannstadt, and they are going about to invite the bride and bridegroom's friends. Such things are the custom here," replied the same lady. (Mazuchelli 104)

Many more similar dialogues can be found in the travelogue and the majority of them involve each party sharing stories and life experiences with the other. One can learn more not only about the locals, but also about the English and the region from which Mazuchelli comes. Another topic of discussion is whether the English visit Transylvania frequently. Mazuchelli had this thought while speaking with a Saxon. She found out that an Englishman, named Bonar visited the country many years ago and wrote a book about it. The Saxons had not heard from him after his visit, but everybody liked him (Mazcuhelli 117). This conversation is both funny and comical, as it demonstrates that the locals are unaware that England is not a small place and people do not necessarily know each other.

[A] happy thought occurred to him, "You live in the same country and may see him; if so tell him how he lives in our memories still."

"We will," I replied, thinking that as England was such a very small place we should in all probability be able to deliver the message! (Mazuchelli 118)

With such ironic and humorous scenes, the dialogues not only serve as tools for describing ethnic groups but can also entertain and make readers laugh.

Nordquist finally considers the conflict, which, according to Dan Brown, is "a literary device characterized by a struggle between two opposing forces" (Brown, par. 1). According to Edgar V. Roberts and Henry E. Jacobs, when two opposing forces appear in a plot, they create doubt about the outcome, which increases the reader's interest and curiosity (103). They also claim that the conflict is "the major ingredient in plot" (Roberts and Jacobs 103). These two

definitions refer to the conflict that appears in novels; however, these opposing forces are also present in Mazuchelli's travelogue. The narrator recalls her experiences in various locations and the stories she tells demonstrate that the travelogue's narrative is based on certain conflicts. One such conflict-causing experience is when she and her husband get into an argument with a driver who demands more money from them simply because they are from a foreign country.

> We were just about to enter the ancient vehicle, when the driver, in an insolent tone of voice, demanded his fare, viz., five gulden. This, of course, was also a gross imposition, and proved far too much for our guide's present state of excitability. Finding the driver unwilling to listen to remonstrance, he wrenched the whip out of his hand, and laid it vigorously across his shoulders. Unaccustomed to take the law into our own hands in so violent a fashion, and dreading the consequences in a country like this, we expostulated with him severely on his behaviour, informing him that if he was no longer able to keep his temper under control he must forthwith leave our service. (Mazuchelli 4-5)

The role of conflict in novels is to help move the plot forward, whereas the role of conflict in travelogues is different because there is no plot. The travelogue's conflict manifests itself in cultural and ethnic differences, as diverse cultures have stereotypical assumptions about each other without actual knowledge. According to Waldemar Zacharasiewicz, imagology is a branch of literary studies that deals with the "significance of myths supporting collective self-images and strategies of exclusion and the erection of borders," and social psychologists are concerned with the origin of "concepts of one's own group (the autostereotype) and notions of the "other" with which they are juxtaposed (the heterostereotype)" (12). Conflicts in Mazcuchelli's travelogue are primarily caused by such heterostereotypes. As previously mentioned, people from different ethnic groups have misconceptions about one another. Mazuchelli states, "…for in the uneducated Hungarian mind England and India are generally believed to be contiguous islands" (116). The passage suggests that the people from these two countries are not well-informed about each other, since the Hungarians do not know where England is located, and as a result, the English traveller immediately assumes that the Hungarians are uneducated. This, however, brings back an idea mentioned earlier in the paper: people differ even within a country, and there are certain regions, such as near Pest, where people are more educated and know about English people and English literature. The narrator herself clarifies these incorrect assumptions, about all Hungarians being uneducated: "Whilst here we were surprised to find how much our English literature is appreciated and read. On the table I noticed a Magyar translation of "Adam Bede," and other English authors, amongst

whom, by the way, Bulwer is almost invariably the favourite with the Hungarians" (Mazuchelli 199).

Another good example of a heterostereotype related to education is the conversation with the Austrian soldier, which was already mentioned in this chapter. The Austrian tells the English traveller, "You speak German too well to be English" (Mazuchelli 264). For some reason Austrians believe that English ladies cannot speak German this well, and he does not even believe she is English, which is why he demands her passport. Mazuchelli demonstrates her education throughout the travelogue, with several references to literary works indicating that she reads a lot. She mentions well-known novels such as *Adam Bede* and *Robinson Crusoe*, and even quotes from Edgar Allan Poe's *The Raven*. In addition, she is familiar with the famous Hungarian poets, Sándor Petőfi and Mihály Vörösmarty.

This stereotypical attitude pervades the entire travelogue, and several scenes imply that Mazuchelli and her husband are treated differently because they are foreigners. This is especially noticeable when they must pay for something, and their bill is usually quite large. It could also indicate that they are assumed to have a lot of money because they are coming from abroad, so they are asked to pay more. When such an incident occurs, the narrator is always taken aback and is unsure how to explain or handle the situation.

> The bill, which was made out in German characters, was both exorbitant and a marvel of ingenuity. The number of eggs we managed to get through in one week would have sufficed for a banquet of Hannibal. It was surprising, too, the quantity of bread and butter we consumed; and as to our behaviour we must have been the most riotous of lodgers, for we broke three panes of glass, the backs of two chairs, and wrenched a castor off a leg of the sofa; all of which misdemeanours were charged as separate items on the bill. (Mazuchelli 76-77)

The aforementioned heterostereotypes were linked to English-Hungarian-Austrian relationships; however, the narrator noticed, as an outside observer, that even different ethnic groups living in the same country have misconceptions about each other, which lead to conflicts. The narrator refers to the Wallachs and Saxons as "sisters," but their relationship is nothing like a sibling relationship. According to Mazuchelli's descriptions, the two groups despise each other. The Wallachs are often referred to as "mean, dirty, shabby, idle" by the Saxons because they have stereotypical views about their traditions, specifically about how frequently the other one washes their bedsheets and underwear (Mazuchelli 125). The Saxon ladies have so many underwear that they only need to wash them once a year because they have so many in their closet that they have not worn yet. In contrast, because they have fewer

bedsheets, the Wallachs must wash them weekly. Due to frequent washing, the Saxons regard them as poor and dirty, and thus Saxon ladies are not permitted to marry a Wallach. Mazuchelli also mentions that the Wallachs believe the Saxons do not earn their money ethically.

> And, although tolerated as common citizens, the Wallachs are considered quite outside the pale of "Saxon" society. In fact there is no love lost between the two races. The Wallachs regard their "Saxon" neighbours as a "canny folk," prone to get rich too fast and sometimes by practices that are scarcely within the bounds of honesty; whilst the "Saxons" look down upon their Wallach brethren as idle, thriftless loons, possessing lax notions as to the respective merits of meum and tuum, and the exclusiveness of individual property. (Mazuchelli 126)

All of these examples suggest that Mazuchelli's travelogue contains the "opposing forces" mentioned by Brown. The oppositions, however, stem from the fact that ethnic groups have false ideas and misconceptions about one another, and they judge without real knowledge. In this sense, the opposing forces that could lead to the travelogue's conflict are people from different cultures.

3. Picturesque Descriptions in Mazuchelli's Travelogue

In the following chapter, I intend to analyse Mazuchelli's descriptions, to see what elements she employs to describe certain ethnic groups, locations, and landscapes and how these reinforce the idea that the text can be situated at the borderline between novel and travel writing. Descriptions help readers in visualizing the locations mentioned by the author. Janeen Lewis discussed the various types of descriptive writing in her article. There are four types, according to her: vivid details, figurative language, strong verbs and writing from observation (Lewis, par. 2-5). In the case of Mazuchelli's travelogue, we can see writing from observation because she described the places she visited in the manner in which she saw them. However, figurative language is common in her style, in addition to her observational writing. She describes landscapes in detail, using numerous adjectives, and even figures of speech, such as metaphors and personifications, to create strong imagery of sight, touch, sound, and taste. Among poets and novelists, the use of imagery is quite common. A good example of such descriptions would be Mazuchelli's visit to Croatia's capital, Agram, also known as Zagreb, and the way in which she talks about the summer nights.

> The summer nights are delightful in Agram itself and resemble those at Venice. The air is balmy, the sky soft and tender, and the great stars, flashing out of the purple sky, scintillate with the changeful splendour of the ruby, the topaz, and the emerald. (Mazuchelli 288)

In these pages, she frequently uses the word "picturesque" when presenting the houses and sights near Agram, and we can also notice personification, such as "feudal castles, backed by lofty hill crowned with pines," and powerful visual imagery, even when describing minor details, such as stairs or pathways "[…] approached by long flights of zig-zag steps, […] shimmering pathway across the plains" (Mazuchelli 290, 295). When mentioning Buda[6]'s architecture and sights, the author employs again different colours and adjectives:

> In the quaint old square, fantastic shadows, thrown by the gabled houses, lay sharply defined upon the dusty ground. In the small square windows, burning red, gleamed here and there a solitary light, contrasting strangely with the silvery moonlight; whilst above, the palpitating stars shone pale from out their purple deeps, and looked down upon the ruined amphitheatre with its rugged lines. (Mazuchelli 268-269)

[6] The western part of Budapest, located on the Danube's west bank.

The frequent use of the word "picturesque" may not be coincidental as critics regard picturesque tourism as a "distinctly feminised form of travel and travel writing," elevating landscaped to "an aesthetic rather than a practical or scientific light" (Thompson, *Travel Writing* 175). Considering that "[t]he purpose of the picturesque tour [is] the aesthetic appreciation of landscape," it raises the question whether Mazuchelli's descriptions are completely realistic, or she romanticizes and/or exaggerates on occasion (Thompson, *Suffering Traveller* 36). According to the *Oxford Wordpower*, romanticizing means "to make something seem more interesting, exciting than it really is" (571). As seen in Chapter 2, novelistic narrative elements help to keep readers interested, and Samuel Johnson stated that if writers pay more attention to the picturesque and sentimental, that could be another "short step to the novelistic" (qtd. in Speake 429). Thompson goes on to say that with this "picturesque and so-called sentimental" travel, women were more concerned with the "intensity of personal response" than academic or factual knowledge (*Travel Writing* 185). This means that subjectivism and personal feelings were prioritized by Mazuchelli, which explains the figurative and sentimental descriptions.

When the narrator introduces different ethnic groups, such as the Hungarians or the Wallachs, the romanticizing and exaggerating descriptions are noticeable. When she likes certain ethnicities or people, she usually gives one-sided descriptions, which means she emphasizes their positive characteristics while ignoring their negative ones; she portrays these ethnicities as sympathetic and very close to her heart.

> Wherever we go amongst the Wallachs, we are received with the utmost courtesy and kindness. They are adepts in the art of pleasing, and invariably meet us with a smile, addressing us in their corrupted Latin with such sweet, musical voices that they completely win our hearts. (Mazuchelli 130)

She depicts the Romanian gipsies in the same way, emphasizing their beauty with positive adjectives like "exceedingly pretty," "large lustrous eyes," and "peculiar shade of blue black" (Mazuchelli 143). When it comes to physical characteristics, however, she may also point out some of their negative features, such as when she refers to a group of gypsies as "a wild uncanny-looking people, very unlike the ordinary itinerant gipsy" (Mazuchelli 175). In both quotations, we can see the use of positive and negative adjectives to emphasize, such as "sweet," "wild," or "uncanny-looking;" however, in some cases, when she means to express her disagreement or dislike, she can be harsh while expressing her opinion, such as when she compares the Saxons to the Hungarians and admits that some of their old traditions are unnecessary in her view.

> […] the "Saxons," no less than the Magyars, are a conservative people, adhering tenaciously to the customs of their forefathers and slow to relinquish any that have once been adopted, even when—as in this case— the necessity for their existence has long passed away. (110)

Jennifer Speake's book includes Charles Dickens' travels, who visited several locations in America, and was disappointed. Later he travelled to Italy, where he was interested in "developing a 'new picturesque' with to describe the country's social and political difficulties" (Speake 337). In this sense, the new picturesque is the opposite of Thompson's definition of picturesque in the preceding paragraphs. Mazuchelli incorporated the 'new picturesque' into her travelogue alongside these negative representations of social groups. While Dickens focused also on political difficulties, Mazuchelli was less concerned with the country's politics, but she did make some negative remarks about the people in the cities she visited. For example, she mentioned that the peasants' horses in Debreczin[7] appeared "dreadfully ill-used" (Mazuchelli 174). The narrator is saddened by the way people treat these animals, which may indicate that she disagrees with them for choosing to use horses as tools. A similar situation occurs in Schemnitz[8], where they see little lambs crying for food and try to persuade their owners to feed them (Mazuchelli 236-237). This is yet another case of animal cruelty in the area. Continuing to focus on social issues, she emphasizes that in the country, not only animals, but also humans, are treated as tools.

> Close to the hotel at which we were staying, a large building was being erected, upon which prisoners were employed in such numbers that they swarmed about the scaffolding, and in 'and out of the windows and doorways, like a lot of busy ants. They were all young men, and it was painful to watch them working under the vigilant eyes of the guards who stood over them with their bayonets, and to notice how they toiled hour after hour without pausing for an instant—working on with a perpetual motion that made one weary and wretched to witness. (Mazuchelli 202-203)

She witnesses this incident in Kashau[9] and uses it to demonstrate that there is some form of discrimination occurring in prisons. Prisoners are treated as lower-class citizens by the guards, and are forced to work for long periods of time. They are not only imprisoned as a form of punishment, but they are also treated in the same manner as the horses who must carry heavy loads on daily basis. However, this is not the only issue related to the poor treatment of the

[7] HU: Debrecen
[8] HU: Selmecbánya, SK: Banská Štiavnica
[9] HU: Kassa, SK: Košice

working class. Mazuchelli makes a remark that suggests there are problems with the government's system. She mentions that people from labouring class leave the country in large numbers every day, but she is unsure why (Mazuchelli 206). These examples suggest that Mazuchelli's travelogue incorporates both the picturesque and the 'new picturesque' elements. She focuses on the aesthetic side of landscapes, making them look very beautiful and eye-catching, but when it comes to a country's problems, she is not romanticizing at all, instead she highlights the real social issues.

4. Storytelling in Mazuchelli's Travelogue

Sara Mills emphasizes that "interaction with members of other nations" appears to a greater extent in women's travelogues, and people are treated more as individuals, as opposed to male travelogues, in which they are only "representatives of the race" (qtd. in Thompson, *Travel Writing* 191). As previously stated, Thompson emphasizes women's sentimentality, and he also highlights that personal response is more important for females while traveling. This level of personal response is required to establish a connection or bond with people. Mazuchelli occasionally switches points of view in her travelogue to create this connection, stepping away from the role of narrator, storyteller. In this case, frame stories or embedded stories appear in the travelogue, which are most popular in the fantasy genre and provide important backstory for the main narrative, according to Yen Cabag (par. 5). The term 'embedding' is defined by the *Routledge Encyclopedia of Narrative Theory* as the literary device of the 'story within a story,' which occurs when "a character in a narrative text becomes the narrator of the second narrative text framed by the first one" (Herman et al. 134). Such is the case when they visit Szeged and speak with a local who tells them about the flood disaster. In this situation, Mazuchelli does not tell the story from her point of view; instead, she quotes the man, who recalls everything in such detail and with such vivid imagery that the scene could easily be suitable for horror or disaster fiction.

> As night wore on the horrors of the situation increased tenfold. Complete darkness reigned. There was no gas nor light of any kind to lessen the all-pervading gloom. The waters still rose, whilst, to add to our cup of misery already more than full, another hurricane more terrific than the first burst over us and ceased not to rage till morning broke. As I sit here and look back upon that awful night I wonder how any of us survived it, so exhausted were we by hunger and fatigue. (Mazuchelli 86)

Thompson suggests that such disaster stories can bring out the narrators' "feminine sensibility," and that they frequently express sympathy towards "indigenous victims" (*Travel Writing* 193). This is also happening in *Magyarland*, because after the native man's story, she expresses her empathy towards him and also her gratitude that she lives in a safer place: "[a]s we listened to these sad tales, feeling thankful our own lot had been cast in a more favoured land" (Mazuchelli 122). Similar horrifying scenes appear several times throughout the travelogue, mostly at night. They are constantly afraid of the dark for some reason, always paying attention to lock the doors, and Mazuchelli describes every small detail of the nighty landscape.

> As night wears on clouds dim the empyrean, and in addition to their fires some of the herdsmen—possibly in our honour—light torches made of resinous pine-wood, which add not a little to the wildness of the scene, as, with curious lamb's wool caps and knives stuck in their belts, they flit to and fro, now standing out black against the fires, and now disappearing again into the mysterious outer circle of darkness like demons of unrest rather than peaceful shepherds guarding their flocks. (Mazuchelli 158)

As stated previously in the Theoretical Background, during the Romantic period, readers sought out travel narratives with a "fabulous and romantic" style (O'Loughlin 30). Mazuchelli contributed to these expectation by telling more interesting and exotic facts, such as local legends, rather than dry information and statistics. This allowed her to appeal to readers while also bringing the travelogue closer to the novel's world and making it more entertaining. An example for this is when the narrator discusses the orthodox Wallachs and their habits and beliefs in the chapter titled "With the Wallachs." It is told how they believe in ghosts, vampires, and even invent charms against the "machinations of the Devil," giving the chapter a fairy-tale-like tone and adding another novelistic characteristic to the travelogue (Mazuchelli 129). Furthermore, another legend explains why the Wallachs refuse to do anything on Tuesdays and Saturdays.

> Amongst other superstitions, the Wallachs entertain a strong objection to beginning anything either on Tuesday or Saturday; whilst the reverential awe in which they hold Friday may be evidenced by an amusing incident which has been related of two men who were committed to trial for having waylaid and murdered a traveller. When brought to justice they confessed the crime; but upon being asked by the magistrate what they had done with the plunder, they replied that they had only found upon their victim a few florins and a roasted fowl, the former they had divided between them, but the latter they had given to the dog, as, being Friday, they were afraid to eat it on account of committing a sin. (Mazuchelli 129)

Considering all the above, one might wonder if such elements of storytelling are required in the case of a travelogue, and the old question is raised again: is a travelogue read for entertainment or for information? Does it make a difference whether it is written by a man or a woman? According to Carl Thompson "different travelogues can strike very different balance between informing and entertaining the reader," implying that some are more concerned with the literary and entertaining effect of the travelogue, whereas others simply intend to report facts (*Travel Writing* 19). He also says that they are sometimes "too factual and not literary enough for those readers and writers who prefer more obviously imaginative works such as novels" (Thompson,

Travel Writing 32). As stated at the beginning of my paper, people had different expectations from both genders. While men were expected to write about 'serious' subjects, it was considered 'feminine' to express emotions and place a greater emphasis on aesthetics. Thompson pointed out, that these were simply stereotypes that made it difficult for both genders to meet expectations (*Travel Writing* 175). His research reveals that in the nineteenth century there were several travel narratives that both informed and entertained the reader with scientific and ethnographic information (Thompson, *Travel Writing* 60). He does not say, however, whether these travel narratives were written by men or women. This suggests that 'feminine' and 'masculine' travelogues cannot always be distinguished, as there are female travelogues written in a masculine tone and vice versa.

A study has also been conducted on this topic recently, looking into gender differences in reading. The findings of the study, titled *Reading for Entertainment or Information Reception?* confirmed that in the twenty-first century nearly twice as many women read for entertainment and prefer fiction books, whereas men frequently read for information, such as newspapers or factual books (Thums et al. 344). *Magyarland* contains stories and legends as well as facts, suggesting that this travelogue could be a source of information as well as entertainment, suitable for all readers' preferences, both in the nineteenth century and nowadays.

Conclusion

Throughout this paper, I argued that Nina Elizabeth Mazuchelli's travelogue, *Magyarland*, can be classified as a combination of the novel and the travelogue. I was also curious about Mazuchelli's narrative strategies for making her book more entertaining and novelistic. Although one would associate novels with fiction and travel writing with facts and information, these two genres are not easily defined. There are books in both genres that cover similar topics, such as sociology, ideology, politics, culture, and geography. Due to this, it is easier to distinguish or compare the two if they are analysed in terms of style, as some travelogues are written in a more literary style, while others are more journalistic or informative. Another factor that assisted in determining which genre *Magyarland* belongs to was investigating what readers' expectations were in the nineteenth century, during the Romantic era. Readers preferred travel books that were authentic and credible while also poetic and novelistic. Travel writing with facts and information was considered masculine, whereas books with aesthetics and emotions were considered feminine. Mazuchelli, however, managed to incorporate both feminine and masculine styles into her travelogue, breaking down stereotypes.

Since I was curious about Mazuchelli's narrative strategies, I analysed *Magyarland* through five narrative elements that are unavoidable in novels: plot, setting, character, conflict, and theme. I discovered that these elements are all present in the travelogue, but she approached them differently, particularly the characters and conflict. In contrast to the novel, the characters in the travelogue are real people, and their role is to add to the ethnographical and anthropological descriptions. This means that their culture and way of life is highlighted, rather than their development as characters. The only character who grows and develops is the narrator, whose attitude toward other cultures shifts as she observes and learns more about them, becoming much more sympathetic. This also suggests that the main conflict of the travelogue stems from stereotypical views, particularly heterostereotypes, from different cultures' false preconceptions of one another. As a result of the narrator's new perspective and increased sympathy for others, she transforms into a novel heroine who stands up and defends them, adding a picaresque style to the travelogue. She also introduces some humorous scenes and makes the descriptions more authentic and credible by incorporating dialogues.

My research also indicates that Mazuchelli attempted to satisfy her readers by writing in the style expected of a woman in the nineteenth century. Several picturesque descriptions can be found throughout the travelogue, written in figurative language with imagery because this was considered a feminine form of travel writing. In some cases, she also romanticized,

focusing more on her own personal reaction, making people and places appear better than they actually were, rather than sharing facts and reality. However, she did include elements of the new picturesque, which means that she did highlight issues that she encountered during her travels, giving the travelogue a more serious tone. This seriousness, which was mostly expected from masculine travel writing, demonstrates that feminine and masculine writing cannot always be distinguished. Moreover, she added to the travelogue's entertainment value by telling stories and local legends.

Overall, the fact that Nina Elizabeth Mazuchelli's *Magyarland* contains all of these narrative elements suggests that it can be classified as both a novel and a travelogue. Because her book incorporates many fields of imagology, such as ethnography, anthropology, and geography, more research can be done to determine if and how other fields appear in her writing.

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