

## Introduction

Reading is a game of mutual observation based on certain rules originating in the vast cultural space through which the reader's mind moves from one sign and code to the next one. Roland Barthes states: "[t]o open a text, to posit the system of its reading" means "not only to ask and to show that it can be interpreted freely; it is especially, and much more radically, to gain acknowledgement that there is no objective or subjective truth of reading," but merely "a *ludic* truth."<sup>1</sup> Reading is to make the reader's consciousness work at the invitation of the text's signs. Metaphorically speaking, it is an adventure or journey which "calls Desire to order: to derive pleasure, satisfaction, [and] gratification"<sup>2</sup> in a dynamic process. Therefore, each reading is a "veritable production" which is "worth the writing it engenders, to infinity."<sup>3</sup>

Reading is like taking a journey or participating in an exploration which gives the reader the possibility of entering the consciousness of the writer. Such an extraordinary journey paves the way for gratifying the reader's curiosity, for educating him or her to observe the signs through comparison and contrast, and for exciting his or her imagination. Hence reading expands the reader's insight and invites him to make an adventurous journey into the world of odd, unfamiliar objects and places in order to make them familiar. The reader might be an armchair traveller<sup>4</sup> who continues to travel further and further in the imaginary world of the texts. This literary journey is the beginning of his confrontation with the vast world or the unknown and unmapped country of the writer's consciousness. Such a journey invites the reader to have a dialectical conversation with the text and the writer at the same time. Therefore, the reader or the armchair traveller is caught up in a dialectical conversation between his pre-knowledge and the knowledge of the text by means of which he tries to understand the experience of the writer. Through such an understanding, the reader is involved in an inner speaking or an interior dialogue between himself and the text.

This interior dialogue gives the reader an aesthetic experience, a mode of self-realization which always occurs through understanding something other than the self. The

reader's internal journey takes place side by side with his external journey in the literary text. Every one who experiences a *Kunstwerk* incorporates such an experience wholly within himself; it means that he adds something to the totality of his self-knowledge or self-understanding, within which it means something to him. Thus, the reader meets the aesthetic world of the text and encounters a world in the writer's *Kunstwerk*. However, the work of art is not an alien universe into which the reader is magically transported for a time, but he learns to understand himself in and through it.

My aim in this study is to read, in a sense to travel in, to analyze, and to decode Virginia Woolf's texts from the vantage point of cultural studies. Some twentieth-century texts, in an evolving practice of modern travel writing, have become progressively cautious of certain localizing strategies in the construction and demonstration of different cultures. During this period, a number of writers portray their experiences, cross-cultural contacts and their access to the societies they visited in their factual or fictional travel literature. Furthermore, during a period known as "between the wars," Casey Blanton writes, the modern travel book as a literary genre is "firmly established"; hence, many books offer travel as a "metaphor."<sup>5</sup> This 'travel metaphor' or *metaphoric travel* serves both poetry and the novel. It predominantly focuses on the theme of self-discovery or more precisely the search for a shattered and scattered self, which can be seen in modernist literature often expressed in terms of travel, as in Woolf's *travel narratives*. Here, the term travel narrative is not used in its usual sense as a synonym for travel writing or travelogues but as a particular term for travel fiction.<sup>6</sup>

Woolf's texts are typical examples of twentieth-century travel narratives that portray the cultural relations, and that cultural space which leaves no English rule and subject outside its domain. In her texts, the cultural codes or *codes du savoir* are ethnological and historical codes that precede and predetermine her knowledge and understanding. The cultural codes are "certain types of already-seen, of already-read, of already-done."<sup>7</sup> They are codes of knowledge by means of which the writer or reader reads and assesses the norms of every society. Woolf shows that "culture is a *field of dispersion*"<sup>8</sup> of languages and codes; therefore, every observer gazes at the objects and signs differently. Indeed, she foreshadows the plurality of culture or "transculturation"<sup>9</sup> as "a new enemy which

lies in wait for *all* modern societies”<sup>10</sup> and shows how this transculturation creates “the war of meanings”<sup>11</sup> and significations.

To understand Woolf’s travel narratives better, the reader must know all the concerns, motives and even those anxieties hidden in the deeper layers or the “mysterious chambers of [her] mind” (*D* 2: 263). Metaphorically speaking, the key point is that life itself is a journey; reading is also a kind of travel and adventure; therefore, an inquiring journey into Woolf’s life can guide every reader to discover the mysteries and, as she recorded on 30 August 1923, the “beautiful caves” (*D* 2: 263) behind her adventurers’ life. She has gained all her knowledge of the world through travelling, experiencing, observing, reading and writing: “she discovered for herself the pleasure of dipping deep into the treasury of the language to express her exact meaning, partly by writing essays and a diary, but mainly in the form of letters to her family and friends.”<sup>12</sup> Her knowledge of literature is impressive, not merely in English but also in French, which she could read yet not speak fluently. It should be noted that she had great familiarity even with Greek and Latin literature. She acts like a literary tourist<sup>13</sup> or ‘Barthesian’ tourist<sup>14</sup> when she reads the works of other writers; in addition, she invites other readers to be literary tourists when they read her works.

My understanding is that Woolf, as an anti-tourist<sup>15</sup> or intellectual tourist, acts like an ethnographer, who is concerned with the various signs of culture, and translates them based on her world of understanding. She reads, decodes and deciphers the major sights of Europe such as French impressionist painting, food, language, music, as well as the cultural signs of the East such as religion, the Turkish dress and the oriental costumes in Constantinople. For her, as for Clifford Geertz, culture is “a context, something within which [the social events, behaviours, institutions, or processes] can be intelligibly—that is, thickly—described.”<sup>16</sup> In much the same way as an ethnographer reads the cultural codes, Woolf reads the culture as a “manuscript—foreign, faded, full of ellipses, incoherencies, suspicious emendations, and tendentious commentaries, but written not in conventionalized graphs of sound but in transient examples of shaped behaviour.”<sup>17</sup> Referring to Woolf’s letters, diaries, essays and travel narratives, one can trace the signs of an ethnography in them that “establish[es] rapport, select[s] informants, transcribe[es] texts, tak[es] genealogies, map[s] fields, keep[s] a diary, and so on.”<sup>18</sup> Accordingly, her

objective is to enlarge “the universe of human discourse.”<sup>19</sup> Moreover, through her cultural analysis, Woolf “guess[es] at meanings, assess[es] the guesses, and draw[s] explanatory conclusions from the better guesses, [rather than] discovering the Continent of Meaning and mapping out its bodiless landscape.”<sup>20</sup>

Many fictional elements or genres are used in travel writing such as the “*war memoir, comic novel, quest romance, picaresque romance, pastoral romance,*”<sup>21</sup> as well as biography, autobiography and adventure romance. For instance, romance is a genre which puts emphasis on “adventure” in its very plot and is frequently cast in the form of a “quest for an ideal.”<sup>22</sup> Romance is a term, Paul Fussell states, which designates a crucial element of travel literature. For this reason, he asks, “aren’t travel books really romances in the old sense, with the difference that the adventures are located within an actual, often famous, topography to satisfy an audience which demands it both ways [...]?”<sup>23</sup> This “proximity of the travel book to the thoroughly empirical picaresque romance, [which is] contrived from a multitude of adventures in non-causal series,”<sup>24</sup> might be traced in the travel books of some travel writers. In modern romance, the traveller leaves the “familiar” for the “unfamiliar or unknown,” wanders and encounters the odd and eccentric adventures and eventually returns home safely, which pleases the travel reader and gives him a perfect satisfaction; whereas “a travel book isn’t wholly satisfying unless the traveller returns to his starting point: the action, as in a quest romance, must be completed.”<sup>25</sup>

To Norman Douglas, travel writing is a “subject-oriented” genre which means it is dedicated “to render the personal experience of travel.”<sup>26</sup> This definition emphasizes the sentimental mode of writing, that is its ‘subjectivity’ and ‘personal experience.’ Douglas’s technique, Fussell writes, is “to invite the places visited to convey their associations of earlier trips and earlier visitants” by mingling “fact, fiction, and semi-fiction in a completely satisfying whole.”<sup>27</sup> Douglas believes that “imagination” is essential to “travel literature.”<sup>28</sup> In response to Woolf’s statement that “[t]ruth of fact and truth of fiction are incompatible,” Douglas states that “[t]ruth blends very well with untruth.”<sup>29</sup> The hidden point in Woolf’s paradoxical statement is that fiction goes beyond the visible facts and portrays all the invisible strata of life and experience. Moreover, in her essays, she demonstrates that “a little fiction mixed with fact can be made to transmit

personality very effectively" (*E* 4: 233). Elsewhere, in *A Room of One's Own* (1949), she states "[f]iction must stick to facts, and the truer the facts the better the fiction" (*RO*: 24). Indeed, as Nigel Nicolson has pointed out, "relating fact to fancy, [Woolf] began to define character by body language, clothes and tone of voice, and landscape by the centuries of toil that had created it."<sup>30</sup> Douglas concludes that it is truly difficult to discriminate a travel book from fiction. To defend such an assertion, one can see that in Woolf's novels all places, characters, events and adventures are derived from her diaries, essays and letters which involve records of her real experiences. Similarly, as Blanton explains, travel writing is closely connected to diaries, letters, photo albums and memoirs. This close connection paves the way for the women writers to enter into the travel genre. Woolf, for instance, amalgamates her diaries, letters and personal photos of Vita Sackville-West's family with her memoir in her 'quasi-biographical' travel narrative *Orlando* (1928). She is concerned, Elizabeth Cooley writes, not with "creating fictional characters but with discovering and 'recreating' real personalities."<sup>31</sup> By portraying this fictional biography or "metabiography," Woolf goes beyond facts, and beyond the "'granite' of Vita's personality"<sup>32</sup> as a traveller.

It has been taken for granted that movement in space is necessary for a human being to survive—to search for food, home and a comfortable place. However, travelling as movement in space *and* time has not been seen as an essential feature of human life. Everyone is on the move, and has been so for centuries: 'dwelling-in-travelling.' What is at stake is, indeed, a comparative approach to specific cultures, histories, experiences, and "everyday practices of dwelling and travelling: travelling-in-dwelling, dwelling-in-travelling."<sup>33</sup> Woolf's dwelling and travelling give her fictions particular and unique characteristics. Neither pure history nor complete fiction, neither purely ethnographical writing nor an imaginary work, neither a tour's guidebook for the mere tourist nor a fairy tale for children, her travel narratives portray the implausible life of her adventurers, who can only exist in an adventurous world that has been removed from the demands for historical accuracy and verisimilitude. Their demands for verisimilitude depict the extent to which the representation of her imaginary world depends on its resemblance to historical, cultural and political realities. Most of her travel narratives open with an

implied historical documentation of English adventurers and travellers in the colonial regions.

Travelling and reading, James Buzard explains, complement each other through constituting a 'cyclic ritual' in which the readers both form their expectations and revive their past travels through reading the travel narratives. Travelling in the travel books is sometimes more effective than real travel. Fussell quotes Douglas's view that "[i]t seems to me that the reader of a good travel-book is entitled not only to an exterior voyage, to descriptions of scenery and so forth, but to an interior, a sentimental or temperamental voyage, which takes place side by side with the other one."<sup>34</sup> Fussell concludes that a travel reader undertakes three journeys concurrently: a journey "abroad," a journey "into the author's brain," and a journey within and in search of one's self; thus, the travel reader's mind is constructed in proportion to the established patterns of travel writer both "external and internal."<sup>35</sup>

Every writer may consider 'life' as a 'journey' that has a beginning and an end; thus, the literary accounts of journeys take us very far into the heart of instinctive imaginative life. Fussell argues that through reading a travel book the travel reader becomes "doubly a traveler," who is moving from the beginning to the end of the book; in other words, he is "touring along with the literary traveler."<sup>36</sup> Moreover, Fussell quotes Osbert Sitwell's statement that "[t]o begin a book is [...] to embark on a long and perilous voyage" while to begin a travel book "doubles the sense of starting on a journey."<sup>37</sup> Thus, not only reading but also writing is a kind of travel, as Mary B. Campbell states, "writing is travel and seeks to investigate travel about travel."<sup>38</sup> In this respect, one can refer to Woolf who travels and journeys in many travellers' books, such as Vita Sackville-West's travel books, while travelling and writing her travel narratives.

One of the significant points the travellers insist on during their expeditions is related to Manfred Pfister's argument, in *The Fatal Gift of Beauty: The Italies of British Travellers*, that the "travellers [...] insist upon autopsy (writing down only what they have seen with their own eyes)."<sup>39</sup> In much the same way, Woolf writes in her diary on 5 July 1903:

Most Londoners have travelled in Italy—Turkey or Greece—they run to Paris or Scotland almost for the week end—but, *judging from my experience*, the immediate neighbourhood of London itself is an unexplored land. On their map it might be marked blank like certain districts of Africa. [...] It is true we planned the journey for a year—twelve perhaps will

pass before we set about to plan another—but I write today with absolutely first hand knowledge. *My information is crammed from no guide book or travellers tales. I have seen what I describe with my own eyes.* (PA: 172-3, my emphasis)

This is a key point which links her to travellers and confirms that she thinks like a traveller who is in quest of “judging” and experiencing everything with her “own eyes.” Moreover, she claims that her “information is crammed from no guide book” or travellers’ tales. Considering these statements, Woolf’s diaries and letters include passages and descriptions of different places she visited; for this reason, her diaries are far from being a prosaic recording of daily life. Her first writings date from 1897 when she was fourteen and her diaries and letters continued in five and six volumes respectively until her suicide in 1941. For instance, in her diary in Sussex (1929), Woolf writes:

And lying out here I have seen the sun rise, & the moon shining one night like a slice of looking glass, with all the stars rippling & shining; & one night I had that curious feeling of being very young, travelling abroad, & seeing the leaves from a train window, in Italy—I cant get the feeling right now. All was adventure & excitement. (D 3: 256)

She believes that travel creates a series of joyful and cheerful layers of scenes and effects which remain in a person’s mind for a long time, similar to reading or journeying in fiction, which creates layers of meaning, each of which distancing one from the centre. She dreams of “travelling abroad” which is both “adventure & excitement.” She refers to such an excitement while writing a letter to Gerald Brenan: “I want to buy a motor car, thats [sic] all, and wander over the Continent, poking into ruined cities, basking, drinking, writing, like you, in cafés, and talking to Colonels and maiden ladies” (L 3: 296).

In a letter to Vanessa Bell in her Italian journeys, she writes, “I should like to go on travelling from town to town all my life, rambling about ruins and watching schooners come in [...]” (L 3: 363). Elsewhere, in 1928, she writes in a letter to Vita Sackville-West, “[travelling] is the way to live, I can assure you. Driving all day; an hour or two for lunch: a few churches perhaps to be seen; one’s inn at night: wine, dinner; bed; off again [...]” (L 3: 479). Travel, adventure and observation are essential forms of pleasure in her daily life: “[s]till I could have been well content to take my evening’s pleasure in observation merely” (PA: 176). Elsewhere, she writes of a journey in Norfolk: “I go for my usual walk; which has for me the interest of a discovery, because I go, armed with

maps into a strange land. Windmills are my landmarks; & one must not mistake the river for a ditch" (*PA*: 312). For Woolf, even a usual walk has the interest of "discovery" of a strange land.

James Clifford defines travel as the "practices of leaving 'home' to go to some 'other' place."<sup>40</sup> This other place means abroad, exotic places or even pseudo-places.<sup>41</sup> Thus, the oppositions between the words 'home', 'abroad', *Heimat* and foreign land, staying put and moving need to be thoroughly questioned. Such binary oppositions home/abroad, roots/routes, staying/going, dwelling/travelling, female/male in Woolf's travel narratives will be discussed in the succeeding chapters. Even though the sense of place and space taken from her travels influenced her travel narratives, especially their settings and her characters' consciousness, the reader will learn "very little about the countries [especially the places] Virginia [Woolf] visited."<sup>42</sup> A thorough study of Woolf's works indicates that she tries more and more to evoke the effect of place on her characters' life, i.e. "space," rather than to provide a mere description of place. For example, *To the Lighthouse* is written in recollection of her childhood holidays in Cornwall ('home') since she loves the coast of England, especially Cornwall, more than any other place. The sea symbolizes a mysterious lifelong love for the country of Cornwall. For these reasons, the sea, the waves, the ships and the rivers, which remind us of both dwelling and travelling, are central symbols or *leitmotifs* in her writings. Moreover, three of her novels, *The Voyage Out*, *To the Lighthouse* and *The Waves*, have the sea in their very titles; the sea is the core of their structure.

Jan Morris states that Woolf's reports are rarely "descriptions of place, they are records of the effect of place upon a particular sensibility"<sup>43</sup>: "let my eye rest first on the smooth turf lit by brilliant flowers, then on the perfectly satisfying shape of the palace" (*PA*: 173-4). A full study of Woolf's diaries, letters, essays and travel narratives demonstrates that the quality of writing varies despite "a particular sensibility." Therefore, what she wrote when she was seventeen is completely different from what she wrote when fifty. There may be a great difference in the style and approach of her writings; however, they are still recognizably 'Woolfian.' This shows the expansion of her horizon of experience or a reversal of consciousness because having an experience means that we change our minds, reorient and reconcile ourselves to a new situation. Such changes are the result of travel,



which paves the way for a traveller to observe, then construct and reconstruct his consciousness based on his reciprocal observation and interaction with the *travellees*, i.e. everyone or everything he observes.<sup>44</sup>

Woolf enjoys the villages, the countryside and the life of the small towns, because they give her the magic power of a painter who can paint with words, which are like the brushes of painting:

Norfolk is one of the most beautiful of counties. Indeed, let the artifice stand; for so there will be no need to expound it. And truly, it would need a careful & skilful brush to give a picture of this strange, grey green, undulating, dreaming, philosophising & remembering land; where one may walk 10 miles & meet no one; where soft grass paths strike gently over the land; where the roads are many & lonely, & the churches are innumerable, & deserted. [...] [I]t is worth saying that the more you walk here, & become initiated into the domesticities of the place—it is full of them—the more you love it, & know it. (*PA*: 312)

The villages and their landscapes are so beautiful and attractive, and, as she describes, “[i]t is all so picturesque & accidental that to the traveller it seems a pleasant show got up for some benevolent purpose” (*PA*: 315). Elsewhere, when she travels to the village of Netherhampton near Wilton in Wiltshire, where the Stephen family spent their summer holiday in 1903, she writes: “[s]uch genuine country I conceive can never be dull; even though nature here hasn’t taken much pains apparently with her material. She has kept a charm though which is entirely absent in more obviously interesting places” (*PA*: 192). The reflections of such landscapes are obvious in her selection of houses, such as Monk’s House and Charleston. She has a great passion for travelling, which refreshes her mind through observing new sights, hearing sounds, and experiencing different sceneries. In *Virginia Woolf*, Nigel Nicolson claims that for Woolf, “it was the journey, not the arrival, that mattered, the slower the better.”<sup>45</sup> In addition, one can refer to Woolf’s *Three Guineas* in which she writes: “in fact, as a woman, I have no country. I want no country. As a woman my country is the whole world” (*TG*: 99). These statements open up the various ideas about travelling and the world; simultaneously, they indicate her globalized thought and view. Her potential as a traveller is best shown in her letters and diaries written on a tour of Greece in April 1932. Nicolson argues that “she was blistered by the sun and exhausted by the roads, but her endurance was rewarded by the remoteness of the places they [Virginia, Leonard, Roger Fry and his sister Margery, ‘the one an authority on classical and Byzantine art, the other on the wild flowers’] visited.”<sup>46</sup>

One of the functions of travel is its effects on the traveller's world of understanding and identity. Richard Wrigley and George Revill argue that travel might actually provide a temporary escape from identity, rather than a consolidation of it. They explain that this idea is emphasized in a discussion of the pleasures of travelling in a prose section of Samuel Rogers's poem *Italy*<sup>47</sup> (1822): "travel, and foreign travel more particularly, restores to us in a great degree what we have lost."<sup>48</sup> Thus, travel is not only an escape that guides the travellers away from a tedious adult life and returns them to their joyful childhood, but also a temporary release from fretfulness. Expounding the values of foreign travel, James Buzard restates Rogers's claim that foreign travel encourages patience in the traveller to see other "scenes and customs" than those at home, adding that through travel "our prejudices leave us, one by one," and then "our benevolence extends itself with our knowledge."<sup>49</sup> Elsewhere, Rogers defines travel as just "such a medicine for the travelled mind," a medicine, which is "prescribable to all human beings."<sup>50</sup> It may be a "tonic all the more necessary in a utilitarian world," which simultaneously "stultifies the deepest sources of imaginative life."<sup>51</sup> Accordingly, travel motivates the dynamic imaginative impulses and invites us to consider them before returning home. Travel, Buzard points out, promises us a "time or imaginary space out of ordinary life" for the free comprehension of our "otherwise thwarted potential."<sup>52</sup> In this regard, Jan Morris argues that Woolf became happy when she was travelling. Hence travel was a real essential remedy to her whose life was full of 'sorrows,' and 'sadness.'<sup>53</sup> In much the same way, Lillias Campbell Davidson (1889) recommends that "there is perhaps no better medicine than a course of foreign travel," and she adds, "if you confine yourself to the beaten track, to hotels frequented by English and American travellers, your own language will be enough to trust to."<sup>54</sup> In this recommendation, the writer puts an emphasis on foreign travel, since in order to forget the problems of home, it is better for women to leave home and go to a foreign land. For instance, Isabella Bird shows that for her the true home is in foreign lands and strange places.

Besides the classical forms of travel on foot, horses, camels and caravan, different modern means of transportation such as trains, planes, bicycles, motorcycles and automobiles transport increasing numbers of travellers to their destinations efficiently. One of the conspicuous characteristics which I am interested to show in Woolf's writing

is that she links the new technologies of locomotion with the new narratives and with the emergence of new types of identities for women; for instance, she uses many references to trains, planes, cars, buses, boats, ships, motorcycles and leisurely walking in her writings. As a modernist and reformist, Woolf makes these technologies of motion bear exciting meaning in her exploration of the change in social relations. For instance, in her travel narrative *The Voyage Out*, she portrays her protagonist Rachel Vinrace as a young traveller, who journeys by ship or boat and on foot across South America. In fact, Woolf shows her own voyage out through which, as Sidonie Smith argues, the “compromised identities of young Englishwomen” move beyond the “Edwardian manners.”<sup>55</sup> Woolf suggests that these modern technologies saturate the narratives of the twentieth century and the complex meaning of “gendered mobility and mobile gender.”<sup>56</sup> In “Mr Bennett and Mrs Brown,” Woolf uses the train as both material and metaphor. She presents it, in Smith’s words, “as the literal engine of motion driving the march of an everyday modernity and as the metaphorical engine of transition from one age to the next.”<sup>57</sup> In the latter case, “the train serves as a vehicle of artistic vision” in which the woman, Mrs Brown, is imagined through another emblematic relationship with “the engine of modernity.”<sup>58</sup>

Jan Morris’s *Travels with Virginia Woolf* (1993) encouraged me to study Woolf’s non-fictional travel accounts and to find the signs of travel in all her texts. Morris is a Welsh travel writer, who directs the reader’s judgment by means of her analysis of Woolf’s writings, which draws on her diaries, private letters, essays, critical notes, and journals spanning forty-three years. The first part of Morris’s book is titled ‘Home,’ which means England: London, Cornwall, Sussex, the Fenlands, the New Forest, the Yorkshire Moors, Wiltshire, Stratford-upon-Avon, and Wells.<sup>59</sup> The second part is ‘Away,’ which is abroad and includes Wales, Scotland, Ireland, Germany, the Netherlands (Holland), France, Italy, Spain, Greece and Turkey. The last part of her book includes a selection of random comments on culture, religion, and some settings, which are called ‘Exotica.’ In her introduction, Morris emphasizes that Woolf “never wrote a travel book, she wrote only a few travel essays for magazines.”<sup>60</sup> However, Morris believes, “Virginia liked the idea of travel, and its mechanics.”<sup>61</sup> These references motivate me to go through Woolf’s texts in

order to find the signs and traces of travel, different aspects of travelling and dwelling, the feature of tourism, ethnography and other related terms in her travel narratives.

Moreover, the purpose of this study is to construe selected passages of Woolf's diaries, letters, essays and non-fictional travel records, and to categorize her travel fictions or narratives under two divisions: the *voyage out* and the *voyage in*. The first one is in the form of 'travel story,' or adventure narrative and the second one is a metaphoric travel in the form of autobiographical and semi-autobiographical travel narratives based on various definitions of the traveller, travel writing, tourist and ethnographer. Undoubtedly, Woolf cannot be considered a true traveller or travel writer, nor in fact a travel writer at all. However, no one denies that her writings are influenced by her travels at home and abroad. In this regard, I am concerned with showing the elements of travel in her travel narratives on the one hand and the effect of travel—voyages in and voyages out—on her life on the other. Similar to Karen R. Lawrence<sup>62</sup> in her *Penelope Voyages: Women and Travel in the British Literary Tradition* (1994), I am interested to pave the way for the next generations of readers to study more in Woolf's travel records and accounts to trace the footsteps not of a real, but an exceptional, extraordinary, unknown and 'unexamined' traveller, in her fictional travel writings.

In the first chapter, I try to give different definitions of the terms travel, traveller, tourist and ethnographer and their particular objectives and aims, especially during the nineteenth and twentieth centuries. It includes a brief history of travel taken from the history and life of the English travellers, and indicates the purposes of the male and female travellers who influenced Woolf in a certain sense. It shows those aspects of travel and adventure that dissociate her from and associate her with other travel writers. For instance, Mary Wortley Montagu, her husband Edward Wortley Montagu, Vita Sackville-West and her husband Harold Nicolson, as well as Leonard Woolf with his adventures in Ceylon are touched upon. The significant point is that a gender analysis of male and female travellers and their travel narratives has bearings upon Woolf's feminism. The chapter also covers various types of travel narrative or travel fiction including objective- and subjective-oriented writings such as factual and fictional travel narratives. Moreover, different definitions of adventure, adventurers and adventure

narratives are explained in detail. Indeed, the chapter, very briefly, shows the affinities and differences between Woolf's writings and that of the travellers before and after her.

In the second chapter, I am interested to show that the history of modern travel begins from the sea-voyage and exploration, and continues to different forms of tourism up to the modern tourism that is fictionalized in *The Voyage Out*, and to some extent in *To the Lighthouse*. In this chapter, I focus my argument on tracing the signs of travel and tourism in *The Voyage Out*. *The Voyage Out* called by Karen R. Lawrence, in *Penelope Voyages*, a "travel story," is a *travel narrative* which includes the description of a ship, the *Euphrosyne*, that transports a group of English tourists to South America. The name *Euphrosyne*, as Lawrence points out, figures the trajectory of a female traveller, i.e. Woolf herself, which is seen as a symbol of mystery, beauty, known/unknown, and powerful/powerless simultaneously. The ship that symbolizes every female traveller is more lonely and "mysterious than a caravan."<sup>63</sup> Under the influence of the eighteenth-century Grand Tourist, who has enacted "a repetitive ritual of classicism and class solidarity," the nineteenth-century counterpart self-consciously treads "the Grand Tourist's well-beaten path in the midst of inevitable compatriots, [who] would lay claim to an aristocracy of inner feeling, the projection of an ideology of originality and difference."<sup>64</sup> Indeed, Woolf makes the most familiar routes and places "shed their carapace of clichés and take on powerful new meanings for the anti-tourist."<sup>65</sup> In this chapter, I attempt to give Woolf's models for the mere tourist<sup>66</sup> and the anti-tourist or Barthesian tourist. It deals with various visual and pictorial clichés, such as the Panama hat, seashore, etc., which are translated by Woolf as a Barthesian tourist *avant la lettre*. *The Voyage Out* shows a highly satisfactory form of tourism in which not only travel in Santa Marina revivifies the Barthesian tourists' concern but also their "acts of imagination are undertaken to revivify" the place, "allowing the visitor to exult in the most familiar places," as though they were new.<sup>67</sup> Concerning the discourse of tourism, Woolf creates "an honest ethnographic act of self-recognition," because tourism is a "widespread cultural practice," which is "highly significant and emblematic within contemporary Western society"; in other words, it is a "cultural practice [...] in all its paradoxes and performances."<sup>68</sup> What is significant for me is to find out the desires and reasons that underlie, for instance, the presence of tourism in the colonies such as Santa

Marina in the South America. The travel narrative shows the power relations in the colonies and different forms of colonization controlled by the commercializing mechanisms of the tourist industry.

In the third chapter, I would like to show how Woolf's travelling gaze focuses on the significance of London as a cultural market that is the centre of power relations constructed by the British bourgeoisie in the twentieth century. What I am doing here is a Foucauldian and Barthesian analysis of power based on Woolf's real adventures recorded in her writings. The adventure in London of *Mrs Dalloway* gives us a new insight into London after the Great War. Metaphorically, it illustrates an adventure in a "prostituted" (TG: 85) London marked by various forms of mutual observation and reciprocal relations such as immigration and transculturation. Hence the situation creates a kind of in-betweenness in the cultural life of the adventurers and influences both the British and non-British identities to experience a new form of life. Such in-between adventurers and immigrants encounter different forms of problems in their life, such as unemployment, lowly jobs, ambivalence, hybridity and insanity. However, different adventurers, such as Clarissa Dalloway and Peter Walsh, participate in a mutual observation in the streets of London both to observe and to be observed. During such encounters, they read and recognize the cultural and political substrata of society; hence, they gain a new understanding of life, which results in self-recognition.

In the fourth chapter, my argument is to deal with place, space and time, literature and tourism or literary tourism in *To the Lighthouse*, and to some extent, in *The Voyage Out* and *Orlando*. Drawing on Mike Robinson's and Hans Christian Andersen's argument,<sup>69</sup> in *Literature and Tourism* (2002), I consider Woolf as an occasional literary tourist and an armchair tourist who tours and journeys in the footsteps and works of other travel writers and novelists. At the same time, she invites readers to tour in her works and to use them as guidebooks for travelling to Cornwall, London and other touristic sites or sights recorded in her writings. Moreover, Katherine C. Hill-Miller's discussions<sup>70</sup> regarding interesting and immortal places in Woolf's life and works provide salient support for my analysis. The chapter gives a Barthesian analysis of St Ives, the Godrevy lighthouse and Talland House in *To the Lighthouse*, the streets of London and its touristic sights in *Mrs Dalloway*, and the description of Knole, the Sackville-Wests' house, in *Orlando*. One of

the main points in this chapter is that “travel itself is a thoroughly gendered category”<sup>71</sup> in Woolf’s travel narratives.

In the fifth chapter, I focus my interest on illustrating the positions and objectives of the male and female travellers, especially ambassadors and their wives in the West and the East in *Orlando*. In this travel narrative, Woolf’s travelling eyes move towards the Orient. Anchored in Edward Said’s definition of Orientalism, the West and the East figure a binary opposition, in which the two poles define each other. In such a hierarchy, the West functions as the ‘centre’ and the East is a ‘marginal other’ that through its irrational and inferior existence proves the West’s centrality, rationality and superiority. In Woolf’s travel narratives, war, the West, imperialism and colonizer are represented in the form of male adventurers in a phallogocentric culture or society, whereas peace, the East, colonial countries and colonized are indicated as female adventurers both colonized or doubly colonized by the patriarchal society of England. Woolf illustrates different dimensions of an imperial society and her own understanding of Orientalism, and criticizes the imperial antipathies and controversies of English Empire during four centuries. *Orlando* is a satiric fictionalized biography of a poet who begins his life as a male traveller in the late 1500s in England and experiences metamorphosis to be a woman traveller while on a diplomatic mission to Constantinople. It is a travel narrative which includes travel both in time *and* in place. In *Orlando*, Woolf explains that the history of women’s travel “telescoped into one lucid channel through [what her] heroine was to pass at will” (*D* 3: 131). For this reason, *Orlando* is one of the greatest, most interesting and most adventurous form of Woolf’s travel narratives, called “a Defoe narrative,” (*D* 3: 131) that uses the genre of adventure romance. For instance, her choice of *Hakluyt’s Voyages: The Principal Navigations Voyages & Discoveries of the English Nation*, as one of the pretexts for her aesthetic and historical escapade shows her celebration of the sense of adventure and travel, especially Lady Montagu’s and Vita Sackville-West’s. The literary conventions of the adventure romance in *Orlando* show an eccentric history of travellers’ lives. *Orlando* mirrors the transformation of men’s concept of travel and women’s sense of adventure from the sixteenth century up to the 1920s, which is derived from “a grand historical picture, the outlines of all [Woolf’s] friends” (*D* 3: 156-7) and their experiences of travels on the continent and abroad.

In the sixth chapter, my focus is on analyzing *The Waves*, drawing on postcolonial theory, which is more concerned with “politics”, “cultural productions” and “the impact of European imperialism upon world societies,” especially British imperialism.<sup>72</sup> In this travel narrative, Woolf is in quest of personal and communal identities that certainly follow colonial conquest and rule. Metaphorically, she criticizes the antagonistically expansionist imperialism of the colonizing powers and specifically the principles that support imperialism. Therefore, she focuses her travelling gaze on colonial oppression, on resistance to colonization, on the self-fashioning of colonizer and colonized, on the patterns of interaction between those identities, on the cultural exchanges between colonizer and colonized, and above all on the consequent hybridity of Eastern and Western cultures. Central to these interests are issues of race and ethnicity, language, gender, identity, class as well as power. Her binary logic of imperialism creates a simple distinction between centre/margin; colonizer/colonized; metropolis/empire; civilized/primitive; white/black; advanced/retarded; beautiful/ugly; human/bestial which indicates very effectively the hierarchy on which imperialism is based. She ironically portrays this belief that the colonizer is civilized, advanced, “white, human and beautiful,” whereas the colonized is primitive, retarded “black, bestial and ugly.”<sup>73</sup>

What makes Woolf’s travel narratives significant for post-colonial studies is her interest in feminist criticism of the patriarchal society of England, which metaphorically turns to her critical negotiation of imperialism, especially during the Great War. Having an eye to Roland Barthes’s definition of power, Michel Foucault’s theory of power/knowledge and Edward W. Said’s definition of Orientalism, the chapter reflects, in some way, Woolf’s metaphorical, ironical and critical view of imperialist ideology. Thus, her outlook and gaze are affected by the position of her country in the Great War that motivated her to have a “political interest” and a particular “sensitivity” to the “mechanisms of power.”<sup>74</sup> In this chapter, the adventure helps the writer to indicate the dominance of English Empire and power in India or, to some extent, in Egypt. What I am trying to find in the study of adventure is not truth or morality, pleasure or violence, yet an illumination of empire, imperialism, colonization and its impact on supporting the whiteness, superiority and centrality of the British people or Britishness and thwarting the desires of the colonized.



As Roger Pool points out, in *The Unknown Virginia Woolf* (1995), Woolf submits “imperialism, colonialism and militarism to a critique which mockingly mirrors unsatisfactory gender-relations.”<sup>75</sup> For instance, Woolf’s *The Voyage Out* focuses on her use of “the male imperialist adventure genre”<sup>76</sup> through the differences between the genders. It also describes Woolf’s concern with the dominant political thought of her day, such as gender identity, Englishness, empire and colonialism. Elleke Boehmer, in *Colonial and Postcolonial Literature* (1995), writes Woolf’s writing “houses persisting imperialist attitudes alongside anti-colonial sentiment,”<sup>77</sup> since she did not herself experience the Empire at first hand. She gains the core of her observation of empire from Leonard Woolf’s account of his experiences in Ceylon. Hence in her earlier career, she depended on the “habitual forms of colonialist perception” while uttering the “indictments of the British Establishment.”<sup>78</sup>

The concluding chapter includes the questions of identity and self-recognition. It covers different aspects of Woolf’s confrontation with the ‘other[s]’ and the ‘Other’ during which she compares and contrasts the English people’s culture, their customs, behaviour and civilization with the other Europeans and non-Europeans. The consequence of such comparison and contrast is the compartmentalization of her identity. This shows that beneath the conscious upper layers of ‘Woolfian’ psyche there resides an unseen sea of identity, which Woolf calls ‘the soul.’ The soul is that invisible portion of identity or unconscious which “overflows”, “floods” and “mingles with the souls of others” (*E* 4: 187). In her quest to find her ‘other,’ she meets the ‘Other’ or otherness and recognizes herself as purely English, a Londoner who loves London, lives in London and suffers when London is bombed.