

Deep American Wests

Literature, 
Sense of Place and Rootlessness
Beyond the 98th Meridian.

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Trinity College Dublin



Deep American Wests, 1840-2000: Literature, Sense of Place and Rootlessness Beyond the 98th Meridian (Indiana University Press)

PART I: Introduction

Chapter 1. Descending into the Deep American West

Chapter 2. American spatial historiographies, historical, cultural geographies and literary mapping

PART II: Territory (1840s to 1900)

Chapter 3. The Lonesome Dove Tetralogy, and the Counter-Mapping of the West

PART III: City (1930 to 2017)

Chapter 4. Los Angeles and Charles Bukowski's Skid Row Latitudes

Chapter 5. L.A. Noir Constellations: Neon, Radio, Car, Bar, Hollywood Stars.

PART IV: Conclusion

Chapter 8. The Deep West: Landscapes, Identities and Senses of Place

METHODS



The viewer / writer / reader [of the text] stands metaphorically in both the unwritten and the written landscapes, enters the territory on the page the same time it is created in the mind - a profound involvement with place through real three-dimensional landscapes and the described and imagined landscape.

Annie Proulx, 2004. Dangerous Ground: Landscape in American Fiction

Translations between Literary Theory and Cartography / GIS

- ✓ M. M. Bakhtin, *Forms of Time and of the Chronotope in the Novel* (1958)
- ✓ Roland Barthes , *S/Z: An Essay* (1974)
- ✓ Julia Kristeva, *Desire in Language, a semiotic approach to literature and art* (1980)
- ✓ Franco Moretti, *Distant Reading* (2013)

GIS and Computer Assisted Qualitative / Quantitative Data Analysis (CAQQDA) methods.

WORDSWORTH CLASSICS

Don Quixote

CERVANTES



But to those that love them, the plains are endlessly fascinating, a place where the constant interplay of land and sky is always dramatic . . . Those long vistas, those splendid clouds tempt the imagination as the plains of Castile tempted Don Quixote.

Larry McMurtry. 1999 *Crazy Horse*

“Map of Don Quixote's Route through Spain”

Miguel de Cervantes

Saavedra. From *El ingenioso hidalgo Don Quixote de la Mancha* [*The ingenious nobleman Don Quixote of La Mancha*], 1780.

Lonesome Dove Tetraology

(1) *Lonesome Dove* (1985) tetralogy, 1875-76

The prequels

(2) *Dead Man's Walk* (1995), set in the 1840s,

(3) *Comanche Moon* (1997), set in 1850s-'60s,

The sequel

(4) *Streets of Laredo* (1993) set in the late 1870s.

- 📍 Lonesome Dove Movie Site
- 📍 Lonesome Dove Novel Site
- 📍 Sabinas
- 📍 Nueces River
- 📍 San Antonio, The Buckhorn S...
- 📍 Fort Smith
- 📍 Adobe Walls
- 📍 Bent's Fort
- 📍 Fort Worth, Bill Sloan's Saloon
- 📍 Doan's Store est.1874
- 📍 Dallas
- 📍 Boot Hill
- 📍 Ogallala
- 📍 Clara Allen's Horse Ranch Sit...
- 📍 Clara Allen Horse Ranch Site 2
- 📍 Miles City
- 📍 Musselshell River
- 📍 Gladewater

Lonesome Dove Movie Site



Long -100.78382

Lat 29.22777

description Movie Site

📍 29.22777, -100.78382

LONESOME DOVE

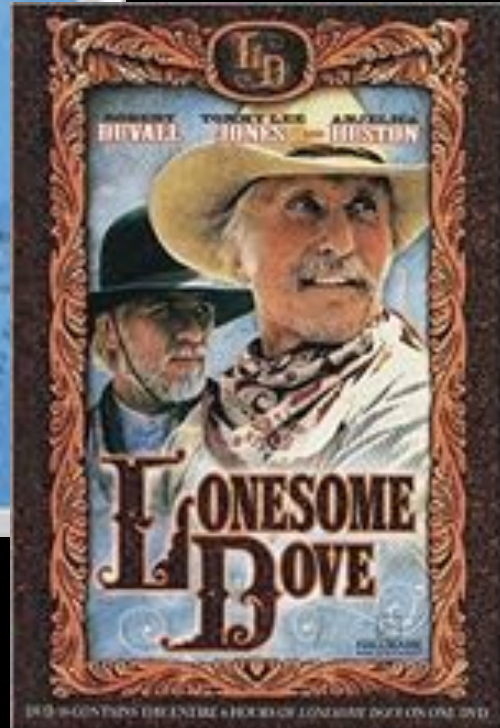
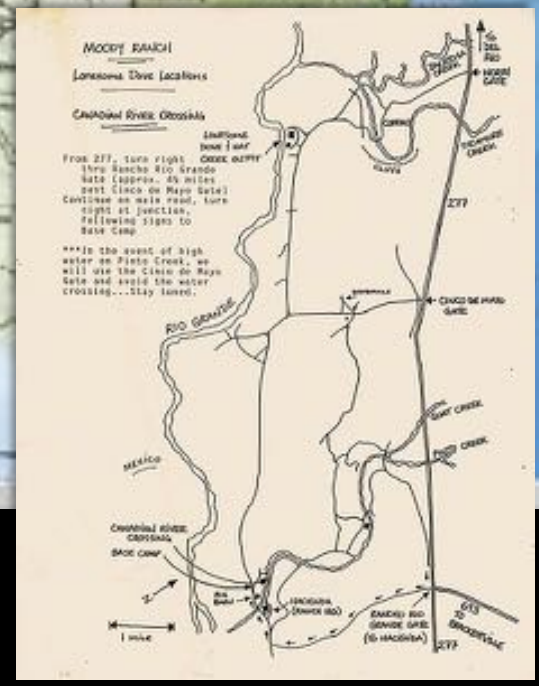
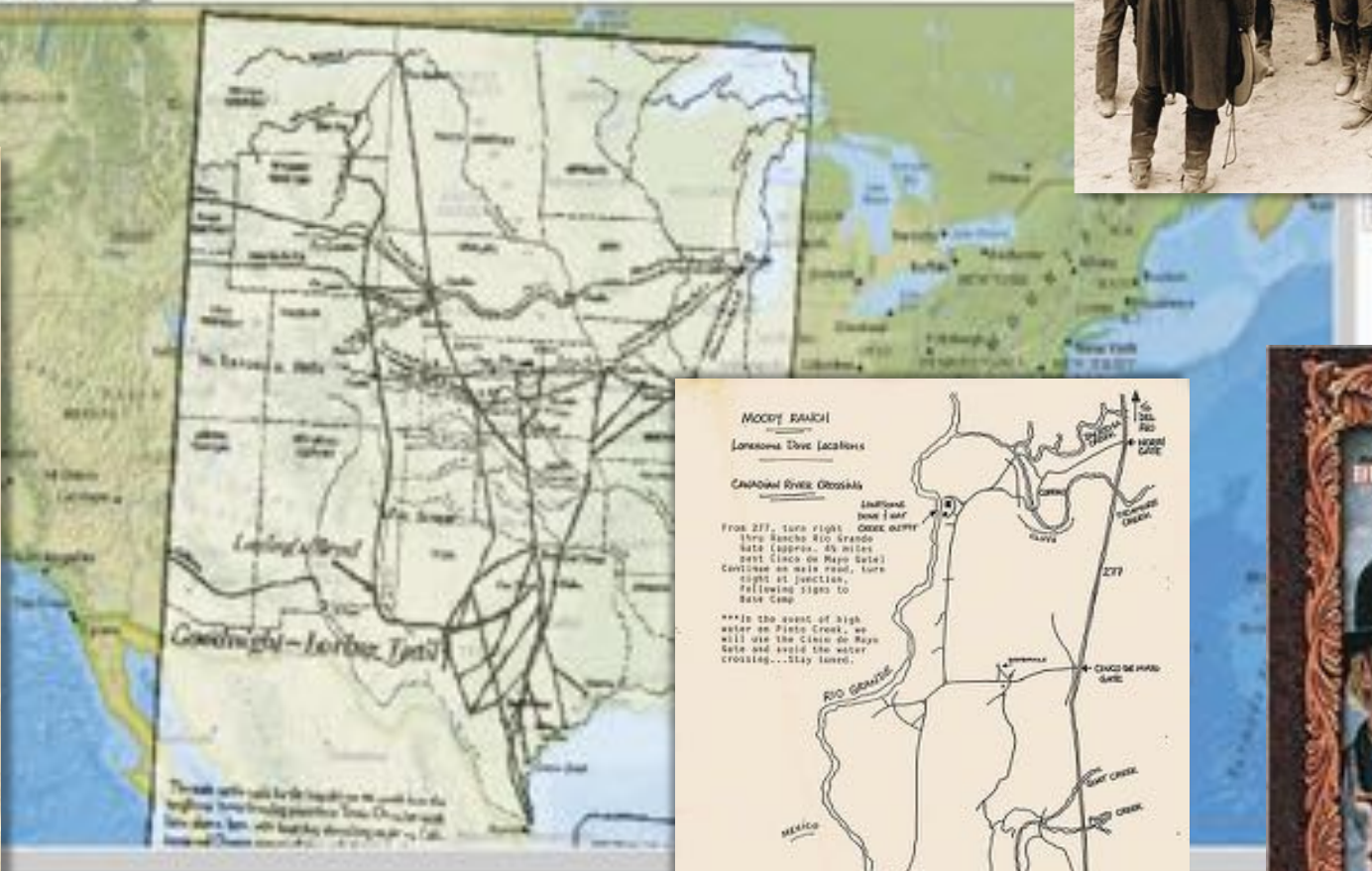
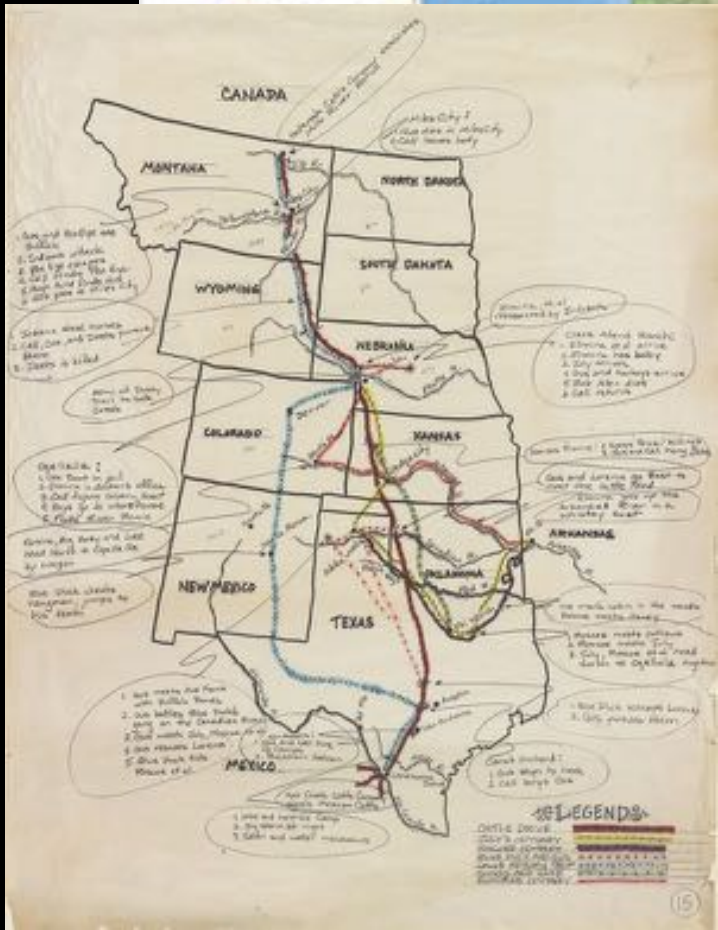
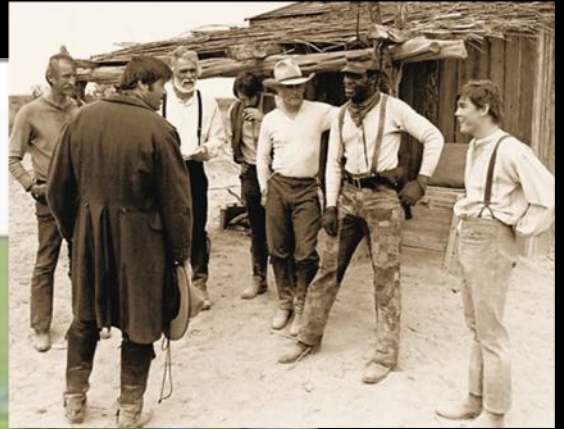
The Pulitzer Prize-Winning Novel

LARRY McMURTRY





Customize Windows Help





MEXICO

IN 1840.

A PICTORIAL HISTORY OF THE COUNTRY, BY THOMAS

WILSON, ESQ.

A BRIDGE BY ITS HISTORY,

SHOWN FROM THE PRESENT STATE

TO

ITS PRESENT STATE.

AN ACCOUNT OF TEXAS

AND YUCATAN,

AND OF THE GREAT MEXICAN DESERT.

BY THOMAS WILSON, ESQ.

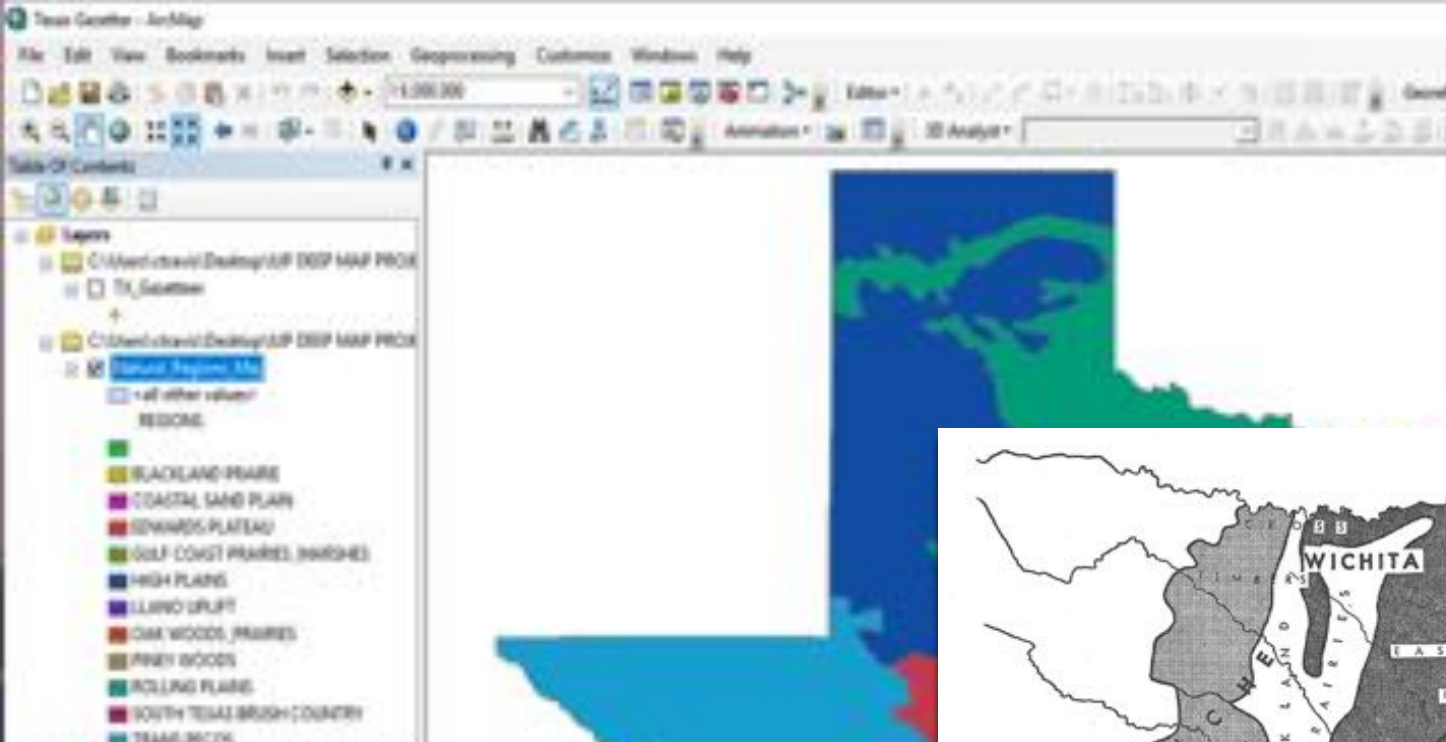
NEW-YORK.

CHARLES J. FOLSON,

PRINTED AND SOLD,

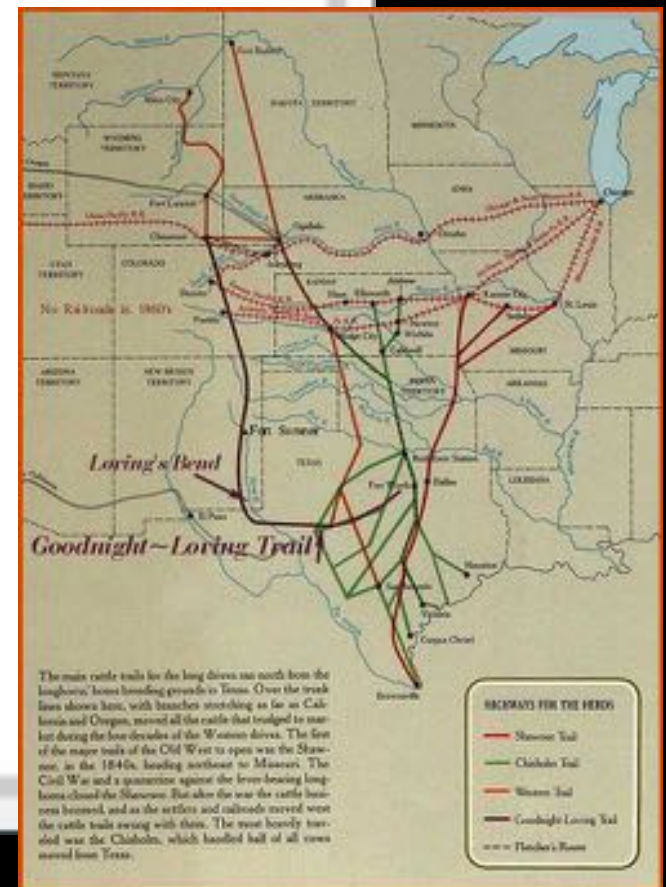
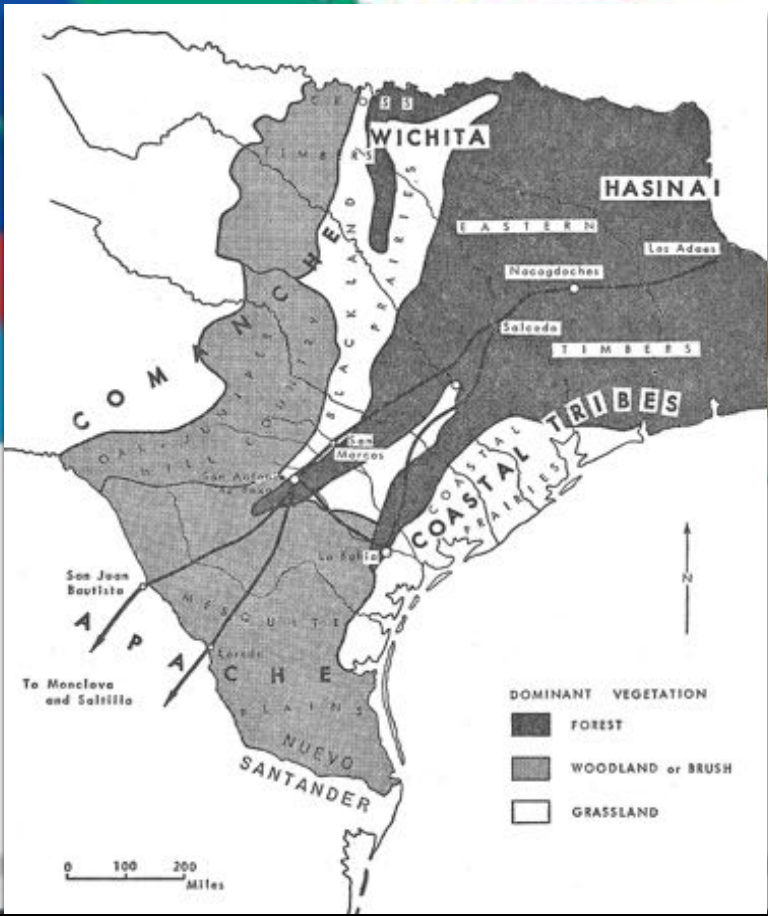
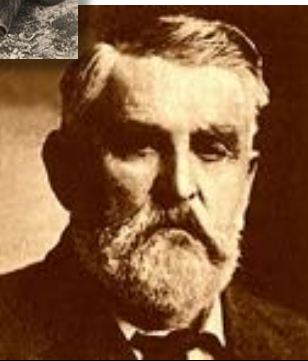
NO. 107 NASSAU ST. (CORNER OF BROADWAY),

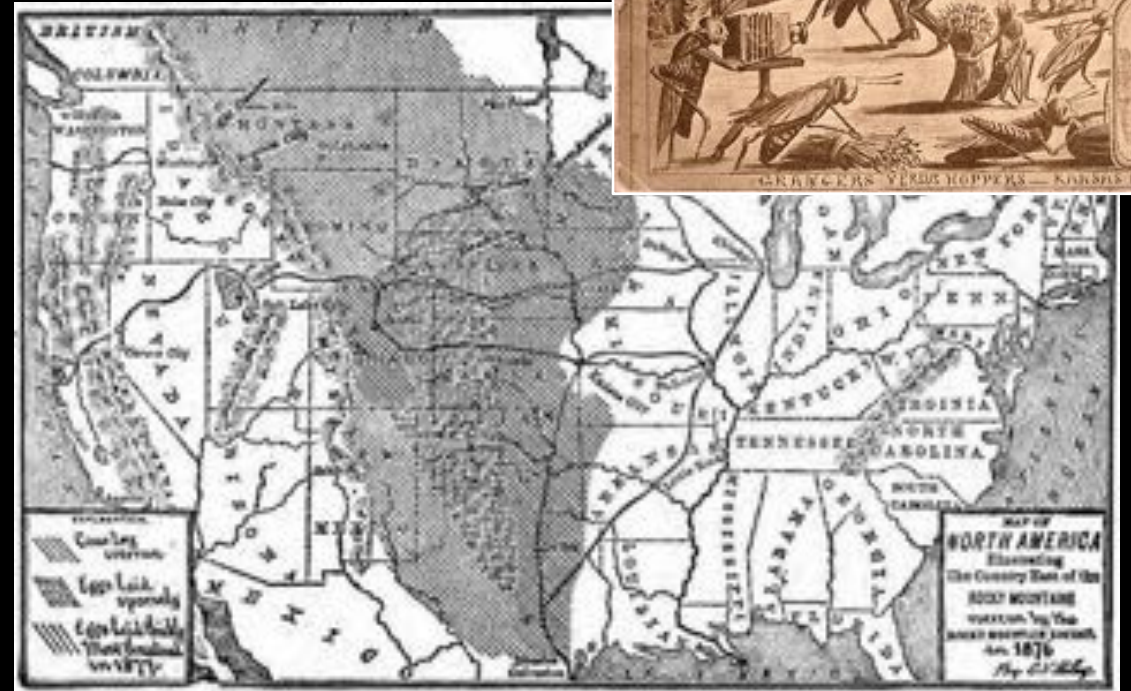
1840.



Whether it be primeval wilderness, idyllic garden, fraternal unity, or physical place, no single myth of what constitutes a "Texas" home is verified by the narrative stratifications of this novel.

Marion Tagnum 1991





All America lies at the end of the wilderness road, and our past is not a dead past, but still lives in us. Our forefathers had civilization inside themselves, the wild outside. We live in the civilization they created, but within us the wilderness still lingers. What they dreamed, we live, and what they lived, we dream.

T. K. Whipple, Study Out the Land

Literary Theory



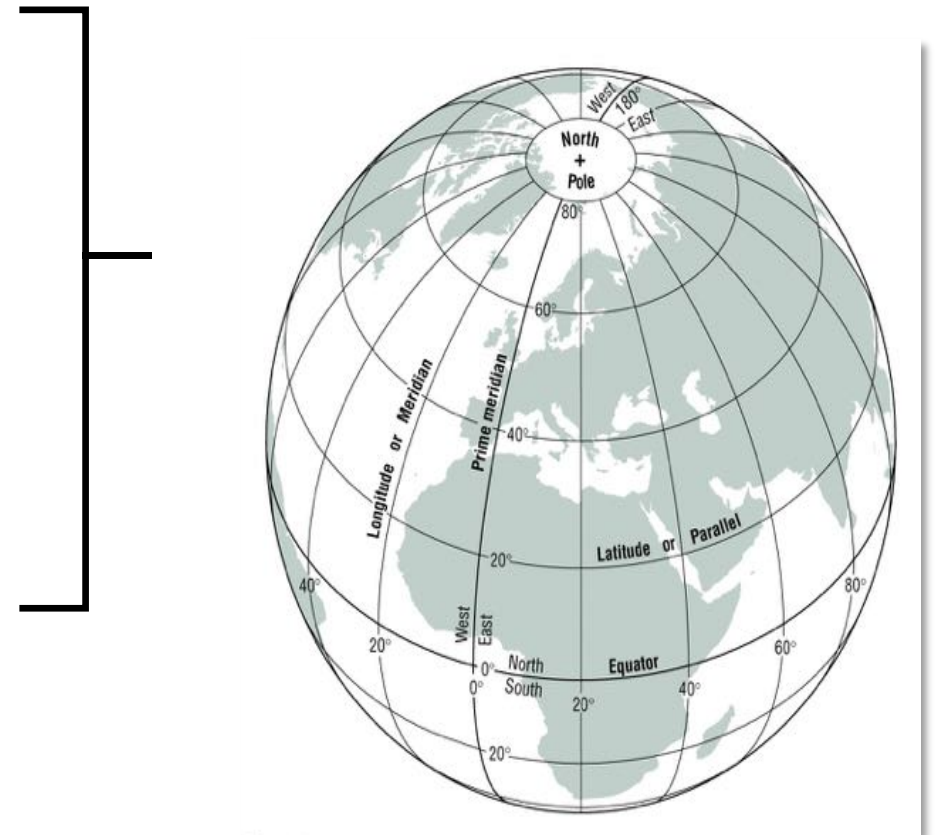
Cartography

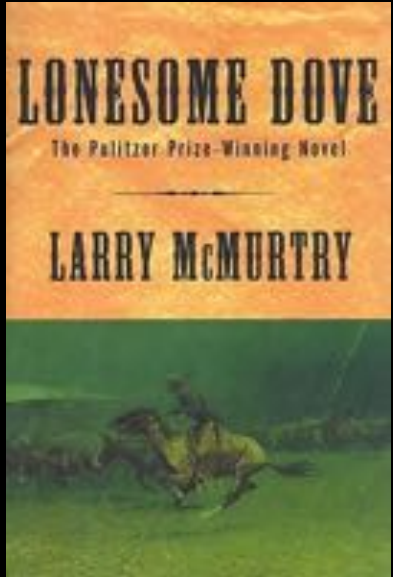
Latitude & Longitude
Degrees, Minutes, Seconds.

Thus the **chronotope**, functioning as the primary means for materializing **time in space**, . . . All the novel's abstract elements - philosophical and social generalizations, ideas, analyses of cause and effect - gravitate toward the **chronotope** and through it take on flesh and blood, permitting the imaging power of art to do its work.(250)

Mikhail M Bakhtin

The Dialogic Imagination - Four Essays
Austin, University of Texas Press, 2011



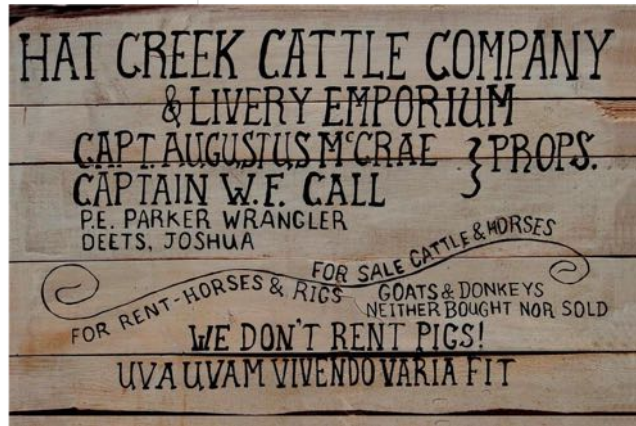


... AUGUSTUS LAME OUT on the porch the blue pigs were eating a rattlesnake—not
just been crawling around looking for shade when it ran into the pigs. They were having a
rattling days were over. The sow had it by the neck, and the
“You pigs git,” Augustus said, kicking the shoat. “Head
porch he begrudged them, not the snake. Pigs on the po
He stepped down into the dusty yard and walked around
the sky like a mule, but Augustus had a keen eye for s
encouraging slant.
Evening took a long time getting to **Lonesome Dove**, b
day—and most of the months of the year—the sun had
heaven for snakes and horned toads, roadrunners and s
even a respectable shade tree within twenty or thirty m
matter of vigorous debate in the offices—if you want
offices—
His stubb
miles aw
Dove. It l
lost in the
being, mainly attracting travelers like its founder, which
hundred miles of mesquite thicket without losing their n
The springhouse was a little lumpy adobe building, so c
in, it had it not been for its proximity with black sidd

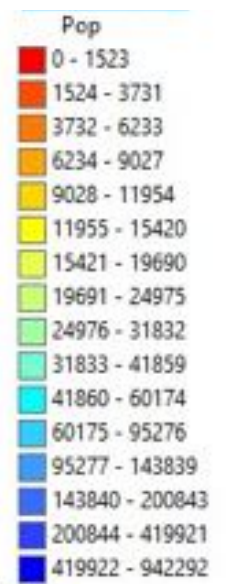
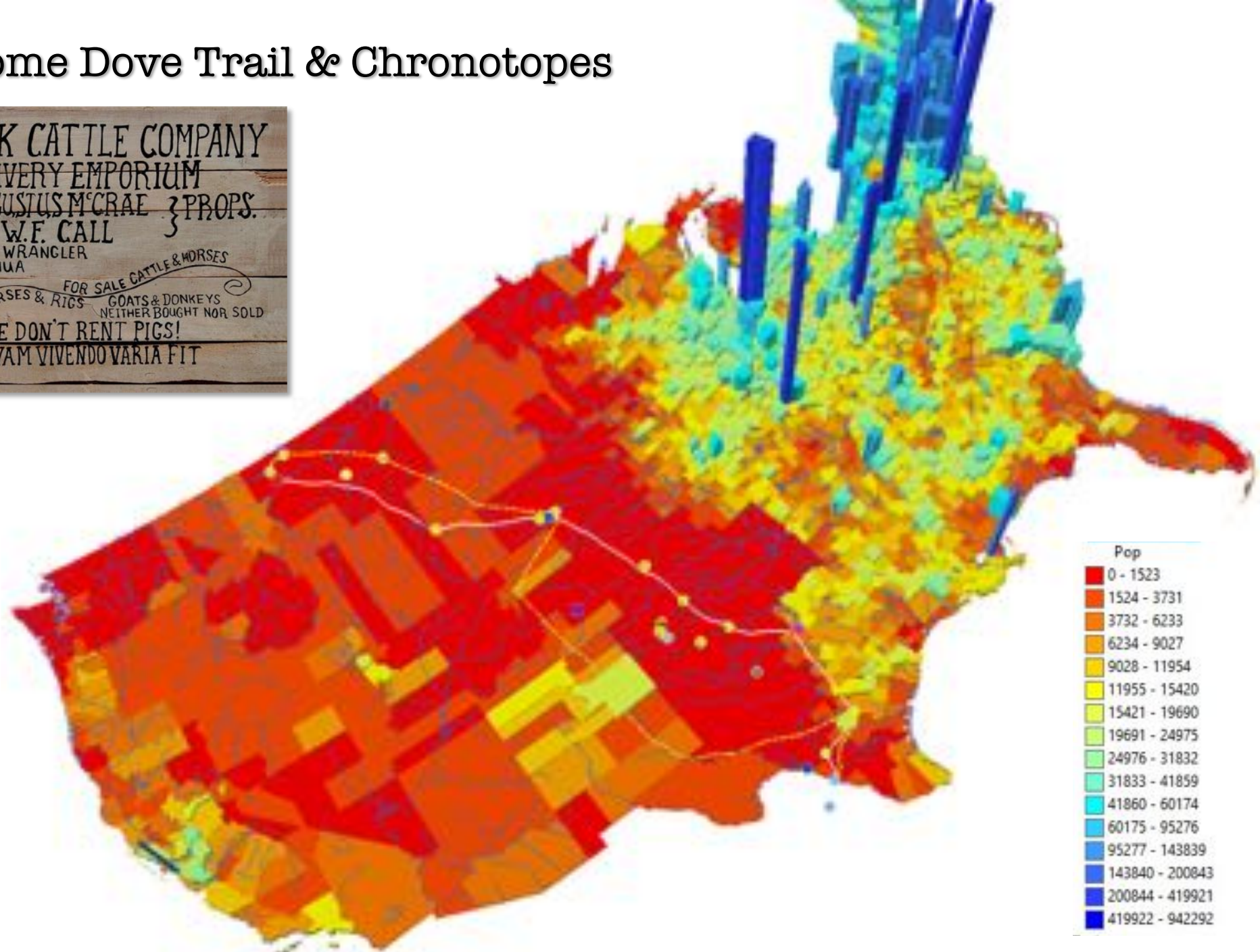
Maverick County
Texas
28.380078, -100.336074

‘... the temporal flow of a dramatic plot can be turned into a set of two-dimensional signs - vertices (or nodes) and edges,’ allowing it to ‘be grasped at a single glance.’
Moretti, 2013. Distant reading. 211

Lonesome Dove Trail & Chronotopes



- Adobe Walls
- Aus Frank and the Buffalo Bones
- Baton Rouge
- Bent's Fort
- Blue Duck's 'Hanging'
- Blue Duck's Camp
- Boot Hill
- Canadian River Breaks
- Clara Allen Horse Ranch Site 2
- Clara Allen's Horse Ranch Site 1
- Clara's Orchard
- Dallas
- Doan's Store est.1874
- Dodge City
- Fort Buford State Historic Site
- Fort Phantom Hill
- Fort Smith
- Fort Worth, Bill Sloan's Saloon
- Gladewater
- Gus meets July ,Co.
- Gus' Stand Against Dog Face, Monkey John, Ermoke ,the Kiowas
- Hat Creek Canadian River Crossing
- Hat Creek Cow Trail Camp
- Hat Creek Ranch Montana
- Lonesome Dove Movie Site
- Lonesome Dove Novel Site
- Lorie's Camp
- Marais River
- Miles City
- Musselshell River
- New Orleans
- Nueces River
- Ogallala
- Old Fort Benton
- Prairie Dog Fork of the Red River
- Roscoe, Janey and Jo Killed



1870 U.S. Census

Bukowski's L.A. 'Skid Row Latitude' of 34°0'0"

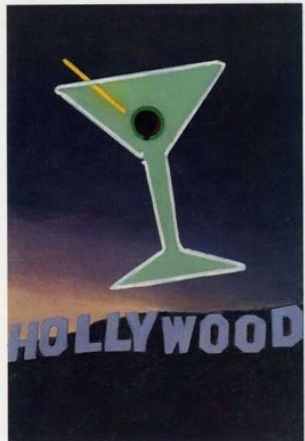


Details Add Edit Basemap Analysis Save Share Print

About Content Layers

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- Topographic



CHARLES BUKOWSKI



Dirty Realism

Charles Bukowski's (1920-1994) depiction of Los Angeles' "**Dirty Realism**" accrues from his literary perceptions of the underclass existing in the various flop-houses, brothels, bars, "seedy" districts, and "dog-patch" neighborhoods of the central city from the 1940s to the 1990s.

. . . unadorned, unfurnished, low-rent tragedies about people who watch daytime television, read cheap romances . . . drink a lot and are often in trouble: for stealing a car, breaking a window, pickpocketing a wallet



Literary Theory



Cartography

Databases

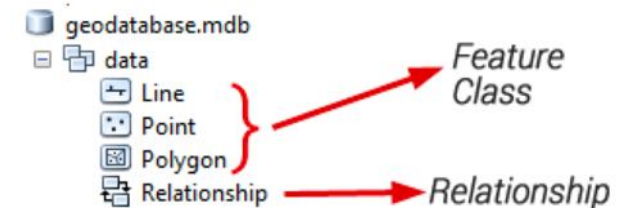
a heuristic on how to "define a unit of analysis" for *geo-database* structures, "and then follow its metamorphoses in a variety of environments -until, ideally, all of literary history becomes a long chain of related experiments: a 'dialogue between fact and fancy', as Peter Medawar calls it: 'between what could be true, and what is in fact the case,'" (53-54)

Traffic_ID	Route	AAADT2002	AAADT2003	AAADT2004	AAADT2005	AAADT2006	AAADT2006
2265	10040	104243	104243	113995	123995	115457	1252
2143	10040	106121	106121	108100	118100	126049	1290
21079	10040	93282	93282	103012	103812	110799	1134
855	10025	27644	29644	10255	30764	32836	336
21055	10025	41089	40089	10260	45727	48005	499
21067	10025	63339	60339	70263	70488	75231	770

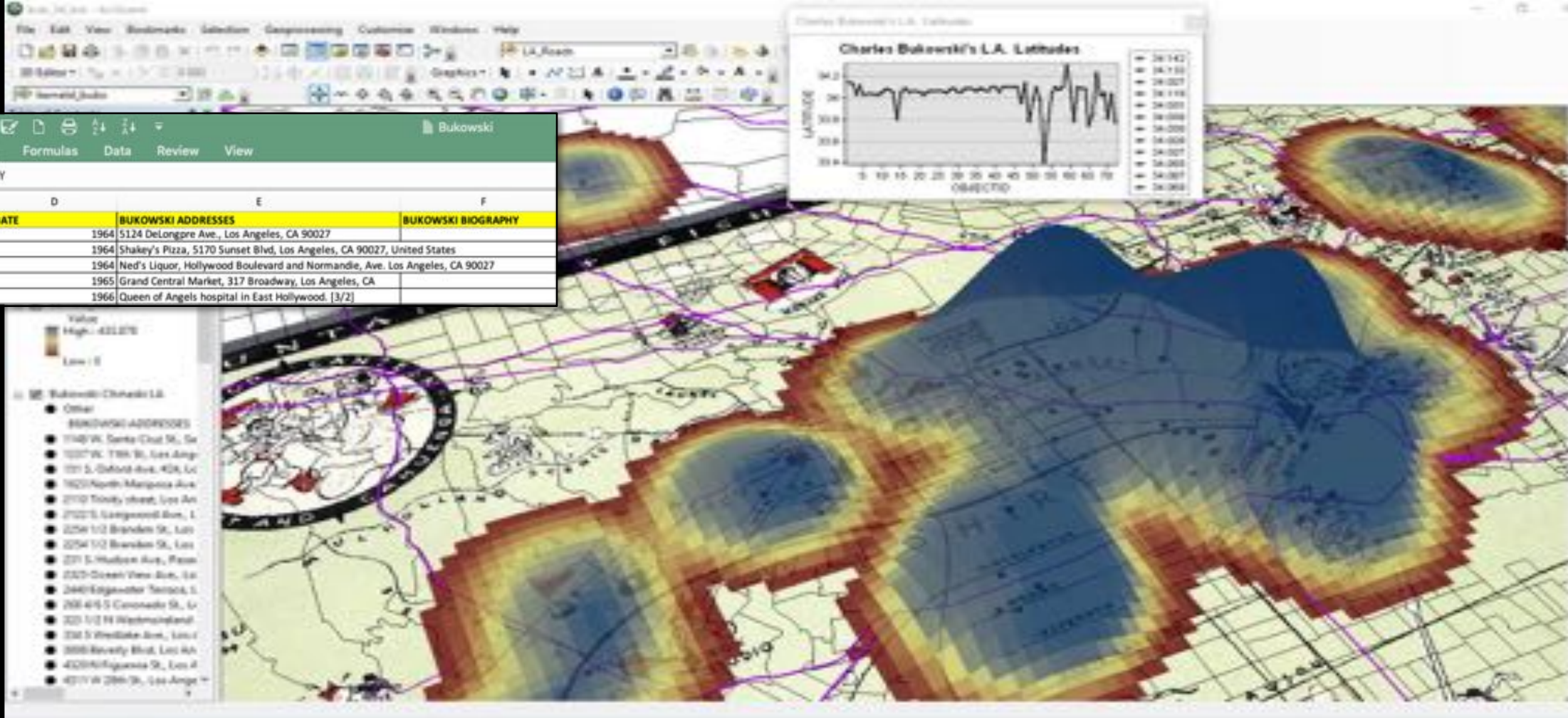
Traffic_ID	Route	Lat, in	LR, in/mile	Fatigue cracking, %
2265	10040	0.48	154.8	6.85
2143	10040	0.44	104.73	10.47
21079	10040	0.45	125	9.87
855	10025	0.64	45.87	0
21055	10025	0.24	83.38	0.46
21067	10025	0.32	69.82	1.57

Traffic_ID	Route	Latitude	Longitude	Elevation, ft
2265	10040	35.17281	-102.40414	3922
2143	10040	35.07506	-107.85322	6200
21079	10040	35.03594	-107.40025	5981
855	10025	32.87796	-107.07014	4117
21055	10025	35.50965	-106.2387	5521
21067	10025	34.20209	-106.92468	4662

Traffic_ID	Route	AC_Thickness, in	GB_Thickness, in
2265	10040	8.2	6.9
2143	10040	7.6	6
21079	10040	8	6.5
855	10025	7.2	7.9
21055	10025	5.9	7.7
21067	10025	8.7	8.3



Franco Moretti *Distant reading*, 2013



Hollywood Canteen, Sunset and Cahuenga (Map of Los Angeles) 1942

. . . along Sunset and Hollywood Boulevards -that is, the poor man's area of these boulevards where I lived, where we all lived . . . in broken-down courts, attics, garages or slept on the floors of temporary friends.

Bukowski, 1970. *Nut Ward Just East of Hollywood*, pg. 76.



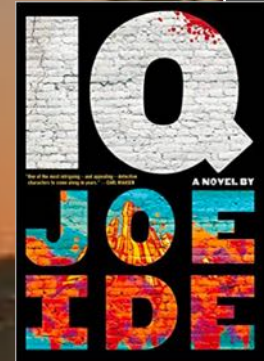
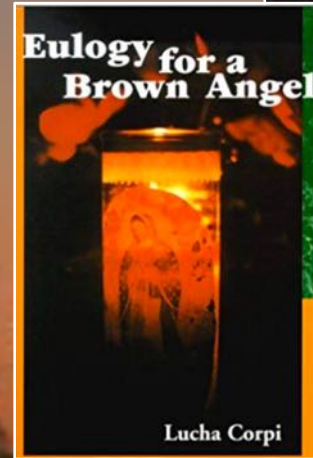
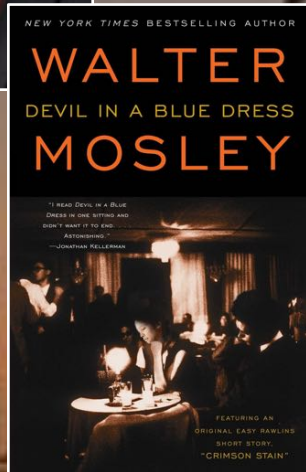
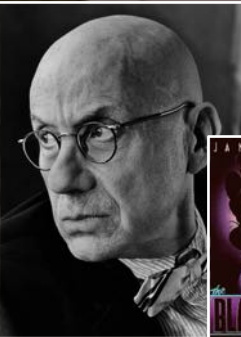
L.A. Noir

Excerpt from California, the Golden State, by Lowell E. Jones, 1946

Mike Davis suggests in *City of Quartz* that that film and literary *noir*, a trope of the Los Angeles cultural *intelligentsia* which emerged during the early and mid-twentieth century "made Los Angeles the city that American intellectuals love to hate.'" (1992, 2)

L.A. Noir

1940s-1960s, Watts,
African-American
deep-south diaspora



1940s to 1960s
W. A. S. P. /
Police Culture

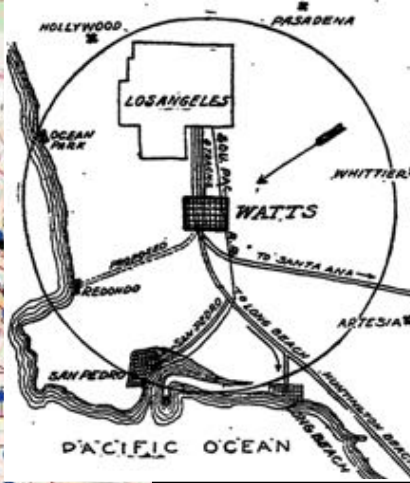
1960s-1970s, Chicana
&
1980's Latino and L.G.T.B

1980s, Vietnam-Veteran
&
2000s, Japanese- African
American

Raymond Chandler & Walter Mosley's 1940s L.A.



Walter Mosley "Devil in a Blue Dress"



At La Brea I turned north, and swung over to highland, and out over Cahuenga Pass, and down to Ventura Boulevard, past Studio City, and Sherman Oaks and Encino . . . I drove on past the gaudy neons and the false fronts behind them, the sleazy hamburger joints that look like palaces under the colors, the circular drive-ins as gay as circuses with the chipper hard eye car hops, the brilliant counters, and the sweaty greasy kitchens . . .

Raymond Chandler, *The Little Sister*, 1949

Literary Theory



Cartography

X&Y axes, planes, layers & geocoding

Julia Kristeva, -intertextuality

"a mosaic of quotations; any text is the absorption and transformation of another."

-Axes

horizontal (linking text, author / and the reader)

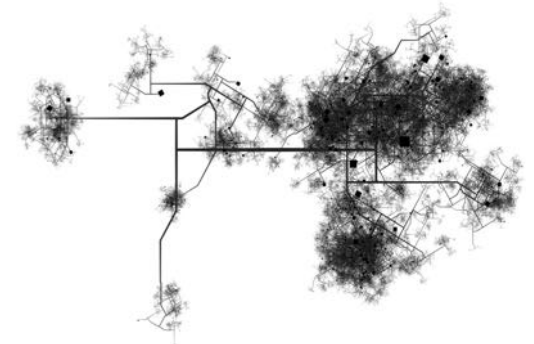
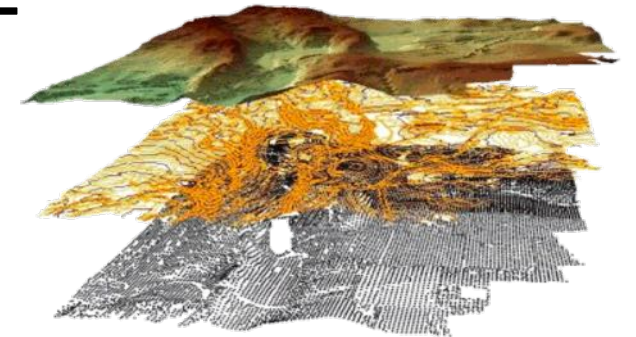
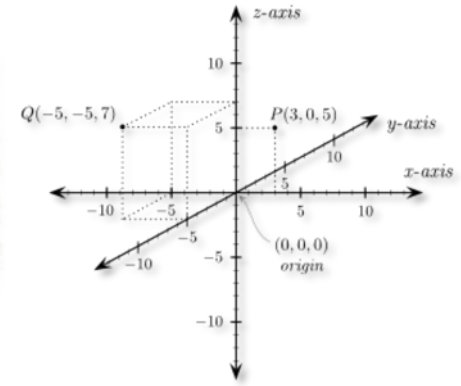
vertical (linking the text with external texts)

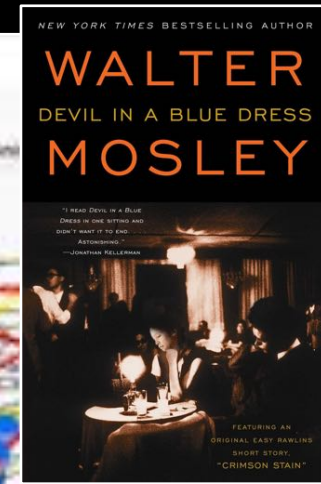
***Desire in Language*, 1980, pg. 37.**

Roland Barthes, -text codes

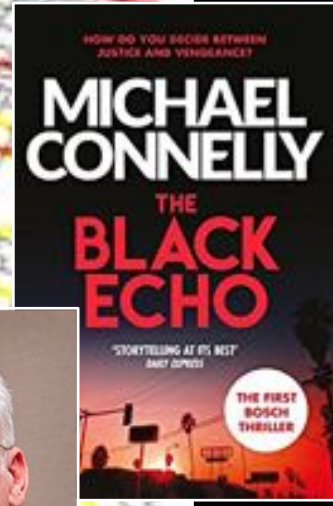
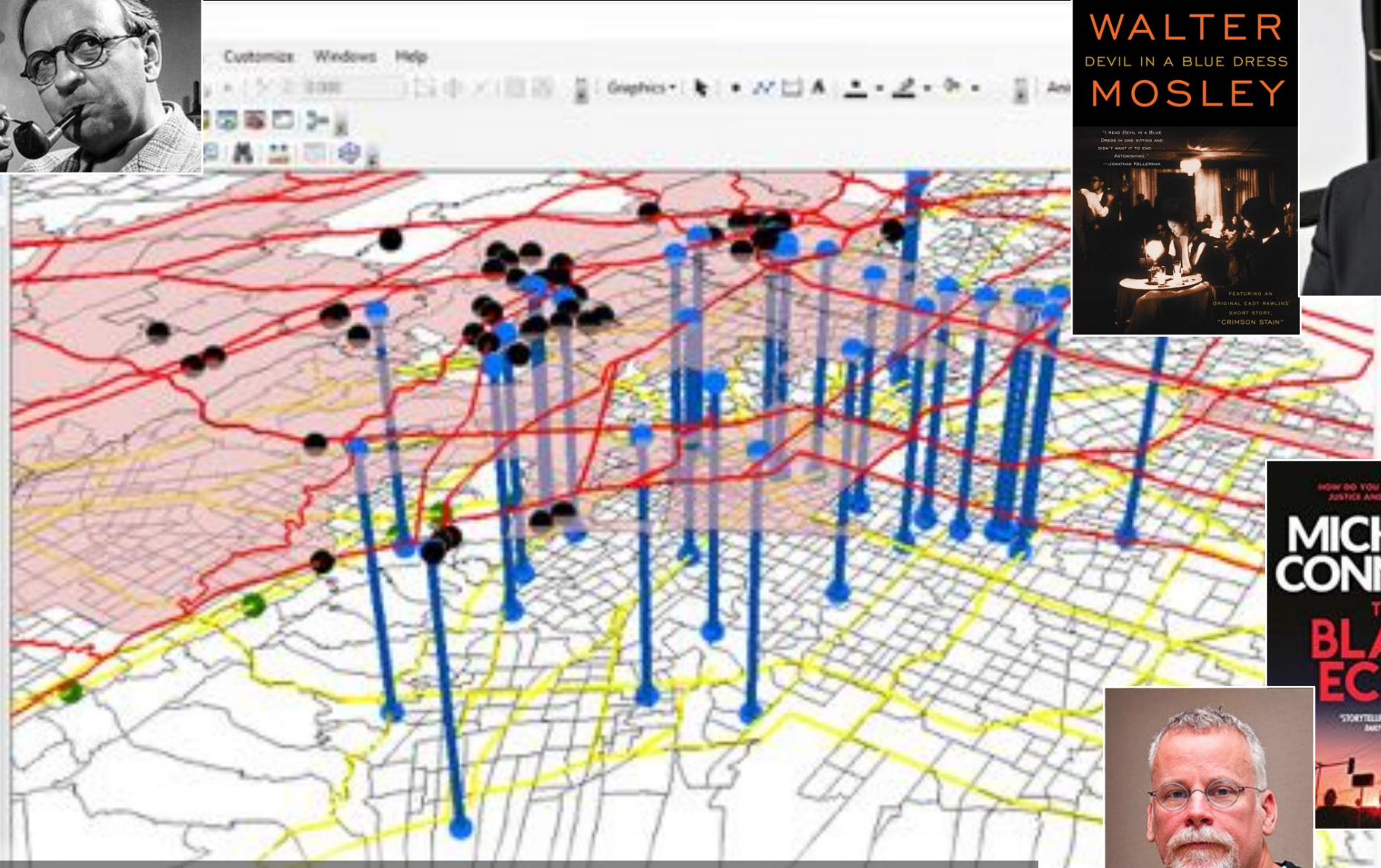
- (1) *hermeneutic* - narrative turning points,
- (2) *proairetic* - narrative actions and function,
- (3) *cultural* - social and historical knowledge,
- (4) *semic* - medium of intersecting text codes, such as novel, map, film, T.V. show, data, etc., and
- (5) *symbolic* - themes, subjects, characters, settings.

***S/Z*, 1974, pp. 18-20**

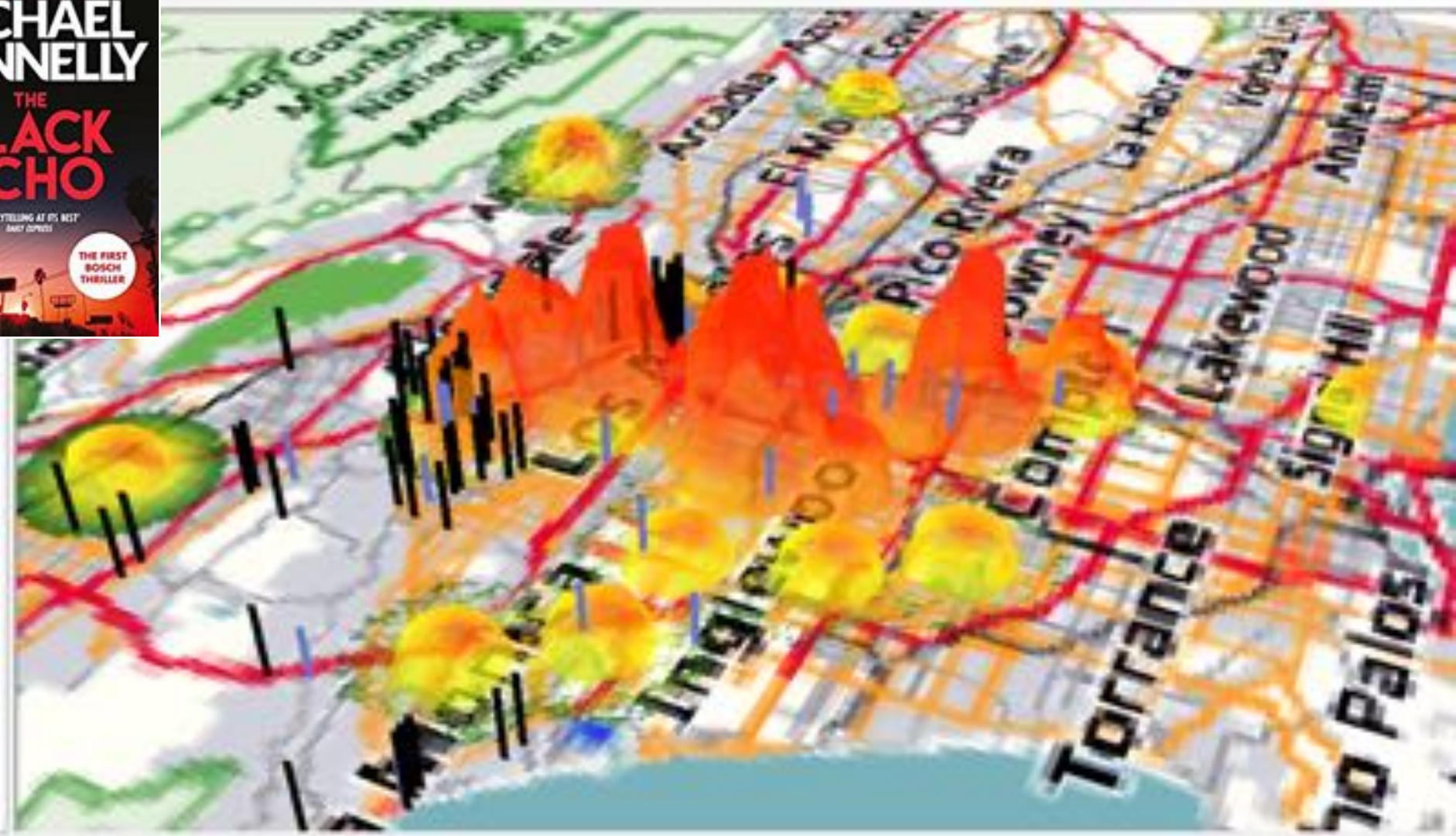
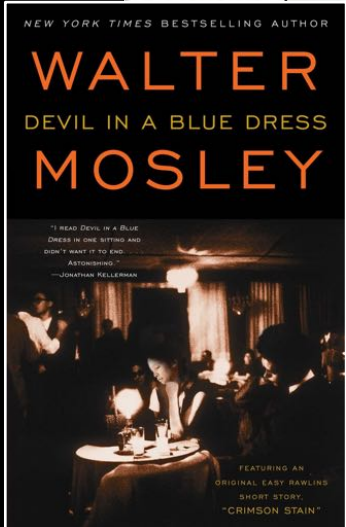




- Chandler, LA
- Bosch, LA, 1990s
- Easy, LA, 1940s to 1990s
- Easy, LA, 1940s
- Easy, LA, 1990s



***Devil in a Blue Dress*, "reworks the city grid in terms of the segregated subject" and "emphatically names the streets, the hotels, and the exact coordinates of segregation" (Karen Voss, 1998, 173).**



I am inclined to say that geographically the two most important events of my life-time have been the settlement of the last of the prairie lands and the coming of the Model T Ford, one an end, the other a beginning of a series of cultural processes.

The Morphology of Landscape (1925)



A more substantive understanding of landscape is required. Such a substantive understanding of landscape derives, I would argue, from the historical study of our changing conceptions and uses of land/landscape, country/countryside, and nature. It is an understanding, furthermore, that cannot focus on the country or the city, but must incorporate the mutual definitions and relations of both.

Kenneth R. Olwig, 1996.

Recovering the substantive nature of landscape.

***Annals of the Association of American Geographers*, 86 (4), pp.630-653.**

