

Anxiety of Lawrence Durrell in a Glass of Warm Milk: A Symbolic Archetype Study of *Bitter Lemons of Cyprus*

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Abstract:

This study endeavored to enlighten the significance of Durrell's anxious introspection as a travel book writer voyaging to Cyprus after drinking a glass of warm milk.

The study aimed to attain how symbolically Durrell concealed his worry-related anxiety in a glass of warm milk in *Bitter Lemons of Cyprus* (1957), when voyaged to Cyprus, and what are the scientific and aesthetic connotations, which denoted his intelligence in blending life sciences into his novel.

To achieve these aspirations, a qualitative method was applied through certain parts of Chapter One: Towards an Eastern Landfall of *Bitter Lemons of Cyprus*, via the worry-related anxiety analysis originated by the Unified Theory of Anxiety and Cognitions, as there was an insisting necessity of highlighting the author's mental power as a travel book writer.

The results revealed Durrell's anxiety about his destination to the island of Cyprus. They divulged that he deliberately bought a glass of warm milk and drank it before his voyage, because he knew how to avoid having nausea and intelligently ignore his preoccupations about his new career in Cyprus as well as the individuals' stereotypes that he heard before the start of the trip.

Keywords: Lawrence Durrell, *Bitter Lemons of Cyprus*, Unified Theory of Anxiety, Cognitions, Symbolism.

توتر لورنس درل في كوب من الحليب الدافئ: دراسة رمزية مثالية لرواية

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الملخص:

هدفت هذه الدراسة إلى تسليط الضوء على أهمية اكتشاف ذات لورنس درل المتوترة كمؤلف رجال يبحر إلى قبرص، ذلك بعد تناوله كوب من الحليب الساخن. هدفت الدراسة إلى معرفة كيف أخفى درل قلقه برمزية في كوب من الحليب الدافئ في رواية ترحاله لليمون قبرص الحامض (1957)، عندما أبحر إلى قبرص، وماهي المفاهيم العلمية والجمالية، التي دلت على ذكائه في خلط علوم الحياة في روايته.

ولتحقيق أهداف هذه الدراسة، تم تطبيق طريقة كمية على مقتطفات معينة من الفصل الأول: الهبوط نحو يابسة شرقية، لليمون قبرص الحامض، بواسطة التحليل التوتري المبني على القلق، والمستمّد من نظرية التوتر الموحدة والمنهج الإدراكي، نظراً للأهمية التي تُحتم إلقاء الضوء على القوة الذهنية للمؤلف ككاتب لقصص الأسفار.

لقد استطاعت نتائج هذا البحث أن تكشف اضطراب درل فيما يتعلق بوجهته إلى جزيرة قبرص وأوضحت أنه وعن قصد قام بشراء كوب من الحليب الساخن بدأ بشربه قبل الرحلة، لأنه كان على دراية بكيفية تجنب دوار البحر واستطاع بدهاء تجاهل هواجسه حول وظيفته الجديدة في قبرص. علاوة على ذلك، الانطباعات المبتدلة، التي سمعها درل من الناس قبل إبحاره.

الكلمات المفتاحية:

الكلمات المفتاحية: لورنس درل، ليمون قبرص الحامض، نظرية التوتر الموحدة، الإدراك،

الرمزية.

1. Introduction:

It is not extreme to depict Lawrence Durrell's masterpiece *Bitter Lemons of Cyprus* as a chest full of treasurable symbolic puzzles of life sciences and weighty gemstones of man's life experiences. Therefore, the symbolic image of

adventurous Durrell drinking a glass of warm milk at the beginning of the novel, must be scrutinized in order to interpret his anxiety about the sea trip to Cyprus and how rationally he is intelligent to remember that seasickness can be avoided by warm milk.

Lawrence Durrell's biographical novel *Bitter Lemons of Cyprus* is an encyclopedia of general knowledge. He implicitly delivered infinite lectures on countless significant realms of life sciences and humanities, such as human and marine biology, zoology, botany, physics, chemistry, history, geography, fine arts, and music. Even though it vividly illustrates Durrell's spontaneity in revealing such information, he consciously appears to be a master in utilizing his knowledge to sound like life hacks done as an ordinary traveller's reaction to common sense.

Unterecker (1976) states that Lawrence Durrell is a man of unlimited diversity. Yet, he also possesses a marble steadiness. He has worked throughout the whole spectrum of literary potentials in these formats. Still, the issues he has addressed- even the visuals that convey those ideas- display a directness that is strikingly plain and provide a clear route for his evolving, yet astonishingly constant, point of view. This makes him one of the most protean authors while also portraying him as one of the most erratic.

In the article 'Echoes of Italy in Cyprus: Lawrence Durrell's *Bitter Lemons*', Durrell enthralingly illuminates himself as an artist of resounding erudition: it is vivid to perceive his awe-inspiring awareness and painstaking quest for documentation achieved by history and renewed in verse. *Bitter Lemons* is a captivating travel book on nationwide culture, sociology, creed and psychology (Semola, 2001).

The current research paper spotlights biographical novels as authentic destinations for discovering life science in the lighthouse's flashing light of Durrell's anxiety symbolized in a glass of warm milk.

This research is noteworthy for the symbolic cognitive integration of science into literature as readers' curiosity flashes by the novelty of some scientific specifics, whichever exists in a literary work. The connotation of this study mirrors how the researcher linked the integration of life science into Durrell's novel *Bitter Lemons of Cyprus*.

This research was carried out according to the following framework, which is underpinned by the Unified Theory of Anxiety and Cognitions, founded by Michael Eysenck, who utilized the "Cognitive Perspective" to initiate it.

Throughout the magnifying glass of Eysenck's Unified Theory, there are three main ways that anxiety manifests itself in Eysenck's theory, anxiety as an emotional state, trait anxiety is a dimension of personality, and worry-related anxiety. Bringing all of these significant findings together into a single,

consistent justification of anxiety is the aim of the unified theory (Eysenck, 2014).

Apropos of the Unified Theory, Lawrence Durrell's cognitive use of the series of mirror-related photographs in *Alexandria Quartet*, advocates that the only way to recognize the truth—especially the truth about oneself— is to juxtapose a variability of experiences, epochs, and identities. The artist preoccupies himself with the anxiety of love and friendship, where the self is divulged in connection to the other, since the personality must discover itself via other selves. The character develops the other in vanity and incest, in connection to its fragmented being. The *Quartet*, as well as Durrell's poetry and the early novels *The Black Book* and *The Dark Labyrinth*, altogether make use of mirror references concerning the mission for self-knowledge (Reeve, 1965).

This study endeavored to highlight Durrell's anxiety symbolically depicted by a glass of warm milk in *Bitter Lemons of Cyprus*. This formal study of aesthetic scientific worth and symbolic cognitive anxiety in Durrell's Island book was a pair of binoculars to explore the symbolic purpose behind the writer's drinking such a relaxing beverage. The worry-related anxiety analysis enabled the researcher to perceive the scientifically and aesthetically portrayed anxiety of Durrell about the awkward artistic mind-stirring scene of the coffee-stall in the port, wherefrom Durrell departed towards Cyprus via the ship

Regarding Eysenck's Unified Theory of Anxiety and Cognitions in the research, it functioned via a cognitive approach. Its role in this part elucidated the mechanism of scrutinizing Durrell's anxiety in relation to his personality as Eysenck's theory [from one of its three dimensions] tackles the mental power of the travel book writer while he is in a status of anxiety (Eysenck, 2014).

The process of this study was implemented via the instrument of the worry-related anxiety symbolic analysis of the Unified Theory.

2. Lawrence Durrell- Anxious Astute Author:

In this paper, the researcher was bridging the gap between the travel book writer's literary astuteness and his aesthetic spontaneous anxiety in a glass of warm milk. In *Bitter Lemons of Cyprus*, specifically on the second page of the first chapter [Towards an Eastern Landfall], Durrell concurrently embellished the scene of purchasing milk from the coffee-stall with awkward and appealing elaboration:

"But heavens, it was cold. Down on the grey flagged quay I noticed a coffee-stall which sold glasses of warm milk and croissants. It was immediately opposite the gang-plank, so that I was in no danger of losing my ship. A small dark man with a birdy eye served me

wordlessly, yawning in my face, so that in sympathy I was to yawn too. I gave him the last of my liras." (Durrell, 2011).

Mas (2003, p.19) subtly paints Durrell anxiously holding his adventurous compass towards Cyprus as before he set off to it, he had been weary of his previous work preoccupations. Durrell announced in the last months of 1952 that he and his family intended to go to Cyprus to find tranquility. His decision was not entirely up to him, though. Bitter Lemons explains why he chose to travel to the British colony at the time rather than Greece. An Italian cabin steward aboard the ship carrying Durrell to Cyprus strikes up a discussion with him:

"But why not Athens?" he said softly, echoing my own thoughts.

"Money restrictions".

"Ah! Then you are going to live in Cyprus for some time?".

My secret was out.

In February 1953, Durrell voyaged to Cyprus aiming to detach himself for "a golden year of freedom to write" and to take a break from his demanding diplomatic duties in Yugoslavia. His third island book, *Justine* (1957), was the literary harvest. The author and his mother, who looked after him, moved into a reconditioned Turkish house in the northern seaside town of Kyrenia, close to the Lousignan Monastery of Bellapaix. The writer's petite daughter, Sappho, also lived with them. Owing to sickness, his wife had to return to England. Due to his precarious financial situation, he was compelled to give up some of his valuable writing time each day to make the drive to Nicosia, where he worked as an English instructor at a [Gymnasium]- Greek Secondary School (Mas, 2003).

Concerning Durrell's constant quests for living in tranquility and peace, not mentioning the aesthetic sanity, a master thesis was conducted by JAMES ALBERT BRIGHAM in 1965 at the University of British Columbia, entitled *Prospero's Cell: Lawrence Durrell and the Quest for artistic consciousness*. Brigham portrays Durrell in the golden frame of his "artistic consciousness" in *Prospero's Cell* as a worried traveler concerned about thoughtfulness to the incidences of the outside forces accompanied by prolonged contemplation and realization of oneself. These personality traits empower the artist to summon up from his inner being the courage symbolized in his obscure furies to sculpt his perceptions of his immediate surroundings towards what is called "art"- as a bright red post box to correspond with his reader (Brigham, 1965).

Durrell unquestionably as a travel writer, was not a tenderfoot man when he voyaged to Cyprus. Vividly recounting his awkward-like trip for the first time to the Mediterranean island, he ventured into the unknown, as he never had

been to it before. Yet, Durrell's adroit steady look filmed in *Bitter Lemons of Cyprus*; seemingly presented him in a delicate situation, as he was creatively pre-tackling a kind of phobia he used to endure when travelling by ships. Accordingly, he deliberately bought "a glass of warm milk", even though the voyage to Cyprus biographically, was not his cup of tea.

Bearing in mind the above-mentioned beverage [Milk]-whom Durrell drank before stepping board- Barnett (1907) in his book *SEA-SICKNESS: ITS TRUE CAUSE AND CURE*, avers that milk diet or little milk with only soda-or limewater is an effective remedy for some voyagers, who habitually strive to shun nausea or seasickness.

Herbert Danvers in his article *on SEA-SICKNESS*, published in the journal *THE LANCET*, shines a light on the milk diet. Milk is an essential component prescribed for individuals, who suffer from *mal de mer* as the formula of the treatment, contains the mildest ingredients, such as corn flour, sago, or tapioca boiled in milk, weak mutton potage or beef tea, eaten warm (Danvers, 1892).

Relatively speaking of the previously mentioned medical fact, Ross (2021) classifies [milk] as a natural source of the food-derived opioids, which is a medical substance extracted from animal and plant nutrition foodstuffs, taken as anxiety reliever, not mentioning kratom, wheat, soy, spinach, rice, and egg.

It is rational that Durrell was aware of such a biological and psychological evidence; he did not buy that glass of warm milk uselessly, for he absolutely knew that fact. Li, Xi, Wang, Zhang, Li & Liu (2024) [Milk] is a replenishment of vital nutrients. It is a beverage-derived opioid, which carries a range of biological processes and actions, counting as plummeting anxiety, averting tumor growth, and boosting brain development.

3. Research Design:

This research tackles the analysis of Durrell's utterance "glasses of warm milk". To explore the answers to the research questions; How symbolically is Durrell's anxiety stirred in a glass of warm milk? What are the scientific and aesthetic connotations, which symbolize Durrell's masterfulness in blending life sciences into his travel book? A qualitative method was applied through the worry-related anxiety symbolic analysis of the statement [*glasses of warm milk*] stated by the writer himself in his biographical book *Bitter Lemons of Cyprus*. The spontaneous-look like expression, was extrinsically scrutinized via a cognitive approach, signifying that the odd purchase of beverage-milk-by the traveler Durrell, would symbolize his unannounced anxiety before he commenced his voyage to Cyprus.

Functioning the Unified Theory of Anxiety and Cognitions on this type of expression was to disclose Durrell's symbolic rationale of fretfulness, which he

illustrated by the glass of warm milk, one time as an intellectual travel book writer and another as a shrewd voyager.

This research paper did not challenge any obstacles to negotiate access to the data of the research, since the research design is descriptive. The source of the data is accessible as the tools (materials) used for data collection were Durrell's own autobiographical book [*Bitter Lemons of Cyprus*: particularly, the opening scene in the second page of the first chapter], some biographical accounts about his personality as an erudite writer and a fervent traveler. Furthermore, the researcher had accessed to a couple of medical journals interrelated to the causes, which beget motion sickness during travelling by sea and the benefits of consuming milk before it. Since there was, an insisting necessity urged the researcher to delve deeply into the correlation between nausea [seasickness], and the effects of drinking the would-be tranquilizing beverage milk. Therefore, the researcher had devoted a considerable section of this study on seasickness and milk to have an accurate circumstantial literature of why Durrell purchased a glass of warm milk before voyaging to Cyprus, and to reveal the targets of this research that existed in the expression of the topic argument of the present study.

Concerning the "Unified Theory", it was carried out through performing a Cognitive Discipline, whose role was to highpoint and remark the whole expression that was mentioned purposely by a mature man of letters and science like Durrell in such a situation.

The source of the data is reasonably varied. Firstly, the researcher mined Durrell's immense multiple intelligence as a biographical writer, who realistically and romantically renders the world around him via art and science in his travel masterpieces. Particularly at the beginning of his voyage to Cyprus in Chapter I, Durrell's Eunoia and his passion for travel and adventure subtly confided a tint of worries precipitated by his anxiety about travelling by sea to Cyprus. These precise ticks in the author's wristwatch documented scientifically and artistically by Durrell, himself enabled the researcher to collect the indispensable data desired for the mechanism of dissecting the literary and scientific rationale stirred up in the anxiety of Durrell's glass of milk. The other source of data was Durrell's autobiographical book *Bitter Lemons of Cyprus*.

4.1. Analysis:

The following two extracts from Lawrence Durrell's *Bitter Lemons of Cyprus*, Chapter One: Towards an Eastern Landfall, were deliberately selected to spotlight the author's brooding, which he was enigmatically and inventively concealing at the very beginning of his trip to Cyprus from Venice, Italy. Predominantly when he consciously bought a glass of warm milk rather than a cup of coffee from the coffee kiosk:

"But heavens, it was cold. Down on the grey flagged quay I noticed a coffee-stall which sold glasses of warm milk and croissants. It was immediately opposite the gang-plank, so that I was in no danger of losing my ship. A small dark man with a birdy eye served me wordlessly, yawning in my face, so that in sympathy I was to yawn too. I gave him the last of my liras." (Durrell, 2011, p.6).

"There were no seats, but I made myself comfortable on an upended barrel and, breaking my bread into the hot milk, fell into a sleepy contemplation of Venice from this unfamiliar angle of vision across the outer harbor" (Ibid).

The above quoted extracts portrayed Durrell's anxiety begotten by his sea voyage to Cyprus, which the glass of warm milk he had on board dramatically and in jest magnified.

4.2. Invisible Tempest of Anxiety and Nausea Swirling in 'a glass of warm milk':

The dramatic situation of the awe-inspiring cinematic beverage depicts Durrell in a panoramic scene of ordinariness and oddness. It is ordinary for a sage cultivated man like him to drink warm milk before a sea voyage to avoid or even to ease nausea. Yet, it is odd for a mature man of letters and sciences-who is always portrayed as a travel and wine fervour- to purchase "a glass of warm milk" NOT COFFEE from a coffee-stall, or even a glass of beer, if he would find in that Venetian harbour.

The act of buying milk might arise unconsciously and spontaneously by an ordinary voyager, who is stress-free, as he knows nothing about his destination. Still, Durrell intentionally buys a glass of warm milk with bread, disclosing that he would pay the last liras he has to buy them. In addition, he seems to say that he cannot afford to pay for a cup of coffee!

It is irrational to think that Durrell implicitly narrates that coffee is more expensive than milk at that time in Italy, the country where its alleys and streets are romantically paved with coffee beans, not cobblestones.

Biographically speaking, the purchase of milk with bread vividly illustrates Durrell a penniless travel writer, who spends the last lira notes before he travels to Cyprus, which he seems forced to voyage to, because of a financial plight he is experiencing. Consequently, answers Durrell the Italian cabin steward "Money restrictions" when they chat about the choice of the island Cyprus as a dwelling to stay in, rather than the other islands. Most definitely, being short of money wearies Durrell begetting a sort of worrisome. Pragmatically, in such

cases, men excessively drink alcoholic beverages in order to escape from the reality of being flat broke, although the money they spend on alcohols can solve their financial crises and Durrell might be one of them one day. Nevertheless, is it a cogent idea to Durrell to drink a glass of beer, instead of a glass of warm milk while he is in a sea trip?

Undoubtedly, Durrell as an astute man makes it impossible to mistake the scientific fact that alcohol or as the English, humorously call it "the demon drink" is a beverage that people should avoid when travelling during long distances in the sea in order to dodge seasick. Thus, this nutritional proof is not beyond Durrell's ken, as he logically, not prejudicially buys a glass of warm milk, and astutely tackles the issue of nausea, which he is preoccupied with before the ship sets off for Cyprus.

Speaking of the vessel voyaging to Cyprus, where Durrell is aboard, he appears awkwardly illustrating the ship plain and clumsy, for the reason that it is not equipped with any seats, although Durrell again reacts professionally and rests himself on an overturned tub in order to avoid motion sickness when the ship starts sailing. Perhaps Durrell has already known that there would be no seats on the ship, as doubtless, its primitive condition signifies that the voyage ticket he has bought, is very low-priced due to money restrictions he mentions during the scene of drinking the glass of hot milk. Consequently, Durrell drinks milk instead of coffee, for he bears in mind the common sense that milk scientifically resembles a tranquilizer meanwhile coffee is a stimulant. Hence, to Durrell, the "glass of warm milk" connotes tranquility. In addition, via the symbolic stimulant [milk], he aesthetically refers to his imperative need to dispose of any preoccupations, such as "money restrictions", "anxiety of nausea", and even his first time visit to Cyprus, saying:

"There were no seats, but I made myself comfortable on an upended barrel and, breaking my bread into the hot milk, fell into a sleepy contemplation of Venice from this unfamiliar angle of vision across the outer harbor" (Durrell, 2011, p.6).

As a shrewd sea traveler, Durrell symbolically stirs up a three-dimensional image of his status as a sober man, who avoids drinking wine or any other alcoholic beverages on board, for if he does it, normally he will vomit and be in an embarrassing situation. Moreover, his anxiety of seasickness and other worries will deteriorate. Therefore, Durrell swaps the scene of having alcohol, and vomiting as it is a bad omen for him, with the scene of drinking a glass of hot milk as its whiteness symbolizes "Good Luck". This is most definitely a good omen to Durrell to start his trip to the island of Cyprus with a glass of

milk, NOT a cup of Black Coffee, regardless of the biographical fact reporting that the travel writer is a heavy wine sponge!

To secrete anxiety inside a glass of warm milk is definitely the acme of Durrell's archetype of symbolism. Durrell as a wise writer is prudent to veil his qualms about having nausea during the sea track to Cyprus or even dwelling in such an island how would it be with his shortage of money.

The Unified Theory of Anxiety and Cognitions vividly paint a genuine juxtaposition of literature and nutrition by mentioning such scientific information about a beverage like milk in a literary work, like *Bitter Lemons of Cyprus*. Cognitively, Durrell's sheer intelligence encodes his anxiety through a glass of hot milk. Seemingly, the author fuels his literary brilliance by symbolizing his worries via a drink [milk], which technically and chemically is a substance he uses in preparing a bottle of invisible ink by *Bitter Lemons*.

Regarding the scientific and aesthetic connotations, which mirror the cognition of the author in the cognitive usage of the expression "a glass of warm milk", the Durrellean psyche here masterfully blends science- with respect to one of the nutrition facts of milk- and art in relation to how he indulges the item "milk". By dramatizing the glass of milk as one of the aesthetic props, which panoramically visualized the scene of Durrell's worry-related anxiety in the travel book "Bitter Lemons of Cyprus".

Ultimately, Lawrence Durrell's scientific cognition and aesthetic eloquence confide that he astutely has shrouded his anxiety caused by worries of seasickness and money restrictions inside an archetype symbolic drink [Milk], which hopefully might also signify to him "Buoyancy in an Island of Peace" [Cyprus].

5. Conclusion:

It is cognitively compelled to unify the aesthetic genius Lawrence Durrell's literary experience and his scientific wits. He is a man of letters and his masterful uses of mind-stirring symbolism are awe-inspiring as he is sending scientific telegraphs from his aesthetic study, wherein he is secreting his anxiety by the invisible ink symbolically connoted in a glass of warm milk in the masterpiece *Bitter Lemons of Cyprus*. Without shedding light on the timing of his circumstances recently before his voyage to Cyprus, the symbolic connotations of science and literature, which are hidden archetypically in the "glass of warm milk", cannot be deciphered and disclosed. Durrell symbolically could obscure his worry-related anxiety of nausea, money restrictions, and some concerns related to his new post on the shadowy island of Cyprus.

Durrell as a travel writer, who appears in *Bitter Lemons of Cyprus* as conversant with the nutrition of milk and how it is as a routinely consumed drink, has an appealing aesthetic value when he bought it from the coffee-stall.

He deliberately purchased the glass of milk to ease his worries begotten by his awkward moments before the start of the destination towards Cyprus, as well as he was expecting to have nausea, or most probably he would vomit during the sea trip.

The phrase "a glass of hot milk", or "glasses of warm milk", would not be "ODD" if it exists in a grammar course textbook, but it is odd and a very noteworthy symbol for Durrell, whose position in the first chapter of the travel book, which is not take it for granted. Still he ostensibly dramatized the scene of purchasing milk, as he did not have enough money. Meanwhile, he did not desire to confide the truth that he had a sort of minor phobia of motion sickness/nausea. Notwithstanding he was an avid for travelling to islands. Moreover, he implicitly highlighted his character discretely and hid his biologically and financially related worries by pouring them to be invisible in a glass of warm milk.

The worry-related analysis of the phrase "glasses of warm milk" accurately spotlighted that the autobiographical book *Bitter Lemons of Cyprus* presented Durrell's astuteness and eunoia when he integrated science and art into a would-be spontaneous expression, because he desired to signify his significant anxiety of nausea and the anticipated obstacles that he would confront before he would land in Cyprus.

An abstract and concrete evidence that portrayed Durrell's anxiety about travelling to Cyprus was why did not he drink a cup of coffee, rather than a glass of milk? Despite the autobiographical records, including this travel book *Bitter Lemons of Cyprus*, which the researcher has conducted this paper, documenting that Lawrence Durrell was a heavy drinker of wine, and he tasted various kinds of wine when he lived in Lapta, the mountain village that overlooks the coastal city of Kyrenia.

To conclude, Lawrence Durrell's literary chef-d'oeuvre *Bitter Lemons of Cyprus* cognitively deduced that the travel writer's deliberate utilization of such a tangible item [Glass of Warm Milk] was destined to symbolize scientific, artistic, and aesthetic connotations. Yet he mirrored his anxiety of seasickness and the preoccupations of his new career in Cyprus, on the glass of warm milk, pretending that he only could afford it. It is normally rational for a child or a young boy to drink milk in the morning before going to school, or even at night before going to bed, but it is thoroughly abnormal for a grown man like Lawrence Durrell to have a glass of warm milk before sailing to a new living and job destination.

Durrell's utterance of [glasses of warm milk] cognitively telegraphed a symbolic impression on himself; on one hand he technically meant to set off for the island by drinking a glass of hot milk, not a glass of wine or beer to remain

sober and calm throughout the journey route, for [milk] calms nerves. On the other hand, Durrell literarily craved to instigate his expedition to Cyprus with a good omen by purchasing a glass of warm milk, as it is a white drink, bringing good luck. Cognitively, to Durrell [milk] symbolized [virtue]; unlike the demon drink [alcohol] that symbolized to him [sin]. Therefore, Durrell desired to have blessings for himself in the new mission to Cyprus. Accordingly, all those preoccupations were niggling Durrell as if they were to portend the hazardous beginning of his experience on the Mediterranean island.

Consequently, Durrell never imagined to representing himself blind drunk [as Lawrence was renowned for his euphoric passion for wine], vomiting aboard an inconvenient tiresome ship with no seats for passengers. He merely started breaking bread in his hot milk, and the effects of the tranquillizer drink [milk] gradually initiated in a way, which led him to fall into drowsy introspection about the aesthetic panoramic view of Venice.

The Unified Theory of Anxiety and Cognitions evidentially approved that Durrell cognitively symbolized his anxiety in a glass of warm milk, as if it is scientifically and aesthetically the prism that reflected various worries, which he astutely desecrated in *Bitter Lemons of Cyprus*. Durrell literarily mastered how to teach a piece of knowledge about nutrition and how to tackle nausea through an enthralling autobiographical book enriched with various encyclopedias about science and art, some of which were carved on Cyprus's lemons trees and some written in invisible [dr-ink]by a glass of milk.

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