

Chapter 2

The Voyage Out: Barthesian Tourists

By reducing geography to the description of an uninhabited world of monuments, the Blue Guide expresses a mythology which is obsolete for a part of the bourgeoisie itself. It is unquestionable that travel has become (or become again) a method of approach based on human realities rather than 'culture': once again (as in the eighteenth century, perhaps) it is everyday life which is the main object of travel, and it is social geography, town-planning, sociology, economics which outline the framework of the actual questions asked today even by the merest layman.¹

Roland Barthes

2. 1. "The adventure or safari tour": modern tourists

Roland Barthes states that language is "the comforting area of an ordered space," it is for every writer a frontier to overstep or it can be a field of action, "a reflex response involving no choice, the undivided property of men."² Language is a "social object by definition, not by option"; for a writer, "a language is nothing but a human horizon which provides a distant setting of *familiarity*" or "the geometrical *locus* of all that he [or she] could not say without."³ What differentiates a writer from other writers is his style or the way in which his literary work is written, the message or material, the objectives or aims that he communicates to the reader or the way the writer chooses to present it. Such points originate in "the writer's myth-laden depths" and unfold beyond his area of control; in other words, they are "the decorative voice[s] of hidden, secret flesh."⁴

One of the hidden and clandestine aspects of Virginia Woolf's writings are the signs of travel literature. Travel narrative, as a genre, becomes one of the most popular and widely read forms of literature in the modern world. With "the global spread of tourism, travel writing—like travel itself—has been made available to a wider audience"; hence, "travel narratives are being read by more people than ever, they remain to some extent a refuge for complacent, even nostalgically retrograde, middle-class values."⁵ Woolf's travel

narratives or fictions include a combination of objective travel reports, subjective and fictional adventures. They generate a space for themselves between fact and fiction. Woolf's longstanding respect for the adventure or safari tour as well as her critique of the products of Murray and Baedeker and her interest in adventurers' expeditions are prominent aspects in her travel narratives. She has a considerable critical engagement with mass tourism, "that complex set of institutions and cultural practices for which Baedeker and Murray had long been familiar symbols."⁶ However, her typical model of a tourist is not a mere tourist who sees with the guide's eyes, rather a modern adventurer who sees with his mind's eye.

The first work of an author always provides the starting point of motivation and analysis for the writer and the reader, respectively. My objective is to show that the desire for travel and voyage was essential to Woolf and (pre)occupied her mind even though she was neither a traveller nor a travel writer. In this chapter, I will focus on the construction of different tourists' experience in Woolf's *The Voyage Out* (1915). During writing and revising it, Woolf travelled extensively in England and on the continent; hence, the effects of these travels are vividly perceptible in her first work. It is written based on the experiences of her travels to Spain in 1906 accompanied by her brother Adrian, and her first trip to Greece, recorded in detail in *A Passionate Apprentice* and in Jan Morris's book *Travels with Virginia Woolf* (1993). Woolf made many revisions in the book when she was writing it; indeed, most of the changes were due to her partner, Leonard, "whose own 'voyage out' to Ceylon and [other] travel records, fictional and non-fictional, figured prominently in [her] life and imagination."⁷

Stanley Black states, "what travel books are 'about' is the interplay between observer and observed, between a traveler's own philosophical biases and preconceptions and the tests those ideas and prejudices endure as a result of the journey."⁸ Woolf represents such an "interplay between observer and observed" by subjectifying her actual experiences. Her mind, as Manfred Pfister argues in more general terms, was "never a *tabula rasa* but always inscribed with the traces of previous texts"⁹; that is, there is interconnectedness between her travel narrative and many other travel records or travel narratives. *The Voyage Out*, as a mixture of other texts, using many allusions, quotations and even revisions, represents Woolf's model for her voyage of exploration extracted from many

books,¹⁰ quotations without quotation marks. Yet her allusions to the jungle are Conradian in portraying mysterious scenery, and indicate that the *voyage out* is mingled with the *voyage in*.

In this travel narrative, the journey and its effects on characters, as Karen R. Lawrence states, are more significant than the “destination of the English travelers.”¹¹ The journey occurs in the South American colony of Santa Marina, which is unmapped geographically because, according to E. M. Forster, the “scene is a South America not found on any map and reached by a boat which would not float on any sea, an America whose spiritual boundaries touch Xanadu and Atlantis.”¹² Woolf explores this unmapped country, which has not been explored yet; therefore, her work is a kind of exploration in which she discovers a new land, Santa Marina, portrays the effects of the journey on some of her characters and the way they—or some of them—undergo changes.

Furthermore, my intention is to show two forms of tourism as the core or *leitmotif* of her travel narrative, which have one feature in common, that is touring the sights. The first is represented by a group of tourists who stay in the pseudo-places,¹³ such as the hotels. These tourists are “the mass form of modern comfort tourism,” and are concerned with the “stereotyped, packaged and reduced” amount of knowledge about the “consumed product” given them by guides such as the Murrays and Baedekers.¹⁴ This kind of tourism explores the “situations where the entire holiday is in the nature of an organized tour (i.e. where travel is combined with tourism to [shape] a vacation).”¹⁵ The “organized coach tour” directs the tourist to the “regulations of the tour company” as well as “the commands and recommendations of couriers, [and] guides.”¹⁶ Graham M. S. Dann refers to Weightman’s argument that “such tours [were] characterized by ‘encapsulation’, ‘directedness’, and ‘outsiderness’.”¹⁷ This means that the tourists are encapsulated in the luxury hotels and all the undesirables are cleared away in order to create a good image. They are also directed to see particular places, tombs, monuments, ruins, bazaars and other landscapes. As far as encapsulation and directedness “render the mass tourist an outsider, a person who looks rather than one who becomes part of an experience,”¹⁸ the pseudo-places or the hotels, most frequently patronized, are also removed from the native activity, located in a situation far from the exotic space of travel.

These characteristics satisfy the Western modes of social control, which motivates the tourists to obey the instructions of the guide.

The second group, in contrast, is the contemporary form of modern tourists who take part in “the adventure or safari tour,”—called “jungle or safari tours,” that is, “more adventuresome”¹⁹—like Helen Ambrose, Rachel Vinrace, Hewet, Hirst, and Mr and Mrs Flushing, in *The Voyage Out*. The details of the tourists’ adventurous journey, in Santa Marina, show that the tourist is ostensibly in search of the new, but he is actually seeking the already known. Therefore, the modern tourist or adventurer, who takes part in the safari tours, journeys to discover those stereotypical experiences already presented as exotic, for which I use the term *Barthesian tourist*, which might be similar to Fussell’s anti-tourist. The safari tours journey frequently on foot to more remote and authentic regions whose inhabitants either have a primitive appearance of authenticity or “hide away those contrivances of modernity which the income from tourism has to an extent enabled them to acquire.”²⁰ As Dann quotes E. Cohen, the authenticity of tribes is manipulated and controlled both by the guides and by “the headman and villagers, who act in collusion with the guides to stage such authenticity.”²¹ Hence the Barthesian tourist is like the pilgrims who search for the authentic or at least the signs of authenticity.

Moreover, I am interested to show that *The Voyage Out* portrays three journeys, each of which paves the way for the travellers either to *voyage in* or to *voyage out*. The first one is a sea voyage to Santa Marina on a ship called *Euphrosyne*; the second, a touristic journey “to make the ascent of Monte Rosa” (*VO*: 117); and the third, an exploratory journey by the modern tourists to a river, a beaten track first explored by the “Elizabethan voyagers” (*VO*: 251). Having an eye to Richard Hakluyt’s exploration, Woolf opens the first pages of the history of tourism, which indicates that tourism is in many ways the modern extension of exploration, since the tourist, as Bill Ashcroft writes, enters “the territory of the ‘other’ in search of an exotic experience.”²² Woolf points up that early tourism parodies “the exploration of earlier exploratory periods.”²³ For instance, she illustrates such a point in the story of the Elizabethan voyagers: “[s]ince the time of Elizabeth very few people had seen the river, nothing had been done to change its appearance from what it was to the eyes of the Elizabethan voyagers” (*VO*: 251). By engaging her characters in three different journeys, Woolf gives them an opportunity to

experience various forms of travel and classifies them under three categories. First, the sea-voyagers like the first explorers who experience “travails”; second, the mere tourists who just see superficially and are in quest of pleasure and hedonism; and third, the Barthesian tourists who observe like a “creative observer.”²⁴

The first group are concerned with the “discourse of exoticism” or the “discourse of roots.”²⁵ The explorers are travellers who take care of their own arrangements and objectives, and require a modicum of comfort in accommodation and transportation. They prefer to experience total strangeness by opening up new areas of discovery; however, they represent the non-institutionalized forms of tourism that pave the way for the institutionalized tourism. For the second group or the mere tourists, travel is, as Barthes states, “a labour-saving adjustment, the easy substitute for the morally uplifting walk.”²⁶ They are under the control of the bourgeois promoting of the landscapes; hence, “the human life of a country disappears to the exclusive benefit”²⁷ of its landscapes, monuments and other sites. They gaze at the sights from familiar situations or surroundings and seek out the situations of home when travelling abroad, because they cannot bear the shock of foreign cultures. Such tourists are “interested in things, sights, customs and cultures different from [their] own, precisely *because* they are different.”²⁸ The third group, called the Barthesian tourist, is a group of intellectual or creative observers who gaze both with their eyes and with their mind’s eye, and translate the signs they observe. They are, as Dann quotes Cohen, “voluntary temporary traveller[s], travelling in the expectation of pleasure from the novelty and change experienced on a relatively long and non-recurrent round-trip.”²⁹ They gradually gain a new perception by means of “the experience of strangeness and novelty,”³⁰ as two prominent factors in the touristic experience. Such tourists have greater independence, since they not only encounter the strangeness of the ‘Other’ but also are influenced by the newness and oddity of the ‘Other’ so much so that they may experience a change or metamorphosis.

Finally, I focus my argument on the point that through portraying various groups of European tourists in the hotel, and highlighting their forms of pleasure as mere tourists, Woolf concurrently suggests that tourism functions as a cultural or economic control over the territory. The hotels are pseudo-places or, as Dann has pointed out, “aristocratic institutions which adopted the symbols and rituals of the ruling class in order to preserve

their identities.”³¹ Indeed, the hotel may be considered as a bourgeois establishment, which encapsulates the tourists who act metaphorically as the colonizers on the one hand and the hosts who act as the colonized on the other hand; hence, the tourists control the economy of the colonies and make them dependent on their travels. Here, Woolf gives an account of such groups of tourists who come and go recurrently in Santa Marina. In *The Voyage Out* the significance of tourism and touristic journeys, even though corruptive and destructive to traditional ways of travelling, relates the travel narrative to modernization, and especially Westernization, and represents the Western superiority of technology and commercialization. This confirms that the imperial eye/I in its attempt at ‘Westernizing’ the lands uses tourists as a means to control and to colonize the rich colonies:

The reasons which had drawn the English across the sea to found a *small colony* within the last ten years are not so easily described, and will never perhaps be recorded in history books. Granted *facility of travel*, peace, good trade, and so on, there was besides a kind of dissatisfaction among the English with the older countries and *the enormous accumulations of carved stone, stained glass, and rich brown painting* which they offered to the *tourist*. The movement in search of something new was of course infinitely small, affecting only a handful of well-to-do people. (*VO*: 82-3, my emphasis)

Woolf gives her idea of tourism and shows that the European imperial eye/I controls the tourist industry in order to colonize the “small” and new colonies, which have many natural resources and beauties. The passage states that the tourists are in quest of pleasure and inexpensive facilities of travel and “good trade.” Indeed, on the plane of experience we cannot dissociate the tourist industry from the system of colonization. Woolf’s text is a sign in a semiological system which postulates a relation between objects—tourist industry and colonization—that, as Barthes argues, “belong to different categories” in spite of the fact that their relationship “is not one of equality but one of equivalence.”³² Thus, there is a correlation that unites these two terms. Accordingly, Woolf reads the language of tourism and translates, in Dann’s words, “tourism promotion as creating demand for a ‘product’ in order to make a sale arising out of that demand.”³³

Meanwhile, her narrator plays the role of an active tour guide who tries to convince her readers that she is telling the truth, with detailed and sensual descriptions of the characters’ travel. For instance, she selects Santa Marina as a geographically unmapped country and portrays it as a *tabula rasa* in comparison with already-written English

conventions, since English history may deny all knowledge of the place. Therefore, *The Voyage Out* is a travel narrative or a 'travel story' which includes the historical changes and improvements of tourism from the Elizabethan period up to the twentieth century.

2.2. "More lonely than the caravan crossing the desert": desire and travail of voyage

"[F]or Nietzsche," Barthes states, "hedonism is a pessimism. Pleasure is continuously disappointed, reduced, deflated, in favour of strong, noble values [...]. Its victorious rival is Desire: we are always being told about Desire, never about Pleasure; Desire has an epistemic dignity, Pleasure does not."³⁴ In this sense, a travel narrative, as a *Kunstwerk*, includes a system of signs with its own variation of codification, which motivates and awakens the desire for travel. This desire has a philosophical permanence insofar as it is never satisfied. Reading different travel stories influences Woolf greatly and awakens the desire for adventure in her life. At the same time, we must note that an adventurer is not just in quest of places, but spaces, because place gives man pleasure, while space motivates man's desire. This "topophilia" or "the space we love" refers to the permanent desire for travel or adventure.³⁵

During her first travel to Spain, Woolf and her brother, Adrian, journeyed to the Peninsula and visited Oporto, Lisbon, Granada, and Seville. The details of her journey with its common experiences of "dirty inns, goat's milk, natural beauties and dilatory railways" and her weeklong voyage out by sea, "the ship with its odd temporary life, its laziness, its bores, its places of refuge,"³⁶ fictionalized and narrated in the first chapters of *The Voyage Out* show her desire for travel. *The Voyage Out* shapes and reshapes Woolf's desire for travel after reading travel stories during her childhood and youth. The travel stories teach her the phases of travel, separation, transformation and eventually return, which are portrayed in different aspects of her characters' personality, worldview and life. It is the distinctive aspect of her work that explores not only mapped and unmapped 'places,' but also unmapped 'spaces.' Since, as Lawrence argues, space is "much more than an attribute of the physical landscape," it is "'lived' phenomenologically by the imagination on axes of proximity and distance, accessibility and remoteness."³⁷ In Woolf's as well as in Rachel's subjectivity, "distance, proximity, pressure, immensity, and intensity"³⁸ are constructed and reconstructed in terms of expansion versus

transgression, which are the products of travel and adventure. The emphasis on space is felt in the characters' desire to experience distance and travel.

One of the significant signs to fulfil this purpose is the means of travel represented in this work by describing the ship which is called *Euphrosyne*—the name refers to one of the three Graces: Euphrosyne (Joyfulness)³⁹—transporting a group of English adventurers/tourists to South America. Euphrosyne is one of the three daughters of Zeus and Eurynome, daughter of Oceanus, the Graces are also associated with Aphrodite, the goddess of love; Peitho, her attendant; and Hermes, fertility and messenger god. The relation between Hermes and Euphrosyne is that Hermes, the messenger, is considered as the god of roads, doorways, and the protector of travellers. Euphrosyne, as the female representation of Hermes, is the protector and messenger of women traveller, who guides them during their voyage. The selection of a ship and its name in this journey figure female sentimentality and, in Lawrence's words, "the trajectory of the female traveler herself viewed as a symbol of mystery, beauty, and power."⁴⁰ The ship, ironically, displays the role of women in travel and transportation in the modern world to indicate that it is a voyage out of the world of masculinity and a voyage towards the world of femininity.

Woolf's topographical travel narrative charts a new topography of not merely South America or Santa Marina but also, as Lawrence states, the uncharted "Edenic territory unpenetrated by male exploitation."⁴¹ She relates the first sea-voyage to both the first story of exploration by Portuguese's ships and Rachel's story of exploration. *The Voyage Out* shows, according to Alice Fox,⁴² Woolf's internal journeys into Elizabethan travel literature and illustrates the impact of such kinds of literature on her life, especially *Hakluyt's Voyages: The Principal Navigations Voyages & Discoveries of the English Nation*, which she read during her childhood. The influence of this literature of discovery and the sense of place and space can be seen in Rachel's behaviour and thought:

Rachel lay down on her elbow, and parted the tall grasses which grew on the edge, so that she might have a clear view. The water was very calm; rocking up and down at the base of the cliff [...]. So it had been *at the birth of the world*, and so it had remained ever since. *Probably no human being had ever broken that water with boat or with body.* (VO: 195-6, my emphasis)

The image creates the myth of desire that belongs to a history in which meaning is already complete, it postulates a kind of knowledge, and it shows a past “at the birth of the world.” It may express a memory, a comparative order of facts, ideas and decisions. It is the clandestine site of desire by which the female body or identity is identified.

By reading Edward Gibbon’s *History of the Decline and Fall of the Roman Empire*, Rachel’s desire to participate in an internal adventure and to search for the uninhabited lands of her own body and soul comes to life and finds opportunity. She reads a passage in Gibbon: “Arabia Felix—Aethiopia. But those were not more noble than the others, hardy barbarians, forests, and morasses” (*VO*: 162). This signifies that the restricted horizon of expectations of an inexperienced girl is changed by the contemplation of a new far away world. The radiation of this new insight, accentuated by reading the “very words of books” haunted her mind “by a suspicion which she was so reluctant to face that she welcomed a trip and stumble over the grass,” until her dispersed attention had been recollected again (*VO*: 163). These adventure books act like a trigger that awakens the sense of adventure in her mind; they are books of desire not of pleasure. Desire, as an epistemic value, has the sense of adventure and exploration in its innate nature:

it was a shrinking island in which people were imprisoned. One figured them first swarming about like aimless ants, and almost pressing each other over the edge; and then, as the ship withdrew, one figured them making a vain clamour [...]. The disease attacked other parts of the earth; Europe shrank, Asia shrank, Africa and America shrank, until it seemed doubtful whether the ship would ever run against any of those wrinkled little rocks again. But, on the other hand, an immense dignity had descended upon her; she was an inhabitant of the great world, which has so few inhabitants, travelling all day across an empty universe, with veils drawn before her and behind. *She was more lonely than the caravan crossing the desert*; she was infinitely more mysterious, moving by her own power and sustained by her own resources. The sea might give her death or some unexampled joy, and none would know of it. She was a bride going forth to her husband, a virgin unknown of men; in her vigour and purity she might be likened to all beautiful things, for as a ship she had a life of her own. (*VO*: 26-7, my emphasis)

This passage intensifies the desire for adventure for those who are imprisoned on “a shrinking island.” However, a journey is like a disease which attacks all parts of the earth, and diminishes the world into a small village. Through her descriptions, Woolf represents the advantage of adventure, especially the sea voyage which brings “an immense dignity.” Metaphorically, Woolf likens Rachel to the *Euphrosyne* as an “inhabitant of the great world, which has so few inhabitants,” and “travelling all day across an empty

universe, with veils drawn before her and behind.” The ship was “more lonely than the caravan crossing the desert; she was more mysterious.” This metaphor makes not only the ship a means of a real travel but also the people on board into real travellers. Thus, by displaying the sea, which “might give her death or some unexampled joy,” the narrator foreshadows the fears of travel to an unknown territory and Rachel’s death. Or, as Norman Douglas points out in a different context, she has metaphorically travelled or “has gone into that other country.”⁴³ The ship is “a bride going forth to her husband”; she is “a virgin unknown of men” who “might be likened to all beautiful things” (*VO*: 27). The ship, which signifies femininity, moves towards her destination like all female travellers who have the desire of returning home. The gendered aspect of Rachel’s sentimental journey is clear from the outset of the travel narrative. Similarly, in *To the Lighthouse*, when Lily sees herself like a sailing boat, which journeys in the sea, the same desire for travel is born in her heart; in this way, Woolf links the concept of travel and adventure to female identity. In *The Voyage Out*, she also portrays the effeminate desire of Hewet who sees himself as a boat:

In some strange way the boat became identified with himself, and just as it would have been useless for him to get up and steer the boat, so was it useless for him to struggle any longer with the irresistible force of his own feelings. He was drawn on and on away from all he knew, slipping over barriers and past landmarks into unknown waters as the boat glided over the smooth surface of the river. (*VO*: 253)

The desire for adventure is so strong in Rachel and Hewet that both see themselves as identical with the ship, or rather they are so absorbed in their expedition that their subjective desire is objectified in the *Euphrosyne*. In this way, Woolf transforms her adventurers throughout their journey to create, as Pfister writes in a different context, not only “a metamorphosis or rebirth of the self” but also “a finding of oneself,”⁴⁴ which is the result of the travails of travel.

Like most women travellers, Woolf is concerned with the beauties of travel and the travelling gaze as well as with the problems of travel. Her travel narrative as a fictionalized travelogue, introduces the ‘rebirth’ and the travail or “*tripalium*” (“a torture instrument consisting of three stakes designed to rake the body”⁴⁵) of the sea-voyage, in which man comes across the “storm” that makes sometimes everything, even eating, impossible. Other forms of torture on board the ship are “the wind [which] propelled

them hastily into rooms, violently downstairs” (*VO*: 63) or the need to wear “fur coats” or bandannas on the head and let “the ship bounce and tumble” or “sea-sick [ness]” (*VO*: 64). Man has “the sensations of potatoes in a sack on a galloping horse” or “perpetually driven back by the salt Atlantic gale” (*VO*: 64); therefore, every sea voyager experiences the sea in a different way and is affected by it differently. These travails are considered to be, as Paul Fussell has pointed out, “the adornment of the mind and the formation of the judgement.”⁴⁶ Like travel books or guidebooks, this travel narrative, according to Dann, reduces “the threatening and unknown by providing accounts that acquire greater authority than the reality described”⁴⁷; hence, it can help the readers to avoid the problems and strange experiences of travel.

Mr Willoughby Vinrace, Rachel’s father, who “possess[es] ten ships, regularly plying between London and Buenos Aires,” (*VO*: 17) is a person whose life-style is travel and mobility. Indeed, he is like a sea-voyager whose life is imperilled by “the great white monsters of the lower waters” (*VO*: 17). A sea voyage has its own particular significations “with its rocking movement, and salt smells,” and “the sound of sirens hooting in the river” (*VO*: 19). Mr Willoughby who is an experienced sea-voyager believes that there are “three stages of convalescence,” such as the “milk stage, the bread-and-butter stage, and the roast-beef stage” (*VO*: 66). These steps can help a sea-voyager to adapt himself to the travails of the voyage. He recommends to Mr Dalloway, who is at the bread-and-butter stage, to drink “a hearty tea” and then have “a brisk walk on deck,” and by dinnertime, he will be “clamouring for beef” (*VO*: 66). Beneath Willoughby’s amused speech, Woolf recommends to the voyagers to train themselves to adapt to the horrible situations of travel, especially the sea-voyage.

The travel narrative shows that in a sea voyage the first days are difficult because “[t]he preliminary discomforts and harshnesses” make “the first days of a sea voyage so cheerless,” yet “the succeeding days passed pleasantly enough” (*VO*: 25). The sea voyage is dangerous from Mrs Dalloway’s point of view: “thinking of the black sea outside tossing beneath the moon, she shuddered, and thought of her husband and the others as companions on the voyage” (*VO*: 46). The signs represent the anxieties of sea-voyagers, their travail and the experiences of travel through the lenses of different characters, and eventually confirm that the sea voyage has changed their gazes:

Moving very slowly, and rearing absurdly high over each wave, the little boat was now approaching a white crescent of sand. [...] As they drew nearer and could distinguish details, the effect of the earth with its minute objects and colours and different forms of life was overwhelming after four weeks of the sea, and kept them silent. (*VO*: 81)

In this way, Woolf not only paves the way for her readers to experience a sea voyage—*voyage out* as well as *voyage in*—but also highlights the sense of space, which is more important than place in *The Voyage Out*, because it includes no particular topographic and geographic description of South America or Santa Marina.

2.3. “It was worth the voyage out merely to see”: mere tourists

The tourist, according to Fussell, searches for what “has been discovered by entrepreneurship and prepared for him by the arts of mass publicity.”⁴⁸ What is prominent for a tourist is that he “moves toward the security of pure cliché,” which brings “the pleasure of ‘knowing where one is’.”⁴⁹ The mere tourists are those tourists whose minds are “entirely emptied so that a sort of hypnotism can occur.”⁵⁰ This hypnotism takes place in the hotels, restaurants, tour buses and excursion boats for instance, since the mere tourist is assumed to know nothing about the history, geography and culture of the society to which he journeys. The purpose of tour guides is “to convey a group of tourists to a spot where they can wonder at the grandeurs of natural scenery.”⁵¹

The mythology of tourism dates back to the time when “the bourgeoisie was enjoying a kind of new-born euphoria in *buying* effort, in keeping its image and essence without feeling any of its ill-effects.”⁵² Hence the tourists are directed and controlled to observe “the gracelessness of a landscape, its lack of spaciousness or human appeal, its verticality, so contrary to the bliss of travel, which account[s] for its interest.”⁵³ In much the same way, Frederic Harrison states, “[the tourists] go abroad but [they] travel no longer.”⁵⁴ It shows that even though the tourists may be free from their daily duties, they are not automatically free to do whatever they like, because the tourist industry conducts and controls them under a new set of constraints. The tourists have at least “a chance to rediscover themselves” by being free from duties, but practically “their contact with the Other [...] is restricted to interaction with the hotel receptionist”⁵⁵ in the hotel or the

'pseudo-places' which entice the tourists with a sense of familiarity and "call for instant recognition."⁵⁶

Fussell distinguishes the tourists from other travellers by their motives. In his tripartite argument,⁵⁷ he first refers to the guides who provide a familiar situation for the mere tourists so that they can diminish their fear and anxiety of novelty and strangeness. Second, he refers to one of the consequences of travelling on package tours that give the young men and women an opportunity to experience sexual pleasures and confidence. Woolf indicates this aspect when Hewet sees Signora Lola Mendoza, "a figure in a bright dressing-gown pass[ing] swiftly in front of him, the figure of a woman crossing from one room to another" (*VO*: 180). Elsewhere, Evelyn Murgatroyd, who is in love with two men, Alfred Perrott and Raymond Oliver simultaneously, exclaims that she has liked Hewet from "the very first night at dinner" (*VO*: 177). For Murgatroyd, the touristic journeys mean having moments of flirting with men; moreover, her passion is accentuated at the end of the travel narrative by her fleeting love for Mr Pepper. Fussell's third point shows the role of tourists as mere consumers as well as the agents of power who exercise power not merely by controlling the economy of the place but also by choosing what to buy, what to eat, and how to seek pleasure. This confirms that the mere tourists are in quest of a "sense of happy relaxation" and "the heat, the food, the immense space, and perhaps some less well-defined cause [which] produced a comfortable drowsiness" (*VO*: 127). Moreover, they love joking, picking flowers, walking, picnicking and other ordinary things. It means that they use every situation for seeking pleasure, for instance, approving of Susan's engagement is enough for planning a dancing party in the hotel.

For Woolf, the blind tourists, who like to travel around the world or to be far from home or the problems of home for a limited time, are representatives of the Western vocation for travelling. She aestheticises the many voices of those tourists who declare their absolute ordinariness during their journeys. In other words, she portrays the common tourists who are everywhere, as Rossana Bonadei states, like "diminished *flâneurs* (male or female), melting in among hundreds of others" even in the new places designed by modernity, which show the tourist as "the most lazy consumers of spaces."⁵⁸ Such a blind tourist is a mere or superficial spectator who is unable to decipher the social

and cultural codes or signs. Thus, none of these tourists are safe from “the seductive charms of mass-consumption,” that is they are not “free from the cage of the ‘industry of consciousness’.”⁵⁹ Tourism, “as a consumption of leisure products performed in limited time and space contexts,” is the most significant case of the “caged” life.⁶⁰

The tourist industry, thus, “has a hold over the personal consumption of spare time; it places limits on free time; it regulates decision-making parameters in both originating and receiving countries; it controls the demand and the market; it drives tourists as if they were supply-driven goods through a multi-national system that knows no boundaries.”⁶¹ According to such an analysis, tourism is a “monolithic system with its own set of formalities”⁶² to which the tourist is subjected. Such a system, in James Buzard’s words, creates a “pampered unit of a leisure industry”; hence, where the tourists go, “they go *en masse*,” reshaping the “whole regions in their homogenous image.”⁶³ The tourist industry soothes the tourists by “comfort and familiarity and shields [them] from the shocks of novelty and oddity,” and invites them not only to “see conventional things” but also to “see them in a conventional way.”⁶⁴

These tourists are concerned neither with the mere historical descriptions of the place nor with the culture of the people. The combination of such a description of the place with its recent situation indicates the significance of the place from the tourists’ viewpoint, since the tourists are in quest of the “primitive carvings [which are] coloured bright greens and blues” or the “souvenirs of the primitive” called the tourist traps.⁶⁵ The recent tourists, who are entirely different from the first explorers and travellers, have no knowledge of the history of the place and they are just concerned with the beauties of the pseudo-place: the “old monastery [...] turned into a hotel, while a famous line of steamships altered its route for the convenience of passengers” (*VO*: 83). Thus, the mere tourists reduce the geography of the place to the description of monuments, and the history and mythology of the place is under the control of the bourgeoisie and its concerns. What is significant for this group of tourists is the combination of everyday life with religious “[a]rt as the fundamental value of culture.”⁶⁶

From their viewpoint, “the human life of a country disappears to the exclusive benefit of its monuments”⁶⁷ or, as Fussell argues, the “tourist commonwealth, whose function is simply to entice tourists and sell them things.”⁶⁸ For such a group of tourists, people exist

only as the cliché or the stereotyped individuals or as the “social entities only in trains,” streets, villages, restaurants, and so forth that “constitute a charming and fanciful decor, meant to surround the essential part of the country.”⁶⁹ Indeed, the package tour has “less freedom and more structure than normal life back home, a place whose restrictions tourists had hoped to escape.”⁷⁰ The selection of places to which tourists have been programmed to travel offers what sort of attitudes, behaviours, and observations is appropriate. Therefore, if we translate *The Voyage Out* into the language of tourism, it will become “restricted [in Dann’s words] as a language of control in the very process of its articulation.”⁷¹

Woolf’s first trip to Greece, accompanied by Vanessa and Violet Dickinson who travelled by train to Brindisi and then by boat to Patras and there joined her brothers Thoby and Adrian, recorded in her diary, is narrated in the second part of the trip in *The Voyage Out*.⁷² In addition, the details of their journey accompanied by dirty Greek peasant boys when descending Mount Pentelicus is recreated figuratively in the form of an expedition planned by Hewet and Hirst in the middle chapters of the book, which also includes their contact with different groups of British tourists gathered in the hotel.

Even though the adventurers, tourists or travellers have different motivations and objectives, Woolf shows that they are all in some way travelling and escaping from the dull routine of life and that their minds are (pre)occupied with a quest for beauty and knowledge in a journey that is relatively pleasurable. The point is that most of the characters consider themselves as travellers, yet some of them are real travellers and some others are either friendly travel companions or wildly idiosyncratic eccentrics who consider themselves as mere tourists.

Moreover, Woolf’s description of the hotel from its entrance door up to the dining-room, the kitchen “where they were washing up; white cooks were dipping their arms into cauldrons,” the drawing-room where “the ladies and gentlemen [...] lay back in deep arm-chairs, occasionally speaking or turning over the pages of magazines,” the billiard room, and the “Lounge” furnished with “divans and screens” is evidently the “haunt of youth,” (*VO*: 92) represents the touristic atmosphere of the place and makes it a pseudo-place or a “non-place.”⁷³ The hotel is very crowded and proves the wisdom of its manager “Signor Rodriguez,”⁷⁴ who not only stands quite near the doorway surveying the

scene, but also knows that “no hotel can flourish without a lounge,” (*VO*: 93) because the hotels and their facilities are other suitable traps for tempting the tourists. A hotel manager is vigilant to see that “social control, whether at the macro- or microlevel, constitutes a regulation of human behaviour,” and, as Dann states, the clients fully “recognize that there are both implicit obligations to use the services provided as well as constraints placed upon their enjoyment.”⁷⁵ At the macro-level, the hotel managers provide the situations that hotels are “exclusory organizations which control differential access to services” while at the microlevel “they control interaction within the establishment.”⁷⁶

In chapter XVII, Woolf elaborates the macro- and microlevel of organizations by stating that the tourists are concerned with “the height of the season, and every ship that came from England left a few people on the shores of Santa Marina who drove up to the hotel” (*VO*: 209). The hotel organizes different facilities to attract the attention of tourists to such a pseudo-place, especially during the season of tourism:

Every year at this season English people made parties which steamed a short way up the river, landed, and looked at the native village, bought a certain number of things from the natives, and returned again without damage done to mind or body. (*VO*: 251)

These references reinforce the presence of mere tourists (conducted by the tourist industry) in a particular season and for hilarity and holiday. In this chapter, Woolf compares the villa with the hotel and the people who are in them, because “the words ‘the villa and the hotel’ called up the idea of two separate systems of life” (*VO*: 209). It shows two various systems of life in a pseudo-place like the hotel and the native villa based on the norms of the place. The Ambroses’ “Villa San Gervasio” is a country house “where one [can] escape momentarily from the slightly inhuman atmosphere of a hotel,” because this country house is “a source of genuine pleasure” (*VO*: 209) to all their acquaintances, who become friends such as Hirst and Hewet, the Elliots, the Thornburys and so on.

Meanwhile, the greater numbers of visitors or tourists in the hotel are English; therefore, the Sundays for the English people are completely different from other days, and the significance of such a distinction is apparent in the hotel:

The English could not pale the sunshine, but they could in some miraculous way slow down the hours, dull the incidents, lengthen the meals, and make even the servants and page-boys

wear a look of boredom and propriety. The best clothes which every one put on helped the general effect; it seemed that no lady could sit down without bending a clean starched petticoat, and no gentleman could breathe without a sudden crackle from a stiff shirtfront. (VO: 213-4)

What matters is the bourgeoisie that dominates the places, pseudo-places and monuments. The passage reflects the inevitable signs of the English bourgeois system and the fantasy of Englishness. It demonstrates the English tourists' behaviour in wasting time by doing unnecessary actions such as lengthening "the meals" and wearing "the best clothes" in order to show their "general effect." Another factor to reveal the bourgeois system is the description of the hotel in different fragmented passages, which elaborates the situation of rooms in the hotels in the style of tourist's guidebooks:

The bedrooms at the hotel were all on the same pattern, save that some were larger and some smaller; they had a floor of dark red tiles; they had a high bed, draped in mosquito curtains; they had each a writing-table and a dressing-table, and a couple of arm-chairs. But directly a box was unpacked the rooms became very different, so that Miss Allan's room was very unlike Evelyn's room. [...] The room was extremely neat. There seemed to be two pairs of everything. (VO: 240)

The tourist agents know that the tourist will feel isolated and there will be social and cultural gaps between the tourist and the pseudo-places; hence, the guides fill in that void by means of making and providing these pseudo-places like home. Accordingly, the hotel has bedrooms that seem like home, it can keep the guests (tourists) domesticated by making "virtual prisoners in their rooms," in this way, a kind of control can also be exercised "over interaction between strangers (hosts and guests, and among guests)," because it can establish boundaries "which clearly demarcated the public and private domains."⁷⁷ The tourists see the world as an object and gaze at it in different ways; i.e., the same object observed by them is interpreted differently based on their blindness and insight. For instance, Mrs Elliot whose "eyes moved from thing to thing as though they never found anything sufficiently pleasant to rest upon for any length of time" (VO: 103) has a tourist's viewpoint. Elsewhere, Susan's Aunt Emma, who is too old for travel, yet is so spirited for her age, prefers coming all this way instead of sitting at her own fireside. She takes part in this journey in order *to see* everything.

Through the conversation between the old women in the hotel, Woolf mocks their way of seeing which is restricted to everyday observations, such as the problem of marriage,

unmarried women, children and domestic subjects. *The Voyage Out* displays different groups of tourists such as “Portuguese military families”, “somnolent merchants,” and some “recumbent figures” who are just busy with resting or strolling in to eat (*VO*: 108). After lunch, again the men and women seek different corners to lie unobserved in their armchairs; therefore, we can say “without exaggeration that the hotel was inhibited by bodies without souls” (*VO*: 109) who are there just to *see*. By mocking such groups of tourists who have bodies without souls, Woolf defines their life as very tedious, because “disastrous would have been the result if a fire or a death had suddenly demanded something heroic of human nature”; however, the “tragedies come in the hungry hours” (*VO*: 109). This confirms that the mere tourist’s experience is “an event without a risk”⁷⁸ but full of pleasure, since for them the only important things are sleeping in the afternoon, meeting each other in the hall of the hotels and having tea at the special tables which they have placed under the trees.

Illustrating different groups of tourists, men, women, their children, their money and their position with their English superiority in the hotel, Woolf satirizes their movement, and the inevitable way by which they follow each other. She also criticizes the restricted observation of these tourists who have “the mere glimpse of a world where dinner could be disregarded, or the table moved one inch from its accustomed place, filled [them] with fears for [their] own stability” (*VO*: 120). Hence being in a situation in which everything is possible or might happen is unbelievable for them; in this way, she analyzes the English leisure class tourists who continue to follow their own home habits and use their own language and newspapers wherever they happen to be. For instance, by seeking and selecting an English newspaper, “*The Times* among a litter of thin foreign sheets,” (*VO*: 103) or English-style meals and tea served in the hotel, the tourists confirm their concern with their English lifestyle. *The Voyage Out* shows that the tourists’ eyes are focused on those limited objects, and that English amenities are available not simply in the most-visited centres, but in every touristic place in the world. Charles Lever’s character in *The Dodd Family Abroad* (1854) expresses the same idea: “[we English] continue to follow our home habits and use our own language wherever we happen to be, that it is not very easy to break out of the beaten track.”⁷⁹ Similarly, Anna Jameson describes St Peter’s “as usual crowded with English, who every Sunday convert [it] into a kind of Hyde Park,

where they promenade arm in arm, show off their finery, laugh, and talk aloud.”⁸⁰ *The Voyage Out* epitomizes such points in the behaviour and beliefs of the English characters. English food, English newspapers, English church, English hotel and English tourists on the one hand change the atmosphere of the place and its culture and people, and on the other hand carry on the mythology of tourism and bourgeoisie, which dates back to the nineteenth century, to that phase in the history when the bourgeoisie was enjoying a kind of Anglophile.

It refers to the blindness of the English tourists when Hewet compares them with the novelists, and believes that the tourists who are in the hotel always want “something they can’t get,” whereas “there’s an extraordinary satisfaction in writing, even in the attempt to write” (*VO*: 205). He expresses his own philosophy of gazing as “one doesn’t want to be things; one wants merely to be allowed to see them” (*VO*: 205). In this way, he puts emphasis on the eager and keen eyes of a novelist that is more powerful than the tourists’ blind and aimless seeing. Through Rachel’s illness caused by her travel to unknown places scorned by one of the characters (Mrs Flushing)—“[t]hat’s the worst of these places”—Woolf critically argues that English tourists are blind because they behave “as though they were in England” while they are not (*VO*: 340).

Every traveller, based on his objectives, has a particular gaze, takes part in a special gazing activity, and at the same time participates in the process of being observed by the others who gaze at him. According to Bonadei, “the touring or tourist condition needs a special narrative; it needs a ‘writing gaze’ or a ‘camera eye’,” a critical eye which is one of the characteristics of the narrator in *The Voyage Out*.⁸¹ It means that Woolf records everything by her “camera eye” or her extraordinary “writing gaze,” and displays the tourists as the “mock-adventurers, self-made [superficial] ethnographers,” without any knowledge of ethnography, as well as “involuntary witnesses.”⁸² Therefore, both Woolf and her characters take part in a reciprocal game of observing and being observed, not merely by each other but also by her readers.

Helen Ambrose who “would not allow herself inferior to her husband in powers of observation,” (*VO*: 182) stands for Woolf’s female observer who contemplates and meditates upon everything. She also believes that “it was worth the voyage out merely to see [my emphasis]” (*VO*: 161). Her gaze is different from the others, since she sees with

the keen eyes of an experienced adventurer who gains great experiences in her life. This typical adventurer is Woolf herself who reads the discourse of tourism and translates it based on her father's—Leslie Stephen's—argument on tourism.⁸³ His argument refers to the blindness of the mere tourists who need the other people's or guides' eyes and never see with their own eyes. These tourists choose their itineraries from the range of options covered by Baedeker and Murray; hence, the tourists are directed by the structures and commands laid down in Baedeker's and Murray's guidebooks. *The Voyage Out* illustrates that the “tourist [in Buzard's words] is the dupe of fashion, following blindly where authentic travellers have gone with open eyes and free spirits”⁸⁴; accordingly, “the tourist is the cautious, pampered unit of a leisure industry.”⁸⁵ This shows the homogeneity of the mere tourists' image.

2. 4. “Damning your eyes”: tourists with Panama hats and their blindness

According to Barthes, a “sign is what repeats itself” and without “repetition there is no sign, for we could not *recognize* it, and recognition establishes the sign.”⁸⁶ In the language of advertising, there are many visual and pictorial clichés.⁸⁷ I consider Panama hat, camera, maps, guide books, and so forth as clichés which attract the people's attention and make the tourists the subject of the gaze. Such visual clichés differentiate the mere tourists from other tourists, adventurers and modern travellers. These tautological clichés need no explanation or verbal message in the language of tourism; rather, these icons speak for themselves. In “The stationary tourist,” Fussell believes that the mere tourists depend on such clichés for more security.⁸⁸

The mere tourists “narrate what everyone else knows,” they discover what has been discovered before, they see what others have seen before, they “go more and more where [they] expect to go”; hence, like “the rest of [their] experience, travel becomes a tautology. The more strenuously and self-consciously [they] work at enlarging [their] experience, the more pervasive the tautology becomes.”⁸⁹ The crucial point is that the mere tourists see solely themselves. Jan Morris states, Woolf, herself, has “the fear of becoming that perennially grim figure of tourism, the travel bore”; in other words, she dislikes this kind of tourism and believes that the mere tourists “are the greatest bores out.”⁹⁰ Even though she uses the technological means of travel (train, ship, bus, car,

motorcycle, bicycle and so forth), she is neither a real traveller who undergoes travail nor a mere tourist. She criticizes these tourists, their observations, their visual clichés, their experiences at second hand, and encodes such a criticism within her characters' thoughts and desires. For Woolf, the characters' appearances, garments, behaviours, tastes and their interests throughout *The Voyage Out* act as signs by means of which she opens up the implied personality of each character, and at the same time, she expresses her views about the mere tourists.

For instance, Richard Dalloway, who wears a Panama hat and invites Rachel and his wife to sit in a row of chairs, offers the first picture of a mere tourist in *The Voyage Out*. The tourists or voyagers use Panama hats, which are light, broad-brimmed and informal hats woven of straw worn in the summer or in warm climates. Evelyn Murgatroyd with her broad-brimmed hat with a feather drooping from it when she participates in the expedition with other men and women is another example of the tourists in Panama hat. Panama hat is a cliché, a repeated sign in which meaning overflows—Hermes is characteristically represented as wearing the “broad-brimmed felt hat (*petasos*) that Greek travellers”⁹¹ wear to keep the sun out of their eyes—, it is a system of communication, a message, a mode of signification, a form, which contributes to the myth of tourism. It becomes an object in the performance of tourism that “can pass from a closed, silent existence to an oral state,” which is “open to appropriation by society.”⁹² It is no longer quite a hat, it is a hat which is “decorated, adapted to a certain type of consumption, laden with literary self-indulgence” or images, “in short with a type of social *usage* which is added to pure matter.”⁹³ The Panama hat is a stereotypical object which provides a mental grid for the mere tourists to filter their own perceptions; it is an indicator of authenticity that becomes reified during the tourist's visit.

The Panama hat is an object that becomes “the prey of mythical speech”⁹⁴ in different forms by Woolf. For instance, when Mrs Ramsay and Charles Tansley enter the town in the first chapter of the first part of *To the Lighthouse*, the narrator explains that in the island “the houses falling away on both sides, they came out on the quay, and the whole bay spread before them” (*TL*: 23). Walking in the town, Mrs Ramsay sees the artists who have come there. Indeed one of them stands only a few paces off in “Panama hat and yellow boots, seriously, softly, absorbedly, for all that he was watched by ten little boys”

and since the fashionable “Mr. Paunceforte had been there, three years before” (*TL*: 23). Thus, all the pictures of the island are like the man in the Panama hat: they are all “green and grey, with lemon-coloured sailing-boats, and pink women on the beach” (*TL*: 23). This is Woolf’s first description of the tourists in *To the Lighthouse* through Mrs Ramsay’s eyes, which repeats the same cliché. The Panama hat, for a while, disappears and other clichéd images “take [its] place and attain the status of myth.”⁹⁵

Mrs Ramsay sees the “hoary Lighthouse,” and by saying, “Oh, how beautiful!” (*TL*: 23), she associates her gaze with a tourist’s gaze, because a lighthouse is also a touristic place. All the images of the island, such as the sea, beach, fishing boats, villas and sunshine, which make it fascinating for the pleasure-seeking tourists, signify the “island’s appeal to the leisured class.”⁹⁶ It traces the language of tourism that moulds the desires of the tourists to what the place requires. Seashores and beaches are other visual clichés or touristic places, “typically portrayed in brochures as lacking social, economic, or political contexts” and “usually devoid of local people.”⁹⁷ They are places of pleasure and freedom which remind us of “‘the ocean of being’, that generating force from which we gradually emerge.”⁹⁸ Woolf reads the sea and seashore, because they are the “‘complex spaces anomalously located between land, sea, nature and culture’, with all sorts of possible activities.”⁹⁹

Walking with Nancy and Andrew when Minta Doyle pitches down on the edge of the cliff, she begins to sing, “[d]amn your eyes, damn your eyes” (*TL*: 113). Nonetheless, Paul Rayley keeps quoting his guidebook about “these islands being justly celebrated for their park-like prospects and the extent and variety of their marine curiosities” (*TL*: 114). This reference to the tourist guidebooks, such as the Murray and Baedeker handbooks, signifies not only the presence of tourists in that place but also the touristic attractions of Cornwall or St Ives, such as the sea and park-like prospects. Hence the handbooks are mere catalogues of the “buildings, institutions, and the like; after reading which, the stranger is as much as ever in the dark as to what really are the curiosities of the place.”¹⁰⁰ Yet, the phrase “[d]amn your eyes” refers to the damned eyes of the mere tourists, of whom Woolf disapproves.

By juxtaposing Minta Doyle’s walking with Nancy and Andrew, who are both ready to face all forms of danger and afraid of nothing, with Paul Rayley’s guidebook written for

the tourists and the “shouting and damning your eyes,” (*TL*: 114) Woolf mocks those tourists whose eyes are trained to see such conventional or clichéd images. In *To the Lighthouse*, however, the tourist industry appears to figure only marginally, since we see little of the mere tourists’ presence, yet their images and presence play a vital role in the economy of Cornwall and the people’s life.

Woolf gives another reference, which separates the mere tourist from the anti-tourist, adventurer, or creative observer, for instance, Mrs Ramsay remembers Mr Langley who “had been round the world dozens of times,” but he tells Mrs Ramsay that he never suffered as he did when Mr Ramsay took him to the lighthouse. Mrs Ramsay believes that if one wants to go to the lighthouse, one needs to be a “good sailor” (*TL*: 138); indeed, Woolf juxtaposes the experience of a continental tourist who travels round the world to see the places with an adventurer who travails while journeying to the lighthouse like a sailor at sea to experience the spaces. She suggests that a mere tourist is neither able to take part in an adventurous journey nor is he interested in experiencing travail.

Additionally, in *The Voyage Out*, the first tourist expedition shows the mere tourists’ blindness through their superficial observation:

Before them they beheld an immense space—grey sands running into forest, and forest merging in mountains, and mountains washed by air, the infinite distances of South America. A river ran across the plain, as flat as the land, and appearing quite as stationary. The effect of so much space was at first rather chilling. They felt themselves very small, and for some time no one said anything. (*VO*: 122)

The sublime scenery with its “immense space” and “forest” reminds us of the image of a safari tour in a jungle, whereas the reality of the situation is that they are mere tourists under the control of those who conduct them. In spite of the fact that the entire world is under their eyes—a scene that would give a powerful sense of place to every spectator—after looking at the scene, these blind tourists very soon draw together and sit down in a circle round the baskets to eat. They talk about different things but they return at last to talk about “drink and salt and the view” (*VO*: 124). This confirms that the tourists’ mind is limited to their damned eyes; hence, they are unable to be creative observers. In this way, Woolf translates the language of tourism and various dimensions of hedonism in the tourist’s culture in which all the tourists’ attention is focused on eating and drinking as different forms of pleasures.

As Fussell argues, there are many similarities between the mere tourist's behaviour and that of animals.¹⁰¹ The reason why the critics reduce the mere tourists to the level of animals, insects, and such strange creatures is their way of seeing and behaving. Through Hirst's eyes and gaze, Woolf also compares the tourists' way of eating with that of animals and their silence reminds Hirst of "the silence of the lion-house when each beast holds a lump of raw meat in its paws" (*VO*: 164). Moreover, he is more stimulated by such a comparison, because he likens

some to hippopotamuses, some to canary birds, some to swine, some to parrots, and some to loathsome reptiles curled round the half-decayed bodies of sheep. The intermittent sounds—now a cough, now a horrible wheezing or throat-clearing, now a little patter of conversation—were just, [Hirst] declared, what you hear if you stand in the lion-house when the bones are being mauled. (*VO*: 164)

All these comparisons show the real nature of mere tourists when an anti-tourist gazes at their behaviour and gestures. Not unlike the members of Bloomsbury Group, Hirst is pleased to construct little theories about the people through their gestures and appearances; therefore, gazing at people is one of his hobbies.

When "certain somnolent merchants, government officials, and men of independent means" arrive at the hotel, the narrator states that they have "the appearance of crocodiles so fully gorged by their last meal that the future of the world gives them no anxiety whatever" (*VO*: 170). These groups of mere tourists, who are busy with their own lives, do not want to have anything to do with other people. These groups of leisure class tourists are just in quest of pleasure. The tourist industry that belongs to the bourgeois system makes a mythology related to the bourgeoisie itself. In this sense, Hirst believes that these bourgeois tourists with their "aimless movements" and "their unknown lives" have not the power of thinking, because if "these people would only think about things, the world would be a far better place for us all to live in" (*VO*: 171-2). Hirst calls these tourists, such as the Thornburys and the Elliots, "damned fools" and "a very miscellaneous collection of Europeans," who are always "engaged in eating, in some cases in gnawing, the stringy foreign fowls" (*VO*: 226). These tourists are leisured individuals who temporarily visit a place away from home in order to be free from the limitations of home and to seek all forms of pleasure, especially in foreign countries. All

that they do see is fashioned to contribute to the sensations of the tour group, which rely little upon the comprehension of a complex continuing society.

Rachel's confrontation with the mere tourists, who have odd desires, amazes her, too. She observes them as the "aimless masses of matter, floating hither and thither, without aim except to impede her," and considers them as "worthless objects" (*VO*: 245). They, indeed, have come together "in a miscellaneous way; one tea-table joining to another tea-table, and deck-chairs serving to connect two groups," (*VO*: 246) which shows different forms of pleasure or hedonism for these tourists:

"The lives of these people," [Rachel] tried to explain, "the aimlessness, the way they live. One goes from one to another, and it's all the same. One never gets what one wants out of any of them." [...] But instead of talking she fell into a profound silence as they walked on. Aimless, trivial, meaningless, oh no—what she had seen at tea made it impossible for her to believe that. The little jokes, the chatter, the inanities of the afternoon had shrivelled up before her eyes. Underneath the likings and spites, the comings together and partings, great things were happening—terrible things, because they were so great. (*VO*: 250)

Rachel points out that the whole life of these people is "[a]imless, trivial, meaningless," their "chatter", "little jokes" and the "inanities of the afternoon" confirm, in Dann's words, their "relief from boredom, [and] escape from routine."¹⁰² These tourists are concerned with the beauties, and singularities of the place, the people and every form of hedonism such as eating, drinking and so forth.

Elsewhere, Terence Hewet and Hirst, who plan an expedition for the group of tourists in the hotel, compare them with cows, which draw together in a field, when they have nothing else to do "knowing nothing, leaping from moment to moment as from world to world" (*VO*: 118). All these examples are signs of the presence of the mere tourists. Woolf also rejects such tourists through Helen Ambrose's expression that "[i]t's so unpleasant, being cooped up with people one hardly knows [...]. People who mind being seen naked" (*VO*: 249). In this way, she suggests that the lives of these people and their "aimlessness, the way they live" and go from one place to another, which is the same in all of them, as well as "the likings and spites, the comings together and partings," are signs of their trivial and meaningless life. By describing the myth of tourism, Woolf does not want to destroy its meaning, rather she "turns [it] into speaking corpses," which brings to mind that the "privation of meaning is in no way a zero degree."¹⁰³ Thus, the literary language, Barthes points out, "offers to myth an open-work meaning."¹⁰⁴ Such a

form of myth can “reach everything, [and] corrupt everything.”¹⁰⁵ Conversely, it is difficult for the intellectual tourists to be mere spectators as well as to tolerate these tourists’ blindness and superficial observation. In fact, the satirical narrator puts into the characters’ mouths the words fitting critics’ suspicions about the mere tourists who do not really care for the cultural offerings of the places; rather, they seek to trade on their superficial contact with the place in some odd and peculiar fashion.

2. 5. “Creative observer”: Barthesian tourist

A new formation of modern tourism, Buzard writes, “denigrate[s] tourists as a single complex phenomenon with important socio-cultural conditions and consequences.”¹⁰⁶ This new form of tourism considers an individual or a tourist “as a mythic figure, a rhetorical instrument that is determined by and in turn helps to determine the ways [...] nations represent culture and acculturation to themselves.”¹⁰⁷ Fussell disparages tourism and identifies a different term anti-tourism by stating that the anti-tourist “is not to be confused with the traveller” because like a tourist “his motive is not inquiry but self-protection and vanity.”¹⁰⁸ Indeed, he argues that the anti-tourist is also a tourist. For Buzard, the anti-tourism is “an element of modern tourism,” which “has offered an important, even exemplary way of regarding one’s own cultural experiences as authentic and unique, setting them against backdrop of always assumed tourist vulgarity, repetition, and ignorance.”¹⁰⁹

Woolf portrays her anti-tourists, according to Buzard, as persons who find themselves “faced with a deeply ironic obligation to display their qualities while simultaneously avoiding making tourist-like displays of themselves.”¹¹⁰ She reveals her best model of anti-tourist in the figure of a 24-year-old English woman who participates in different forms of journey both external and internal. Woolf’s anti-tourist stands, in Buzard’s words, in a “genuine relation to some genuine ‘culture’” and such a cultural practice is a “basic paradigm of modern sightseeing,” which is “a ‘romantic’ form of the tourist gaze, in which the emphasis is upon solitude, privacy, and a personal, semi-spiritual relationship with the object of the gaze.”¹¹¹ Woolf’s anti-tourists or “practitioners of the ‘romantic gaze’ *required* the crowd they scorned and shunned,” because they make their “travellers’ identities in opposition to the crowd.”¹¹² Therefore, it shows a dialectical

relationship between crowd and tourist on the one hand, and the anti-tourist's privileging of a real and an imaginary solitude on the other. The anti-tourist or the Barthesian tourist makes a new image of self that can be displayed and appreciated. The image celebrates the moments of solitude created in a writer's travel narrative. This actual solitude is the silence recorded by Hewet and experienced by Rachel.

Hewet is another model for characterizing the anti-tourist, because he achieves a meaningful contact with what the place essentially is. As far as he writes his experiences in his novels, he can display the occurrence of that contact in his texts. Accordingly, the "valued moment [is] taken to be '*pars totalis*, immediately expressing the whole'; parts [are] seen to give evidence of the 'totality that contain[ed] them, because each in itself contain[ed] in the immediate form of its expression the essence of the totality itself'."¹¹³ As Buzard states, this confirms the impressions of strong appeal to visitors or self-appointed travellers who search for "symbols that would express the essence of 'whole' places—that would provide what Henry James called the 'sublime synthesis'—and in doing so they furnished a new set of conventions for registering the authentic and the 'whole'."¹¹⁴ For such anti-tourists, the moments of greatest value are to be found, "where parts only are seen and distinguished, but the whole is felt," which confirms the concept of "picturesqueness" elaborated by Samuel Taylor Coleridge.¹¹⁵ The anti-tourists like to have a uniquely meaningful relationship with the visited places; however, they are "wary of exerting any of the transformative force so visibly and clumsily wielded by tourists and the industry"¹¹⁶ they foster. The result is "a tense ambivalence, charged with the contradictory tendencies within and among the meanings of 'culture'."¹¹⁷

The intellectual anti-tourist is in quest of social and cultural change, and for this reason, he "engages and tests cultural *representations*."¹¹⁸ Woolf puts history and culture under erasure, or erases them from the mere spectators' eyes, whereas for the creative observers, the history and culture are present, and they pay more attention to the history of the places and the culture of the natives. Therefore, like every philosopher-traveller, Woolf observes either the English society and culture or other societies and cultures with a certain distance and then tries to write on the basis of her own perception. For instance, by portraying Hewet and Hirst as intellectual observers who criticize the social and cultural norms as well as the people's behaviour, Woolf shows an "intellectual

tourism.”¹¹⁹ She portrays the observer as neither a traveller nor a tourist, yet she represents the reality she sees, gathers experience and then experiences without really wishing for change in anything she *sees* and sets great store by the aesthetic portrait she draws. She is like those scholars, according to Bonadei, who have applied to “the street their vocation for ‘curious’ observation, who have thus turned themselves into ‘reporters’ of places and people, of people observed while observing places, reasoning about the hows and the whys of what it is to be touring subjects among other touring subjects.”¹²⁰ Furthermore, like a modern philosopher-traveller, Woolf revisits many places, which she has visited before, and records them in her travel fictions, especially those places where signs need to be deciphered anew. Indeed, she acts as a translator who reads, deciphers, decodes and translates the signs as a Barthesian tourist *avant la lettre*.

In *The Voyage Out*, all descriptions focus on different processes of observation and gazing, chiefly the mere tourist’s observation and the Barthesian tourist’s gaze, embodied in the narrator’s satirical description of the tourists’ experiences. A mere tourist’s observation is based on the personal image of those who are in positions of authority at the tourist companies, such as Mr Baedeker, Mr Murray and Mr Cook, who were the directors of the firms’ activities. Woolf in her essay “Journeys in Spain” writes:

No one thinks of reading him [Baedeker] for pleasure, for the reason, perhaps, that his is the most impersonal of books, and even tourists like to be treated as human beings. He provides materials in abundance, but expects you to draw your own conclusions. Thus the traveller when he comes to choose finds that guide-books separate themselves into two classes, and neither gives him completely and compactly what he wants. Books of the type of those that lie before us disclaim, if they do not despise, the name of guide-book. Sterne, when he invented the title of *Sentimental Journey* not only christened but called into existence a class of book which seems to grow more popular the more we travel and the more sentimental we become. It is their aim to provide all that Baedeker ignores; but as their aim is more ambitious so is their success very rarely so complete. The *Sentimental Journeys* that succeed are among the most delightful books in the language; Sterne succeeded and so did Borrow, and Kinglake, and Lord Dufferin, and Mr Henry James. But the list, if we count the competitors, is not a long one. Theirs are books that we may read with almost equal pleasure in the country that they describe or seated a thousand miles away with no prospect of ever seeing the place except with the mind’s eye. (*E* 1: 44)

Woolf gives priority to the writers or creative observers who see the world “with the mind’s eye.” According to John Vaughan (1974), who deals with the history of guidebooks, “the early guides were fairly personal in their approach, and it was only after almost a century of experience of the form that the features associated with Murray [and]

Baedeker ... appear. These [later] guides are impersonal, systematic, and designed for a single overriding purpose.”¹²¹ Woolf reads and translates the guidebook like a historian, and she remarks on the impersonality of Baedeker’s guidebooks. She believes that the creative observers or writers owe their powerful and creative capabilities “to the faculty of seeing they had in them and of interpreting the sight to others” (*E* 1: 44). Woolf’s gaze, as a *leitmotif* in her travel narratives, is somehow like the gaze of Julia Kristeva or Susan Sontag, who have been less concerned with the mere tourists’ gaze but have “been captivated by the processes of the ‘dislocated’ gaze that typifies travelling or finding oneself as a ‘foreigner’ to a place.”¹²²

For the anti-tourists such as Rachel, Helen Ambrose, Hewet and Hirst, and even for Woolf, to travel with a package tour, as portrayed in *The Voyage Out*, is boring, because she sees, as Bonadei states, “in the tourist an ambiguous icon of the hegemonic bourgeois grip on the world.”¹²³ She is also fascinated by the strategies of the tourist gaze, which moves across the social and cultural borders and enjoys the desirable differences. She motivates some of her characters for a limited span of time to look at the world through their new touristic lenses. Indeed, she encourages the intellectual tourists to be someone else or to see curiously through their enquiring eyes and, at last to return as someone else. These tourists revivify themselves to recover their direct and joyous sense of life that their routine existence at home has recently extinguished. In this way, Woolf highlights a new kind of tourism, i.e. Barthes’ tourism, as a “modern form of exploration”¹²⁴ that discovers the substrata of cultural signs “without interruption, without origin, and without end.”¹²⁵ Woolf’s Barthesian tourists observe with opened eyes, enlarged thought and awakened mind to see the ways of life different from their own and to judge in the light of their own understanding. This form of curious and critical gazing and being gazed always expands the anti-tourists’ mind, and gives them a new vision and power of gazing curiously. As Barthes states, “the gaze can say everything.”¹²⁶ It can seek something or someone, it is “an anxious sign: singular dynamics for a sign: its power overflows it.”¹²⁷

Like Samuel Rogers, Woolf “presents travel as just a medicine for the troubled mind, one that [...] is prescribable to *all* human beings. It is a tonic all the more necessary in the utilitarian world that stultifies the deepest sources of imaginative life.”¹²⁸ As William Hazlitt points out, “[t]he time we [spend abroad] is both delightful and in one sense

instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country.”¹²⁹ For Rachel and Hewet, whose ordinary life is full of frustrating, routine labour, tourism brings, in Buzard’s words, a pleasurable form of “revivification through free imaginative deployment in new fields.”¹³⁰ By the voyage out, Woolf reveals an uncertain voyage in, especially in Rachel, who takes part in an expedition which has no end. Travel creates “comparisons favourable to the social and political institutions of England”¹³¹ as well as its cultural developments.¹³² It improves the feelings and deepens the capacity for emotion. It gives man “a time or imaginary space out of ordinary life”¹³³ because it can activate the potentials of a modern traveller or Barthesian tourist who is in quest of change and self-realization.

Travel helps an ethnographer to scrutinize closely the natives’ lives. Indeed, Woolf portrays different characters and, like an ethnographer, selects some of them as informants. She brings the Ambroses and the Flushings together, because Mr Wilfred Flushing is a “collector” or antiquary, who “has discovered really beautiful things already” (*VO*: 183). The Flushings are collectors who gather old objects: “[m]ouldy old pictures, dirty old books, they stick ‘em in museums when they’re only fit for burnin’” (*VO*: 184). Like Freya Stark and Catherine Hutton, Mr Flushing is an antiquary who travels to collect antique objects. After meeting the Ambroses in their villa, Mrs Flushing, who is one of Woolf’s six intellectual tourists, makes “three or four plans for meeting or going on an expedition” (*VO*: 182). She is an adventurer who criticizes the English tourists and exclaims that “English people abroad” (*VO*: 220) are awful, which refers to the mere tourists who belong to the leisure class. She loves gathering “beads, brooches, earrings, bracelets, tassels, and combs” or stuffs which are “coloured and dark and pale” and exclaims that these stuffs are very old and antique because “[t]he women wore them hundreds of years ago” (*VO*: 222-3). She adds that her husband “rides about and finds ‘em; they [the native sellers] don’t know what they’re worth, so we get ‘em cheap. And we shall sell ‘em to smart women in London” (*VO*: 223). These anti-tourists go to see and study the natives’ lives, even if only for ten days. For this reason, Mrs Flushing says:

I want to go up there and see things for myself. It's silly stayin' here with a pack of old maids as though we were at the seaside in England. I want to go up the river and see the natives in their camps. It's only a matter of ten days under canvas. My husband's done it. One would lie out under the trees at night and be towed down the river by day, and if we saw anythin' nice we'd shout out and tell 'em to stop. (*VO*: 223)

She plans the last exploratory journey, and decides to be among the natives and to study their lives. This is like an ethnographic attempt, and the Flushings play the role of ethnographers who are concerned with the culture of the natives. This plan even motivates Rachel's desire and excites her because she has always had "a great desire to see the river" (*VO*: 223). Unlike other tourists, Mr and Mrs Flushing are interested in cultural and historical places not only for the sake of studying the natives' life but also for their own sake. Mr Flushing observes like an excavator who is familiar with "the history of South American art," (*VO*: 224) and the "wonderful treasures [which] lay hid in the depths of the land" and picks up many objects even "in the course of one short journey" (*VO*: 225). He believes that:

there might be giant gods hewn out of stone in the mountain-side; and colossal figures standing by themselves in the middle of vast green pasture lands, where none but natives had ever trod. Before the dawn of European art he believed that the primitive huntsmen and priests had built temples of massive stone slabs, had formed out of the dark rocks and the great cedar trees majestic figures of gods and of beasts, and symbols of the great forces, water, air, and forest among which they lived. There might be prehistoric towns, like those in Greece and Asia, standing in open places among the trees, filled with the works of this early race. Nobody had been there; scarcely anything was known. (*VO*: 225)

Mr Flushing states his theories about the prehistoric places "like those in Greece and Asia." He expresses his knowledge of history that was beginning with "the primitive huntsmen and priests," who have built "temples of massive stone slabs." Like many ethnographers who reside in the field for a specific time, learning the local language or participating in everyday life while at the same time maintaining an observer's objective detachment, he takes part in the life of the natives in order to improve his insight. This method, called participant-observation, while necessary and useful for gaining a thorough understanding of a foreign culture, is in practice quite difficult. He is influenced by the subject of his study and brings to the situation certain inherent cultural biases. In addition to the technique of participant-observation, the ethnographer usually selects and

cultivates close relationships with the individuals, known as informants, who can provide specific information on ritual, kinship, or other significant aspects of the cultural life.

At intervals for the first twenty miles or so houses were scattered on the banks; by degrees the houses became huts, and later still, there was neither hut nor house, but trees and grass, which were seen only by hunters, explorers, or merchants, marching or sailing, but making no settlement. (*VO*: 252)

The existence of the newly explored colony is obvious through the dispersal of the houses and huts scattered on the bank. The first and second part of this place are suitable for the mere tourists, yet the last part is the place of “hunters”, “explorers” and those travellers who are ready to undergo travail. In this way, Woolf reads and translates the history of exploration and colonization through an ethnographic study of the place and the people who travel to that place. The group of informants are the native people in Santa Marina, who are proper samples for an ethnographic study of a colonized land. In fact, *The Voyage Out* traces either an unmapped or an imaginary mapped geography of exploration and exploitation by the British Imperial power. It shows South America like a *tabula rasa* or a blank page in comparison to already-written English conventions and standards in which everything is written for a mere tourist, whose mind is blank of historical knowledge of the place. A hazard inherent in ethnographic fieldwork is the possibility of cultural change produced by or resulting from the ethnographer’s presence in the group.

In chapter XX, this ethnographer-like group of tourists or Barthesian tourists decide to take part in an adventurous journey ‘off the beaten tracks,’ which have been travelled before by the Elizabethan voyagers, yet this time the group of twentieth-century anti-tourists travels differently. Indeed, *The Voyage Out* signifies the desires of young intellectual English tourists, who wish to discover unmapped and exotic lands. This idea is emphasized in chapter XXI that opens with the journey of Mackenzie:

Mr. Flushing, as he sat down, advised them to keep their eyes fixed on the left bank, where they would soon pass a clearing, and in that clearing was a hut where Mackenzie, the famous explorer, had died of fever some ten years ago, almost within reach of civilisation—Mackenzie, he repeated, the man who went farther inland than any one’s been yet. (*VO*: 263)

Mackenzie’s story connotes the sense of exploration in the travel narrative. It is an anachronistic reference since there is no explorer called Mackenzie during the twentieth

century and the only explorer with the same name called Sir Alexander Mackenzie (1764-1820), who was a Scottish explorer of Canada, discovered the Mackenzie River in 1789. This anachronistic reference to Mackenzie points up the idea of exploration.

Woolf shows that the anti-tourists or safari adventurers who participate in the exploratory journey are creative observers, not mere tourists. The place selected for the journey is a river which since the time of “Elizabeth very few people had seen [...]. And nothing had been done to change its appearance from what it was to the eyes of the Elizabethan voyagers” (*VO*: 251). The six English explorers—Mr and Mrs Flushing, Helen Ambrose, Rachel Vinrace, Terence Hewet and St John Hirst—leave Santa Marina early in the morning. They drive twenty miles, ride eight, and “reached the river-side as the night fell” (*VO*: 252). In spite of the long and hot day Mrs Flushing, who strides to the riverbank, has enjoyed “the speed and the open air,” because at last she has left the hotel and *the boring English tourists* and “found the company of her liking” (*VO*: 252). The “jungle or safari tours” are correspondingly liberating; however, even in such adventure tours, there are considerable constraints. The anti-tourists act like ethnographers or explorers who can distinguish every minute movement, even the smooth moving surface of the water and the air. They stand “in an empty space in the midst of great tree-trunks” and from that place they can see “a little green light moving slightly up and down showed them where the steamer lay in which they were to embark” (*VO*: 252). Within the heart of the great darkness, they can hear all round them “the rustling of leaves” that takes away “all desire for communication,” (*VO*: 252) since the only significant thing is to be free from all the boundaries that society provides, even communication. These anti-tourists, who read and translate all signs, do not need communication; instead, it is their sensuousness which responds to their observation. These creative observers begin their sentimental journey not only to observe the natives and their way of life but also to be observed by them. Their observations and descriptions are, to a certain degree, comparative; thus, their generalization about culture and their comparisons inevitably become components of their ethnographic study.

Barthes highlights such ethnographic study, while travelling to Japan as a “system of cognition,” which means that for every Barthesian tourist “[s]ensuality is the starting point, a kind of total fascination and blinding, which is a prior condition for knowledge;

then comes judgment, which rereads sensuality in its details and translates it into perception.”¹³⁴ The tourists’ blindness originates in the strangeness and foreignness of the land; hence, their horizon encounters the horizon of the travelleses which results in the fusion of horizons. Woolf portrays the various masks of the tourist and plays with them, showing the cultural layers underneath. She indicates that the mere tourists come to be regarded as depending unquestioningly on the conventions of their tours whereas the anti-tourists, as Buzard points out, possess “an originality and self-sufficiency in judgement”¹³⁵ which associate them with ethnographers.

Through the gazes of different tourists, Woolf explains the diverse significances of place for the tourists. The mere tourists who are directed by the guide see the conventional places or pseudo-places because the guide “hardly knows the existence of scenery except under the guise of the picturesque.”¹³⁶ Whereas the place observed by the Barthesian tourists is not an object which stops as a fixed significant, rather it gives way to an endless chain of interpretations. Therefore, both Woolf and her anti-tourists see like a Barthesian tourist who wears “an eccentric mask,” and gazes as a “*creative observer* [my emphasis].”¹³⁷ The objects and places are not consumed by her gaze; instead, in Bonadei’s words, she has “given ever newer significations”¹³⁸ to them. She is involved in an unending chain of observation, inhabits it with some risks and writes it figuratively in her travel narratives “not to tour but to detour or *detourn*.”¹³⁹

By reading this travel narrative and visualizing Santa Marina, different great moments, which are the product of deciphering signs, immediately come into the reader’s vision or to his consciousness. The first one is that of a prehistory when a layer of water covered the place. The anti-tourist puts himself on the level of such ethnographic perception. Symbolically speaking, this prehistoric relation of the place and the new vision of the same scenery have maintained the desire for further exploration. The second stage of history is the Elizabethan period when the Elizabethan voyagers discovered the place. The last moment surveys a third history of the place, which is the moment created by the six adventurers/anti-tourists. For this reason, the ethnographic trip to the river in order to contemplate the place and natives gives them the impression of the first journey by which the first explorers and voyagers conquered the landscapes for the first time. It means that this group of modern intellectual tourists are in quest of new places and spaces. Hence a

Barthesian tourist attempts to “find *signs* within [the place], a familiarity proceeding from history and from myth.”¹⁴⁰ The Barthesian tourist neither is solely in quest of pleasure, like a mere tourist, nor in search of materiality, business or commerce, like an explorer; rather, he seeks to acquire knowledge of the place and people.

Woolf exposes a superior order of beauties, values and significances inherent in the place and makes it, as Barthes states, a kind of “precious world of which knowledge makes the man, marks an entrance into a true life of passions and responsibilities” and makes it into a myth, which all forms of travel to such places allow us to construct.¹⁴¹ She points out that every place “marks the transition to a knowledge” which gives permission to every traveller “to be incorporated into a race”¹⁴² and gather the significance of his being there. According to Barthes, for the tourist “every object is first of all an *inside*, for there is no visit without the exploration of an enclosed space,” which means “every exploration is an appropriation”; in other words, “this tour of the *inside* corresponds, moreover, to the question raised by the *outside*.”¹⁴³

Helen, as “the least adventurous” person within the group, believes that “one’s only got to use one’s eye” (*VO*: 256). This eye represents the penetrating eye of a creative observer, who sees *outside* but finds *inside*, which is a quest for truth by comparing and contrasting the place to his or her own home. For instance, the narrator compares the “pathway” in the forest with “a drive in an English forest”:

Whether made by man, or for some reason preserved by nature, there was a wide pathway striking through the forest at right angles to the river. It resembled a drive in an English forest save that tropical bushes with their sword-like leaves grew at the side and the ground was covered with an unmarked springy moss instead of grass, starred with little yellow flowers. (*VO*: 257)

It shows the penetrating eyes of a Barthesian tourist who seeks to find the signs and the underlying meanings in every sign, object or scenery. All adventurers have “a general desire for movement” (*VO*: 262) and for being creative or active. The Barthesian tourist’s gaze is like an ethnographer’s gaze who wishes to compare every place with his country through his critical gaze. Hence the last expedition has different meanings for these intellectual tourists. For instance, Helen’s mind is obsessed with the anxieties about far-off things; Hirst sees this expedition not merely as having a holiday but also as being far from the pseudo-places like the hotel and its inhabitants’ or the mere tourist’s boring life.

The narrator sees the problems of the safari tour, such as “lying on the deck, sometimes too hot, sometimes too cold” and the uncomfortable place and “the stars so bright that [the adventurers] couldn’t get to sleep” (*VO*: 264). They see a hut on the bank that is “a desolate place with rusty open tins,” in which they find an explorer’s dead body, “his skins, and a note-book,” which signify an explored place or the beaten track (*VO*: 264).

These anti-tourists gaze at the world around them and “the sights they were passing gave rise to [their] thoughts” (*VO*: 265). For instance, Mr Flushing compares the wild scenery to an English park:

“It almost reminds one of an English park,” said Mr. Flushing.

Indeed no change could have been greater. On both banks of the river lay an open lawn-like space, grass covered and planted, for the gentleness and order of the place suggested human care, with graceful trees on the top of little mounds. As far as they could gaze, this lawn rose and sank with the undulating motion of an old English park. (*VO*: 265)

This comparison opens up the underlying layers of their mind and desires. In the vocabulary of mere tourist, Buzard writes, if we think of geography, “we tend to impose fixed limits on accustomed attractions and stops, and to imagine the areas between them as somehow ‘empty’, as unworthy of attention.”¹⁴⁴ In the dichotomy of the mere tourist and the anti-tourist, the latter considers this assumption as a false idea, because for him the meaning of a place is more than a mapped place. Accordingly, the goal of the anti-tourists’ safari tour and their destination is the “village,” which shows the signs of “human habitation” with “the blackened grass, the charred tree-stumps” and the “strange wooden nests, drawn together in an arch where the trees drew apart” (*VO*: 270). They travel every step of the way; hence, walking is “particularly imbued with the travelling spirit,” because, as Buzard states, “everything they pass is fully ‘a place’ to them, for they are alive to the stimuli offered to their finely-tuned sensibilities in every location.”¹⁴⁵ It is there that they “observed the women, who were squatting on the ground in triangular shapes, moving their hands, either plaiting straw or in kneading something in bowls” (*VO*: 270). By portraying the oddity of their arrival to the village, Woolf gives an account of the experience of a Barthesian tourist who encounters unfamiliar scenery:

The women took no notice of the strangers, except that their hands paused for a moment and their long narrow eyes slid round and fixed upon them with the motionless inexpressive gaze of those removed from each other far far beyond the plunge of speech. Their hands

moved again, but the stare continued. It followed them as they walked [...] in the dusk the solemn eyes of babies regarded them, and old women stared out too [...] the stare followed them, passing over their legs, their bodies, their heads, curiously, not without hostility [...]. But soon the life of the village took no notice of them; they had become absorbed into it. The women's hands became busy again with the straw; their eyes dropped. (*VO*: 270)

As the Barthesian tourists watch the inhabitants of the toured region, they continue their customs and everyday life. Through the eyes and gazes of these intellectual tourists, Woolf shows the tourists' gaze at the natives and the natives' "motionless inexpressive gaze" at the tourists; therefore, they observe and are observed. It means that the natives' staring and the sight of the village "affected them all curiously though all differently" (*VO*: 271). They see "the other, [Barthes writes] with intensity," they see only the other, they scan the other; simultaneously, they "see the other seeing" them: they are "intimidated, dazzled, [and] passively constituted by the other's all-powerful gaze."¹⁴⁶ The crucial point is that "[they] see [themselves] *blind* in front of the other."¹⁴⁷

Woolf is not like those mere tourists who are dazzled with sudden beauties, unexpected events, rather for her, even the ordinary objects or places are in "many ways preferable to the ecstatic and mysterious" (*VO*: 276) sceneries. In the first voyage, the scenes, situations and adventurers become suitable, exchangeable markers in a sea-voyage in which the adventurers compete for pre-eminence by displaying their imaginative capacities and at the same time attacking the mere tourists. The same process happens in the last part of their explorative journey up the river, in which the anti-tourists mock the mere tourists for their social and cultural blindness. The last part of the travel narrative proceeds through a series of predictable adventures which, however, lead to an unhappy and tragic conclusion. Therefore, the last journey of the Barthesian tourists, which unhappily results in Rachel's death, makes her a homeless and permanent anti-tourist who has no possibility of return. European travel or continental tour gives Rachel an opportunity to experience life, love and many social and cultural relationships with different groups of European travellers as well as to observe various groups of European tourists, especially the English mere tourists.

2. 6. “South America was the country of the future”: metaphor of power

“Tourism,” writes Jonathan Culler, “brings out what may prove to be a crucial feature of modern capitalist culture: a cultural consensus that creates hostility rather than community among individuals.”¹⁴⁸ It is a kind of imperial structure that carries “striking imperialist overtones,”¹⁴⁹ because the English tourists’ desire for knowing other places moves in a parallel way to the desire or attempt of the imperial eye/I to explore exotic places, based on their various objectives, which “led to colonialism and imperialism.”¹⁵⁰ For Woolf, tourism is not only a discourse, as Helen Gilbert and Anna Johnston state, “enabling the implementation of a Western will to power” but also “the litmus test revealing the extent—or subversion—of Western cultural dominance.”¹⁵¹ In her treatment, the mere tourist becomes the visible representative of economic and cultural forces; in other words, he becomes a synecdoche for the imperial power with which the colonizer displaces the traditional cultures of the colonized territories. The tourists are seen as “the unwitting harbingers of unwelcome modernization, the insidious agents of transformative power,” who by virtue of their power, their numbers, “their dissemination of cliché[d] responses, and their patronage of new, obtrusive institutions” such as hotels or other implements of the tourist infrastructure, alter those lands and landscapes.¹⁵²

For instance, Woolf represents the English tourism in Santa Marina as an established power of imperialism over the land. *The Voyage Out* and *To the Lighthouse* portray the tourists as regular passengers in suitable seasons, and the hotels or rented villas as the fixed installation created for those temporary tourists or visitors. This kind of tourism is engaged in “the permanent transformation of places to facilitate the transient presence of tourists”¹⁵³ as well as the British control over the place. For this reason, some of the characters observe everything with the gaze of the English tourists as colonizers do, who observe the colonized through their imperial eye/I. According to Buzard, the tourist’s movement looks like “a ‘second wave’ of British invasion—an army of tourists following the lead of an actual army,”¹⁵⁴ which calls into question the motives and objectives associated with such forms of journey. Woolf criticizes the English tourists who see everything through the lenses of their Englishness, power and superiority, and mocks them for the power which gives them “the management of the world” (*VO*: 124). This

signifies that the tourist industry has presented the imperial power with new exigencies for continuing open-ended occupation; therefore, the much-professed good intentions behind the imperial power, in this case the British mission, is connected to the touristic attitudes that Woolf has frequently described in her first and later fictions. Indeed, tourism is not only an imperial structure to control a place by a systematic form of power that establishes the relationship between the tourists and their hosts, but also a collection of individuals or tourists to dominate the territory by controlling the economy of the host countries.

Hugling Elliot and Mrs Thornbury as the examples of English intellectuals, who have both read the same books and considered the same questions, have knowledge of the places,

[Hugling Elliot and Mrs. Thornbury] were now anxious to name the places beneath them and to hang upon them stores of information about navies and armies, political parties, natives and mineral products—all of which combined, they said, to prove that *South America was the country of the future*. (VO: 126, my emphasis)

The passage signifies the sense of colonization, because they observe the place through the gaze of colonizers. Mr Perrott states that “a country with a future was a very fine thing” (VO: 126). Evelyn Murgatroyd claims that she will “raise a troop and conquer some great territory and make it splendid” (VO: 126); therefore, “Evelyn and Perrott as they strolled about, imagining that they were great captains sent to colonise the world” (VO: 251-2). These statements confirm the presence of English young couples who travel to colonize various territories. In this way, Woolf has pointed out the rather imperialistic nature of tourism, and the dominance of the unequal power relations. It shows that the development of these areas is due to the desires of the high- and upper-middle-class tourists who come to seek pleasure and refresh their hedonistic desires. Consequently, these references signify that in such under-developed places, tourism follows the routes of colonialism and reconstructs its reciprocal relationship based on neo-colonial rules. Woolf does not explain historically the moments of the Portuguese’s initial contact with colonial others nor has she given the details and reason of their first contact with the tourists.

One of the signs of the interaction between British and natives is the arrival of the first English missionaries in the region. *The Voyage Out*, very briefly, shows that the missionaries influence the development of both politics and tourism in the region. Metaphorically, by controlling a particular religion, the church injects the objectives of colonial power into the exotic land and controls the culture of the native people and the foreign tourists. For instance, Mr Bax—an English missionary who travels to the colonies—delivers a sermon about the duty of tourists and visitors to the natives,

suggesting that all human beings are very much the same under their skins, illustrating this by the resemblance of the games which little Spanish boys play to the games little boys in London streets play, observing that very small things do influence people, particularly natives; in fact, a very dear friend of Mr. Bax's had told him that the success of our rule in India, that vast country, largely depended upon *the strict code of politeness which the English adopted towards the natives*, which led to the remark that small things were not necessarily small, and that somehow to the virtue of sympathy, which was a virtue never more needed than to-day, when we lived in a time of experiment and upheaval—witness the aeroplane and wireless telegraph, and there were other problems which hardly presented themselves to our fathers, but which no man who called himself a man could leave unsettled. (*VO*: 219, my emphasis)

By “the strict code of politeness which the English adopted towards the natives,” Mr Bax ironically trains the tourists, and at the same time teaches the natives the rules dictated by the colonizer. English imperialism establishes colonies and condemns the natives or colonized to be nothing more than an instrumentalized signifier. Mr Bax, a caricature of imperialism or religion, a very symbol of English imperialism, points out that this lays a special duty upon every earnest Christians, which indicates how these men beguile the natives by apparently sympathizing with

their multifarious interests in order to keep before their eyes that whatever discoveries were made there was one discovery which could not be superseded, which was indeed as much of a necessity to the most successful and most brilliant of them all as it had been to their fathers. (*VO*: 219)

The English explorers or travellers, who are in quest of products, such as sugar, rice, cotton, coffee, rubber and so forth in these unmapped and unknown cultural communities, explore this astonishing virgin place. The church scene illustrates that, for Woolf and Rachel, an initial playful satirical response to tourism and sightseeing may lead to a more complex cultural inquiry. This situation makes Rachel feel ashamed of the British tourist's behaviour. In contrast, Woolf rewards the anti-tourists by creating a

tableau of their ethnographic travel ‘off the beaten track’—the village. Rachel’s reaction against the missionaries is like Mary Kingsley’s response during her travels in West Africa in the 1890s, during which she finds that the missionaries destroy the African culture and at the same time produce more mischief than good.

The tourist industry is a bourgeois system concerned both with the natives’ behaviour and with the places selected by tours. According to Barthes, most of the places, selected by the tourist guides, are religious monuments, “for from a bourgeois point of view it is almost impossible to conceive a History of Art which is not Christian and Roman Catholic.”¹⁵⁵ Christianity, thus, is bound up with tourism, and the English tourist travels only to visit the churches. This presence of imperialism under the mask of religion is hidden by the presence of tourists. By selecting the religious monuments, the tourist industry suppresses “at one stroke the reality of the land and that of its people.”¹⁵⁶ Essentially, the guides, like missionaries, become the agents of blindness, by reducing the history and geography of the place to the religious descriptions and ceremonies; they express a “mythology which is obsolete for a part of the bourgeoisie itself.”¹⁵⁷

Moreover, Woolf’s description of the villa, “a roomy white house, which, as is the case with most continental houses, looked to an English eye frail, ramshackle, and absurdly frivolous” or “more like a pagoda in a tea-garden than a place where one slept,” (*VO*: 84) exemplifies the gaze of a colonizer upon the colonized:

Bushes waved their branches across the paths, and the blades of grass, with spaces of earth between them, could be counted. In the circular piece of ground in front of the verandah were two cracked vases, from which red flowers drooped, with a stone fountain between them, now parched in the sun. The circular garden led to a long garden [...]. A few tall trees shaded it, and round bushes with wax-like flowers mobbed their heads together in a row. A garden smoothly laid with turf, divided by thick hedges, with raised beds of bright flowers, such as we keep within walls in England, would have been out of place upon the side of this bare hill. There was no ugliness to shut out, and the villa looked straight across the shoulder of a slop, ribbed with olive trees to the sea. (*VO*: 84)

This is like the description of a landscape, a pleasurable reading of reality, which only the villa as a small colonial place can provide. It is, as Dann states, like “a forgotten continent, a distant utopia, a place of calm far from the madding urban crowds,” not like the pseudo-places that the mere tourists “go to, but one towards which they *retrace* their steps.”¹⁵⁸ Explaining that the “garden called urgently for the services of gardener,” Woolf

adds that the “indecenty of the whole place struck Mrs. Chailey [the English servant]” (*VO*: 84). This description shows the inferiority of the place waiting for the guiding superior hands of Englishmen to control and improve it.

In addition, when Maria, the “sallow Spanish servant-girl who came out with the pigs and hens to receive them,” arrives, it brings this idea to the mind of Mrs Chailey that being a servant “on board [of] an English ship” is better than staying put (*VO*: 84-5). This represents the gaze of an English servant or in a sense the colonizer, who sees the native servants with her imperial eye/I. The existence of “rats” as large as “terriers”, “wild peacocks”, “marvellous creatures in the water” and “reptile” all are the “advantages of Amazons” (*VO*: 85) that accentuate the wildness of the place and the sense of colonization on the one hand and the necessity of colonizer’s presence on the other. Mrs Ambrose’s gaze signifies that the colonizers change the “poor island” into a rich beautiful one by “advancing chilly crocuses and nipped violets in nooks, in copses, in corners, tended by rosy old gardeners in mufflers” (*VO*: 88). In fact, the tourists may (develop or may) wound the body of foreign culture even when they mean to admire or assist it through colonization; and in so far as their relations with “the *authentic* are a measure of the condition”¹⁵⁹ of their being, such injuries as they do to the foreign will recoil upon themselves.

The place is a picturesque village, a touristic place with the hotel and villas full of visitors and merchants. A more indignant awareness of the changes wrought by technology and the tourist industry is to be found when Maria claims: “there would come a time when it was positively difficult to buy eggs—the shopkeepers would not mind what prices they asked; they would get them, at any rate, from the English” (*VO*: 89). The place features an arrangement of the economic and cultural penetration of colonizers, which is the result of exploration and the natural beauties of the region, while the surrounding nature seems correspondingly transformed by the continuity of co-operative human labour—the natives’. This shows that even the remotest and smallest villages and towns are transformed by the tourist industry, which precisely destroys all the romance of life in such places which it canvases. Woolf is against such mere tourists as she writes in her diary:

Unfortunately, the pitch of green turf, with the craggy rocks on it, the cliffs, & the romantic line of coast are the property nowadays of a hundred eyes; every ten minutes or so a lumbering brake or a dusty motor car deposits its load of sight seers upon this [] little stretch of land [Cornwall]. (*PA*: 294)

The phrase, “a hundred eyes,” refers to the mere tourists. Moreover, the passage offers an unpleasing scenery for Woolf, because it represents the “*Land’s End theme park, which now occupies the tip of the peninsula.*”¹⁶⁰ *The Voyage Out* portrays the touring season in the place and its economic capacities and potentials; in this way, the tourists or the colonizers control the economic system of Santa Marina. They act, according to Hartmut Berghoff and Barbara Korte, as “a motor of consumerism” in the host culture through “cultural and economic exploitation.”¹⁶¹ This provides a view into the system of meaning and reveals the conditions inside the tourist industry. Accordingly, *The Voyage Out* illustrates the discourse of tourism and the possibilities of circumventing or transcending the obstacles that tourism places between the travellers and the understanding they seek, both of themselves and of the places they visit.

2. 7. “The thought of England was delightful”: the desire to return

Buzard believes that “[r]ecourse to older accounts and justifications for travel abroad [is] an obvious option for those who [desire] to comprehend the new situation.”¹⁶² Planning any form of travel includes two schedules: how to begin to travel with particular vehicles and how to return; in other words, how the issue of return is outlined in the travel narrative. As far as there are two forms of journey, the *voyage out* and the *voyage in*, one can trace the possibilities of return in the desire for the “round-trip” journey, which is powerful in every traveller when travel is planned. Different travellers have various reasons and motives to travel and return; for instance, Gibbon claims he had returned from France and Italy:

a better Englishman than I went out. Tho’ I have seen more elegant manners and more refined arts I have perceived so many real evils mixed with these tinsel advantages, that they have only served to make the plain honesty and blunt freedom of my own country appear still more valuable to me.¹⁶³

Adam Smith (1976) states that the typical Grand Tourist “commonly returns home more conceited, more unprincipled, more incapable of any serious application, either to study

or to business, than he could well have become in so short a time had he lived at home.”¹⁶⁴ Moreover, based on his own experience, Dr Johnson concludes that “the young man’s putatively educational tour was almost always a waste of time: ‘What I gained by being in France’, Johnson told Boswell, ‘was learning to be better satisfied with my own country. Time may be employed to more advantage from nineteen to twenty-four almost in any way than in travelling ...’.”¹⁶⁵

Therefore, there are different desires behind the travellers’ quest to travel and return. Woolf’s anti-tourists are neither “afraid of each other” nor “like travellers down a twisting river, dazzled with sudden beauties when the corner is turned; the unexpected happened” (*VO*: 275). They are ready for every “lovable” thing, “in many ways preferable to the ecstatic and mysterious, for it was refreshingly solid, and called out effort,” indeed, the “effort under such circumstances was not effort but delight” (*VO*: 276) which shows their desire for return. Return is one of the great desires of the travellers, and especially the tourists, when they are far from home for a long time.

In *The Voyage Out*, the first situation of return occurs, when Mr and Mrs Dalloway leave the ship and return. A sense of “emptiness and melancholy came over them [those who continue their travel],” because they knew that “it was over, and [...] they had parted for ever”; this knowledge fills their heart with “far greater depression than the length of their acquaintance seemed to justify” (*VO*: 72). Moreover, the sense of travel and return is prominent, since immediately “other sights and sounds [begin] to take the place” of those who return or leave them which is an unpleasant feeling, yet very soon they may be “forgotten” (*VO*: 72). The point is that every form of travel, even tourism, as Buzard points out, can “broaden one’s horizons, making one ‘a citizen of the world’; or it [can] make one a better citizen at home, confirming the superiority of British social arrangements over those found elsewhere.”¹⁶⁶ Mr and Mrs Dalloway return from their political journey as ambassadors and as better citizens who are loyal to England and its government. This shows the profitability of ‘travel.’ In fact, a traveller or an anti-tourist learns through experience knowledge of the world. The truly experienced anti-tourist is a person who has wisdom and not just knowledge and has learned the limitations of all expectations. Accordingly, experience teaches an anti-tourist how to expect the unexpected and to be open to new experience.

Buzard points out that the idea of return depends on the changes created by travel; for instance, Samuel Rogers believes that through travel “[o]ur prejudices leave us, one by one [...]. Our benevolence extends itself with our knowledge [...]. And must we not return better citizens than we went?”¹⁶⁷ These statements confirm that travel or anti-tourism trains a tourist and acts as one of the most conspicuous manifestation of cultural consumerism on a global scale; at the same time, it gives man the power of comparison to see the world better and to return a better citizen, a better British subject or a European resident.

The next situation of return comes before Terence Hewet’s eyes when he has a “vision of walking with her [Rachel] through the streets of London” and says, “[w]e will go for walks together” (*VO*: 267). The simplicity of return relieves them so much that for the first time they can laugh. Rachel likes to go back to England “which was full of people, where she could merely stand in the streets and look at them,” whereas for Hewet, there is an order in England, a pattern which not only “made life reasonable” but also “made it of deep interest anyhow” (*VO*: 283). This traces the impact of being far from the country and the desire for return in men and women. Rachel finds that people in London are not “so solitary and uncommunicative as she believed” (*VO*: 283) before leaving it. Such a comparison changes her horizon of expectations and gives her a new insight to gaze at the world through her new lens.

The Voyage Out portrays Rachel’s and Terence’s desire of returning home as two better citizens who see the world with their new insight: “there would be English meadows gleaming with water and set with stolid cows, and clouds dipping low and trailing across the green hills” (*VO*: 284). Concurrently, the travel narrative signifies that the desire to return is not a gendered desire, i.e., both men and women like to return after experiencing the distances, and observing other places. For instance, Hewet has the same feeling when he exclaims:

Lord, how good it is to think of lanes, muddy lanes, with brambles and nettles, you know, and real grass fields, and farmyards with pigs and cows, and men walking beside carts with pitchforks—there’s nothing to compare with that here—look at the stony red earth, and the bright blue sea, and the glaring white houses—how tired one gets of it! And the air, without a stain or a wrinkle. I’d give anything for a sea mist. (*VO*: 284-5)

The desire to return is motivated by comparing the foreign place with home. Hewet believes that there is no place like London with “its spires and pinnacles pricking through the smoke” (*VO*: 285). Rachel thinks of England as:

the flat land rolling away to the sea, and the woods and the long straight roads, where one can walk for miles without seeing any one, and the great church towers and the curious houses clustered in the valleys, and the birds, and the dusk, and the rain falling against the windows. (*VO*: 285)

These statements reflect Rachel’s desire to return, which is a powerful desire in every female traveller, especially towards the end of the journey. However, it illustrates the chain of comparisons and contrasts created in the mind of a traveller. Hewet compares and contrasts the scenery with that of England:

the very expanse of land gave them a sensation which is given by no view, however extended, in England; the villages and the hills there [in England] having names, and the farthest horizon of hills as often as not dipping and showing a line of mist which is the sea; here the view was one of infinite sun-dried earth, earth pointed in pinnacles, heaped in vast barriers, earth widening and spreading away and away like the immense floor of the sea, earth chequered by day and by night, and partitioned into different lands, where famous cities were founded, and the races of men changed from dark savages to white civilised men, and back to dark savages again. Perhaps their English blood made this prospect uncomfortably impersonal and hostile to them, for having once turned their faces that way they next turned them to the sea [...]. It was this sea that flowed up to the mouth of the Thames; and the Thames washed the roots of the city of London. (*VO*: 195)

All these parts are seen for the sake of the whole, according to Buzard, “the picturesque vision” promises the “travellers a Coleridgean ‘symbol’, shot through with the essence of the whole for which it [stands].”¹⁶⁸ Hewet thinks he “like[s] to be in England,” which is like the desire of every traveller who travels abroad. Such places are valuable artefacts by virtue of their harmony, completeness and wholeness. Hewet’s knowledge of the history and society confirms that he, as an intellectual Barthesian tourist, reads and translates the history and culture of the place and the people based on his judgement and understanding. Such a process of translating makes him conscious of the clash of his own world of understanding and that of the ‘Other.’ It creates a dialogue between his English culture and world of understanding and the Other’s as partners who are separated from each other geographically. These comparisons pave the way for producing a kind of knowledge; it means a form of belonging that occurs through the process of understanding which describes his position as belonging to the English nation.

The narrator has also compared the “pathway” in the forest with “a drive in an English forest” to accentuate the other characters’ aspiration and knowledge:

there was a wide pathway striking through the forest at right angles to the river. It resembled a drive in an English forest save that tropical bushes with their sword-like leaves grew at the side and the ground was covered with an unmarked springy moss instead of grass, starred with little yellow flowers. (*VO*: 257)

Such comparisons are the means of overcoming the separation created by travel; it provides some contact with what is authentically foreign abroad. Simultaneously, the English identity and its continuity are preserved by keeping themselves far from the natives’ life and from having communication with the English tourists and their habits. At the end of the travel narrative, in chapter XXVI, Woolf describes the time of tourists’ return and how “the visitors at the hotel were beginning to leave; there were fewer every day” (*VO*: 341). All these situations refer to the idea of return, which is a greater desire in the English tourists to indicate the superiority of English life. The tourist industry, as Buzard states, temporarily removes one “from domestic society,” and “the tour abroad presents an image in high relief of culture’s potential function.”¹⁶⁹ Hence travel, even if touristic, “like culture, offers an imaginative freedom not as a rule available in modern social life; it encourages the fashioning of special identities, good for the duration of the journey and afterwards—identities privately and intensely possessed, which are congruent with that freedom.”¹⁷⁰ These forms of travel are designed to indicate that a tourist “must always return home, go back to work, resume the identity by which one is recognized among relatives, co-workers, [and] employers.”¹⁷¹

Showing Rachel, who dies of fever, and portraying her one-way trip, Woolf indicates the impact of travel to unknown places on women travellers and intensifies her own fear of travel in Helen’s “presentiments of disaster” accentuated by “seeing a picture of a boat upset on the river in England, at midday,” which foreshadows Rachel’s death (*VO*: 271). Rachel, who never returns from her one-way trip, apparently resembles the first explorers of the unknown places. Even though Rachel has a great desire for return, “*nostos* (home-coming),”¹⁷² she experiences no repatriation. Woolf not only formulates the idea of travel through the penetrating eyes of her creative observers, the anti-tourists or Barthesian tourists and her superficial spectators or mere tourists, but also reformulates it through

Rachel's one-way trip and the others' round-trip. She refashions and reshapes the touristic experience and discourse through highlighting and underlining their different forms or desires for travel as well as their distinct way of observation.

Scenes, situations and characters in *The Voyage Out* become the suitable, exchangeable markers in a cultural economy in which the Barthesian tourists compete for pre-eminence "by displaying their imaginative capacities," and, in Buzard's words, "by attacking that always available enemy," the mere tourist.¹⁷³ Through portraying two groups of tourists, Woolf illustrates the tourists' responses and reactions when confronting a new culture. Subsequently, she creates a new tourist discourse for the modern tourists to instruct them, as Ning Wang writes, "where to go, what to see," in fact, "the art of how to travel."¹⁷⁴ In this way, she highlights a new system of "expectations and anticipations of experiences for potential tourists."¹⁷⁵