# "I was the world in which I walked, and what I heard came not but from myself": A Paisagem Sonora para a construção de Jan Morris e o seu Trieste em *Trieste and the Meaning of Nowhere* (2001)

# "I was the world in which I walked, and what I heard came not but from myself": The 'Soundscape' for the construction of Jan Morris and her Trieste in *Trieste and the Meaning of Nowhere* (2001)

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**Resumo:**
O livro *Trieste and the Meaning of Nowhere* (2001) de Jan Morris é um livro de viagens cujo conteúdo abrange várias décadas de viagem num lugar que foi particularmente importante para a autora. Uma vez que a vida de Jan Morris foi uma marcada por várias mudanças, Trieste representa para a mesma um espelho da sua identidade caleidoscópica, sendo que esta cidade que descreve é uma onde o passado e presente colidem e onde o multiculturalismo prospera. Na Escrita de Viagens a experiência sensorial de um viajante é integral para a sua perceção do sítio sobre o qual escreve, assim como para a integração do leitor nessa mesma viagem. Num livro de viagens que não segue o género de forma convencional, é interessante perceber de que forma é que a experiência sensorial transmite o confronto entre os mundos externo e interno de Jan Morris. Este ensaio defende que através desta experiência sensorial a autora cria um espaço intermédio entre a realidade e a memória, que marca a singularidade e a essência autobiográfica deste livro. De modo a analisar estas questões, haverá um foco em particular na paisagem sonora, o segundo sentido mais prevalente nesta obra.
**Palavras-Chave:** Jan Morris; Trieste; Escrita de Viagens; Paisagem Sonora

**Abstract:**
Jan Morris's book *Trieste and the Meaning of Nowhere* (2001) is a travel book whose content spans several decades of traveling in a place which was particularly important for the author. Because Jan Morris's life is one marked with numerous changes, Trieste for her represents a mirror of her kaleidoscopic identity as this city she describes is one where past and present collide, and multiculturalism thrives. In Travel Writing, the sensorial experience of a traveller is integral to their perception of the place they are writing about, as well as to the integration of the reader in that journey. In a travel book that follows the genre in such an unconventional way, it is interesting to see how the sensorial experience conveys the confrontation between both Jan Morris's internal and external worlds. This essay argues that through this sensorial experience, the author creates a middle ground between reality and memory that marks the singularity and autobiographical essence of this book. To examine this, there will be a focus on the 'soundscape' in particular, as the second most prevalent sense in the work.
**Keywords**: Jan Morris; Trieste; Travel Writing; 'Soundscape'

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Born James Humphrey Morris in 1926, Jan Morris's (1926-2020) life was punctuated by changes and transitions of all kinds. She went from serving in the British Army close to the end of the second World War, to a world-renowned reporter who achieved this international fame by covering the expedition of Edmund Hillary and Sherpa Tenzing Norgay to Mount Everest in 1953 (ROBERTS, [2024]). She travelled from country to county in chase of stories and experiences, from the United States (*As I Saw the USA*, 1956), to Italy (*Venice*, 1960), to *Spain* (1964), to China (*Hong Kong: Epilogue to an Empire*, 1988), to many other places of the world. She went from identifying as a male to a female, a transition that ended in 1972 and that she recorded in her book *Conundrum* (1974). In the context of such a tumultuous life, it is no wonder Morris found a refuge in the city of Trieste, a place she herself described in her book *Trieste and the Meaning of Nowhere* (*Trieste*) as "an allegory of limbo […] an indefinable hiatus" (2002, p. 20).

Trieste is a city in Italy which, prior to the first World War, belonged to the Austro-Hungarian Empire (MORRIS, 2002, p. 19) and which was greatly built on being an important port between regions and countries (MORRIS, 2002, p. 43) and, according to Morris, was the epitome of the "multi-ethnic, multi-lingual, multi-faith" European cosmopolitism that characterized the Austro-Hungarian Empire (2002, p. 45-46). It is not a surprise, then, that Jan Morris, split between so many different realities, identities, and countries, felt attracted to such a place, a place which did not force itself to find an identity, but rather its purpose relied on being this tapestry of cultures. Trieste, for the author, is a place where she fitted as an exile, someone who had not belonged in "normality" (MORRIS, 2002, p. 200), somewhere that had called to her from the time she first saw it when she was a soldier of the British army back at the end of the second World War (MORRIS, 2002), to the twenty-first century, when she considered this to be the last place she wrote about. As such, in this book, past and present experiences lived by Morris throughout the second half of the twentieth century collided to culminate in the portrayal of a city that was both the beginning and the end of a cycle for Jan Morris. For this personal connection that Jan Morris felt with Trieste, "My Trieste" (MORRIS, 2002,

p. 201), it is a book that stands out from the rest of her travel books, and one worthy of careful consideration and analysis.

The Travel Writing genre is one which has garnered particular attention in the academic field of Social Sciences and Humanities for the last few decades (CASTANHEIRA, 2018), and which is of difficult definition, as it encompasses many types of writing and often overlaps with numerous other genres (THOMPSON, 2011). According to Borm, it may not even be considered a genre at all, something Paul Fussell defends when he says that travel books "'are a sub-species of memoir in which autobiographical narrative arises from the speaker's encounter with distant or unfamiliar data and in which the narrative – unlike that in a novel or romance – claims literal validity by constant reference to actuality'" (apud BORM, 2004, p. 14). In his book *Travel Writing*, Carl Thompson argues it is based on the "encounter between self and other that is brought about by movement through space" (2011, p. 10) and that consists of the "record or product of this encounter, and of the negotiation between similarity and difference that it entailed" (2011, p. 10). For this very reason, Travel Writing also implies the author's involvement with the journey, seeing as all the details and experiences are perceived through the lens of the traveller's own experiences at their home city/country and their background. In Gustavo Rubim's essay regarding *Trieste and the Meaning of Nowhere*, the author analyses this book having in mind two key components he claims to be a part of Travel Literature – frontiers and means of transportation – only to conclude that, whereas Morris's book does not necessarily approach these concepts in a traditional manner, it does not depart from the concept of Travel Writing entirely either, as it embodies a "texto metaviajante que põe em jogo a própria noção de fronteira e, por consequência, toda a lei e toda a arquitetura daquilo a que chamamos literatura de viagens." (2019, p. 5). In a way, Morris's book does play with the notion of Travel Writing by mixing a process of describing a different place through the lens of the outsider that she was when witnessing what she describes, with the perspective of an insider that she feels she is after fifty years of exploring Trieste. The fact that Morris's recount and narrative is not linear, nor attributed to a specific timeline, but rather to a blur between past experiences of different eras in her life, also contributes to an autobiographical element highly present in the book, and something which further highlights her love for Trieste and the singularity of this text.

Travel Writing, thus, is more personal than it initially lets on. Particularly in books such as *Trieste*, where the author's emotional involvement is made explicit within the text, the traveller shapes the account of the travel with their subjectiveness regarding the place they write about, whether intentionally or not. This subjectiveness can come from the moments chosen to be disclosed in the travel book, but also, and in great majority, from the description of the place itself, which is inevitably linked to the perception the author has of it. For instance, it is through the sensory landscape, or 'sensescape', that the author paints of the place that the perception the reader has of it changes and is defined according to it. This term was created by J. Douglas Porteous in 1985 in reference to the idea of a sensorial construction of the environment, in which typically there is primacy attributed to the sense of sight, but to which every other sensorial experience contributes (BUZOVA et al., 2021).

In *Trieste*, this intertwining of senses is present to a degree. Although the author focuses greatly on the historical exploration of the city, as was mentioned previously there is an emotional involvement from the author with Trieste that is reflected on the construction of a rich 'sensescape', one that brings to life the place that has forever haunted Jan Morris and presents it precisely as this versatile, multi-cultural, intriguing city that does not search for answers but instead finds itself in this middle ground. Even though the 'visualscape' is the most prevalent sensorial description, the 'soundscape' can be just as rich and complex in conveying the feeling of a place, as is proven in *Trieste.*

'Soundscape' was a term popularized by Richard Murray Schafer (1933-2021), a Canadian composer who dedicated himself to the study of ecological acoustic (PUGA, 2010). Through his works, namely his 1977 book *The Soundscape: Our Sonic Environment and The Turning of the World*, Schafer came to this term through the concept of 'landscape' and perceiving the sonic environment as something equally as able of constructing an environment. In a broader and more scientific sense, 'soundscape' can be defined as "the sonic environment. Technically, any portion of the sonic environment regarded as a field for study" (SCHAFER, 1977, p. 274). The genre of Travel Writing, and the field of literature in general (CASTANHEIRA, 2022), has been increasingly employing this term, which in this context comes to mean the collection of sounds present, reproduced and described in a literary text (PUGA, 2010). The 'soundscape' is, in this sense, of extreme importance to Literature, as sounds carry symbolism through the construction of an environment, the transmission of information and by triggering

emotional responses in the reader (CASTANHEIRA, 2002). For Travel Writing in particular, it is even of greater importance, considering the construction of such a 'soundscape', aided by the representation of the rest of the senses, is what allows for the traveller to convey the experience of a brand-new place, and for the readers to immerse themselves in said experience. The 'soundscape', like all the other 'sensescapes', is also profoundly connected to the writer who captures that experience, seeing as "Matore (1962, p. 22-23) writes: 'We do not grasp space only by our senses […] we live in it, we project our personality into it, we are tied to it by emotional bonds; space is not just perceived […] it is lived.' Space is never empty but has content and substance that derive both from human intention and imagination and from the character of the space." (RELPH, 1976, p. 15), something to be delved into further into the essay.

In Morris's book, the 'soundscape' is an integral element of the author's depiction of Trieste, as it contributes to the construction of this city as a place of extreme variety and sensorial texture. This variety is shown through the diversity of this soundscape, which extends to numerous occasions and places and takes on different forms. Following Schafer's framework for the classification of sounds, these may be distinguished in different types, all of which are essential for the construction of an immersive and complete soundscape: the natural sounds, or those produced by the Earth, by the elements, or by animals; human sounds, or the sounds created by the voice, the body or the clothes; sounds of society, referencing those related to rural, urban, domestic, or career-related environments; mechanical sounds, or the sounds of engines, industries or mechanical tools; sounds that function as indicators, such as sounds related to time or warning systems; or even the very sound of quiet and silence, (SCHAFER, 1977), which may carry different types of weight (cf. SCHAFER, 1977).

All these different sounds are used by Jan Morris in her construction of Trieste. From the human sounds of the "daily coffee-talk" (MORRIS, 2002, p. 66) to the mechanical sounds of "clanking wagons" (MORRIS, 2002, p. 87), Trieste is shown to be a vibrant, and textured city, one with which Jan Morris finds a connection that trespasses time and place. However, her Trieste is a place a lot more complex than it sometimes leads on, as it is also a city of melancholy and, even at times, of sadness ("Trieste makes one ask sad questions of oneself. What am I here for? Where am I going? It had this effect upon me when I was in my teens; now that I am in my seventies, in my jejune way I feel it still." MORRIS, 2002, p. 81). The soundscape created by Morris reflects this idea of a

multi-layered city, that ranges from places like the Karst, where sounds of society such as “Noisy parties celebrate birthdays or graduation days.” (MORRIS, 2002, p. 153) and the hustle and bustle of the daytime is present, to places such as “the bay at dead of night, with […] a faint insomniac hum from the city” (MORRIS, 2002, p. 80-81). It is also in this portrayal of the quiet times in Trieste that Morris finds some fascination: when she mentions this “hum” (2002, p. 81) from the city at night, for example, she is hinting at her perception of Trieste as a place of ‘hiatus’, the one she described in the beginning of the book, considering it suggests a break in time, a city in between day and night, in between life and death, and therefore as ephemeral in its condition as she, herself, feels she is (“My Trieste has been a place of transience, but dear God we are all transients, and sooner or later we all become out-of-date” MORRIS, 2002, p. 201).

Even though the usage of the different categories of sounds is important for the depiction of a complex and three-dimensional city in its conception, some of the choices Jan Morris takes when painting this ‘soundscape’ are integral to its permeation in the reader’s brain. In the passage “We can stumble upon the pool too […] and if we arrive at the right season of the year, frogs will be constantly jumping in and out of its viscous water—plop, plop, plop, they go, and it is the only sound in the silence of the wood.” (MORRIS, 2002, p. 153), the usage of an onomatopoeia plants this sound in the reader’s brain and constitutes a stylistic element (PUGA, 2010) that contrasts the weight of the wood’s silence, thus constructing an immersive soundscape with such minute acoustic elements. Additionally, in other passages, Jan Morris also plays with the characterization of Trieste by using its antithesis to describe it: “There is not much blasting of horns — road-rage is not a Trieste failing — or blowing of police-persons’ whistles” (2002, p. 32). Here, there is an employment of an almost ‘anti-soundscape’ to describe Trieste, with the sounds used creating a sonic environment that is the direct opposite of the Triestine reality perceived by Morris. This is done once again in a description of a moment when the author decided to visit Croatia for a day:

> Not a soul was around. A cock repeatedly crowed, a dog barked somewhere out of sight, but every house seemed locked and empty, and the wind blew cruelly through the dilapidations. Faintly, from some inmost hovel of the little place, I heard a telephone ringing. It rang and rang and rang, while the wind blew and the dog barked, but nobody answered it, and by teatime I was back in Trieste. (MORRIS, 2002, p. 164)

Here, Morris once again creates a ‘soundscape’ which contrasts with Trieste’s, albeit in a different manner: this time, this contrast is done by direct comparison between two

different physical places, in which the idea of one elevates or differentiates the other. In this case, the 'soundscape' of Hum, the city in Croatia Jan Morris visits, is placed into perspective by Morris who, upon experiencing it, decides to return to Trieste as soon as possible. Moreover, the idea of Hum as an almost 'no man's land' appears to bother the author, as this solitary, abandoned place in no way resembles to her the 'nothingness' of Trieste, which, in contrast, is a 'no man's land' only because it belongs to everyone equally.

Indeed, Trieste is a place of confluence and contact. A city "perched on a narrow strip of Italian land between the Adriatic Sea and Slovenia" (JARVIS, 2018, p. 101), it connects to the body of Italy, and is enclosed by Slav countries from different sides, such as Slovenia, Croatia, Serbia, and others (MORRIS, 2002). It was, from the fourteenth to the twentieth century, save for some specific moments, under the control of the Habsburg monarchy of the Austro-Hungarian Empire, constituting once its most important port (JARVIS, 2018). Considering the Austro-Hungarian Empire was often perceived as the epitome of European Cosmopolitism (MORRIS, 2002), a place "multi-ethnic, multi-lingual, multi-faith, bound together only, whether willingly or unwillingly, by the imperial discipline" (MORRIS, 2002, p. 45), and a place where still to this day several cultures, including the Latin, the Slavic and the Germanic intermingle (JARVIS, 2018), it is not a surprise that someone like Jan Morris, who often felt divided between her two identities as the daughter of a Welsh father and an English mother (MORRIS, 2002), found a comfort in a city that was such an amalgamation of cultures. Added to her career as a journalist and travel writer, one which forced her to move from country to country across the globe, her feeling of familiarity with Trieste is not odd in the slightest, as it constituted an imaginative home for someone who had always felt like an outsider (JARVIS, 2018).

After the First World War, Italy annexed Trieste to its territory with the fall of the Habsburg empire, and with it withered the port of the Empire (MORRIS, 2002). Since then, as explained by Morris, the city of Trieste lost its main purpose, and it fell into a "dead echo of an unrecoverable life" (GREENE, 2001, p. 304). For this reason, Trieste remained a place Morris described as a cultural limbo, somewhere stuck between realities, where she was able to lose herself as well (GREENE, 2001).

Often in the book, Jan Morris recovers this idea of a grandiose past that was lost but not forgotten through historical descriptions that permeate her present:

> A colourful and polyglot proletariat sustained Trieste in its boom days. Every travelling writer mentions its vivacity. The port was by far its chief employer, and men and women from many parts worked in the docks—Albanians, Turks, ear-ringed fisher-people from the Venetian lagoons, giant Montenegrins, Greeks with baggy trousers and Byronic headgear—talking and squabbling and singing in many languages, drinking in their particular taverns, living in their specific quarters of town. (MORRIS, 2002, p. 63)

The sensorial description of this passage is interesting considering it arises from a fictionalization of history by Jan Morris and not something she experienced herself, proving that Jan Morris's experience of Trieste is inherently interconnected with her perception of the history of the place, just as much as her own past experiences shaped her as a human being. Here, language arises as the source for this 'soundscape', which reflects the liveliness of the cosmopolitism of the city when the Empire was still alive. Even though this cosmopolitism was still, to some extent, present in Jan Morris's timeline, the choice to refer to this vibrant historical past of the city is a way to remember the past grandiosity of the city of Trieste before it became a "limbo" (MORRIS, 2002, p. 20), something which Jan Morris connected with, as an older author with a life of opportunities and achievements behind her. This is reinforced by her admission, at the beginning of the book, of how this was bound to be her last book, and therefore this was, again, a journey to revisit her past now that she was about to lose her purpose and reach this deeper level of connection to Trieste and its state of purposeless (JARVIS, 2018).

The name of the tenth chapter of the book, "The Nonsense of Nationality", encapsulates an idea present in the conception of Morris's Trieste, an idea of this city as an amalgamation of several cultures whose purpose has been lost to the point it became a city of no identity. Again, this is something deeply connected to Jan Morris herself (RUBIM, 2019), from her sense of in-betweenness in terms of nationality and career, to the gender 'conundrum', as she put it. However, it is this very lack of identity that, in turn, constructs the real identity of Trieste in the author's eyes ("They are exiles in their own communities, because they are always in a minority, but they form a mighty nation, if they only knew it. It is the nation of nowhere, and I have come to think that its natural capital is Trieste." MORRIS, 2002, p. 196). In terms of 'soundscape', this idea of a new-found identity is shown through the Triestine dialect, which was "descended from the Venetian dialect, and was similarly rich in slur and sibilant, but it had absorbed words and idioms from the many other languages of this municipal melting-pot (sonababic meant "son-of-a-bitch")." (MORRIS, 2002, p. 69-70). Here, this human soundscape of

the dialect is a reflection of this sense of uniformity and "civic completeness" (MORRIS, 2002, p. 69) that Trieste had been lacking prior to its formation, and it also feeds the anti-nationalistic side of Jan Morris, who sees the strength in the difference, and sees the story of her own identity found in between places, mirrored in this dialect, in this city.

*Trieste*, essentially, is a travel book about the clashing of different poles that find a compromise and an identity in the middle. Two of these, as mentioned briefly before, are the past and the present, whose collision moulds Jan Morris's sensorial perception, and the description of Trieste. In the passage, "The little medieval town has a certain delicacy to its muddle; the big Habsburg city has no subtlety, only measured swank. From one you might hear the music of lutes and madrigals, from the other oom-pah-pah" (MORRIS, 2002, p. 26-27), Jan Morris describes the scenery she perceives from the Opicina Obelisk, where she is able to see the difference between the "little medieval town" (2002, p. 26) from the early History of Trieste and the more recent, modernised and industrialised part of Trieste built during the Empire. The clash between these two different moments in the timeline of Trieste are also reflected in the sound each of them produce – whereas one is connected to medieval music that Jan Morris associates with it, from the other modern sounds can be heard. This 'soundscape' mimics, then, the landscape she sees below her and this confront between two different points in the past of Trieste, irrespective of this being a hypothetical 'soundscape' imagined by the author, as is shown through the word "might" (MORRIS, 2002, p. 27).

Another example of the importance of time for Morris's description of Trieste goes as follows: "Since we have arrived in the evening (vide the Governor's dinner party) and on a day in the fall (cf. Maximilian's shuffling of the leaves) the traffic is thick, but not frenzied." (2002, p. 32). Once again, there is a confrontation between both the past and the present of Morris's account, with the sound of Maximilian, a member of the Hapsburg family which during the nineteenth century moved to Trieste, infiltrating Jan Morris's present. The historical 'soundscape' here permeates the author's present, as the history of a Trieste's past become intertwined with her life, and Trieste's history constantly seeps in through Morris's eyes and ears.

The idea of a 'soundscape' composed of music is one ever present in *Trieste*, perhaps something which can be traced back to Morris's own infancy and musically-

inclined family.[2] Throughout her narrative, Jan Morris alludes several times to music as another vehicle for the binomial past/present:

> As for the scenes we shared in the Piazza Unita that day in 1897, I can hear the music still, but all the rest is phantom. […] The Governor's Palace is now only the Palace of the Prefect and the Lloyd Austriaco headquarters, having metamorphosed into Lloyd Triestino when the Austrians left, are now government offices: wistfully the marble tritons blow their horns, regretfully Neptune and Mercury linger upon their entablatures. Those silken and epauletted passengers, with all they represented, have vanished from the face of Europe, and I am left all alone listening to the band. (2002, p. 59)

In this example, the past of a city she never lived and her present, once again, conflate in the same *locus* that is the (constructed) memory of the author. Here, there is a fictionalization of the 'soundscape', a proof that this narrative fits into a category that only through very particular elements can be attributed to the typical conception of Travel Writing. Additionally, there is once again a reprisal of her inner life intertwining with the imperial past of Trieste, with the sound of this band of the past, the greatness of imperial Trieste, living on through her and her only.

Music is also present to show the cultural ambivalence of the city. Jan Morris describes in a lot of instances the sounds of waltz or of religious music, more solemn and melodic sounds that often represent the past: "Winckelmann's Lapidary Garden is another, especially when the music of the cathedral organ sounds through its memorials of two thousand years" (MORRIS, 2002, p. 171). This music goes directly against the "deafening […] rock music" (MORRIS, 2002, p. 182) Jan Morris sees played in a "dazzling" (2002, p. 182) jeweller at the city centre of Trieste during the Cold War, the modern sounds already bringing a different life to the city and not only provoking this past, but also serving as an establishment of the power of capitalism in Trieste during those times.

When Jan Morris is walking through Trieste one day, she encounters a neo-Fascist protest taking place, with "raucous music" (2002, p. 116) and a "strutting demagogue shouted hatred into a loud-hailer" (2002, p. 116). This construction of an aggressive, chaotic, and displeasing 'soundscape' is evidence of how sound, similarly to smell, is a relevant contributor for the characterization of places and individuals (CASTANHEIRA, 2002, p. 143) and is intrinsically linked to the perception the author has of the sounds

[2] On Jan Morris's life and the presence of music in her family, see Horwell (2020).

being received. Even politically these carry weight – the way Jan Morris reacts and depicts these sounds hint at her ideologies that are put into question through these sounds.

As is made obvious in passages such as the aforementioned, the senses, and therefore the 'soundscape', are inherently connected to the individual perceiving them, in this case the travel writer. Because the process of travel writing is one that implies a filtration of reality by the author through the sensorial experience, it is no wonder that the 'soundscape' is moulded by this individual perception, and even fictionalised, to an extent (BURTON, 2019). According to Puga, sounds can signify a symbolic extension of personality and body or of the objects or beings which produce it, and this is even more evident in *Trieste*, a book which the author describes as the re-visiting of this city and thus a re-examination of herself (MORRIS, 2002). In this travel narrative, Jan Morris's life intertwines with her depiction of Trieste in a way that is perhaps indivisible, and the 'soundscape' serves as a bridge between what she perceives on the outside and how she processes it on the inside: "a train clanks somewhere; […] a band plays in the distance and somebody whistles a snatch of Puccini—or is that me? […] The same angelic interlude that visited me at home in Wales seems to have reached Trieste too." (2002, p. 16). Here, a connection is drawn between the sounds external to Jan Morris and her own internal world, as she appears unable to separate both. The sonic experiences of the surrounding world and the borders of her own body merge together to form one unity, to the point that she herself cannot distinguish one from another. She is in perfect harmony with the city of Trieste, where she additionally sees her own country reflected onto – Trieste feels just as much her home as Wales does, and just as present and real within her. Even in the twenty-first century Trieste, "traffic-jammed and noisy as any other European city of a quarter of a million souls" (MORRIS, 2002, p. 21), Jan Morris does not lose her connection to this in-between place, an interlude amongst all the chaos, where she can connect to her innermost self and whose streets still remain "as half-empty even at their most crowded moments" (2002, p. 21).

In *Trieste and the Meaning of Nowhere*, Jan Morris constructs an interesting web of sounds that, together, paint a textured city which finds no residency in place, or time, or identity, but rather in all the grey areas in between. The sonic experience is not a portrayal of Trieste, but of the effect Trieste has on Jan Morris, as it twists, transforms, and infiltrates her very soul: "Whatever has happened to Trieste, however much it changes, however often I go there, […] I am not simply re-visiting the place, I am re-

examining myself too" (2002, p. 16). It would be wrong, then, to assume that this is a typical model of Travel Writing, as there is no linear retelling of events and imagined soundscapes permeate reality easily and silently. Additionally, it does not depict a place where the Self meets an Other, but rather a place where the Self becomes a being with no sense of Self and Other, whose identity is found through the absorption of all that is exterior to build all that is interior. To talk simply about Trieste as a travel book would be a reduction of the book's true meaning, as every sound and every word hide behind them the very personal voice of Jan Morris:

> "Jorge Luis Borges got it right, when he told of an artist setting out to portray the world, but discovering that his 'patient labyrinth of lines framed the image of his own face': so it is with me, after a lifetime of describing the planet, and I look at Trieste now as I would look into a mirror." (MORRIS, 2002, p. 200).

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