

## Chapter 4

### *To The Lighthouse: “Extraordinary Adventure”*

*Fiction must stick to facts, and the truer the facts the better the fiction—so we are told.*<sup>1</sup> Virginia Woolf

*[Literature] coheres, structures and illuminates many of its most profound meanings. It is [...] an institution of society, an inheritance of artistic practices and values, a point of formal interaction where writers and audiences meet, a means of social communication and involvement, and a manifest expression of our curiosity and our imagination.*<sup>2</sup> M. Bradbury

#### 4. 1. “The sail to the lighthouse”: literary tourism

A travel narrative can lead us on actual journeys to real places. This form of travel or tourism is based on the stories narrated or the world represented in the literary texts and includes visits to locations that a travel writer has incorporated in his or her travel narrative. Every reader who is concerned with reading and analyzing a writer’s works can act as a “literary tourist”<sup>3</sup> who seeks to discover the culture beyond creative writing. There are many literary tourists who, according to Mike Robinson and Hans Christian Andersen (2002), “go on journeys to follow in the footsteps of the admired writers, perhaps to go where [the writers] went for inspiration.”<sup>4</sup> This form of tourism can be called “personality-based tourism,” which is a kind of “cultural tourism in the anthropological sense, in that it involves tourists and visitors identifying with, discovering, and creating signifiers of cultural values with those people who have become part of the cultural mythologies of places.”<sup>5</sup>

Reading is metaphorically considered as an adventure, hence reading an adventure story is an *adventure in adventure*, mentioned without quotation marks in Virginia Woolf’s works. Simultaneously, she invites the literary tourists to participate in the adventures after reading a literary text, which is what she calls the “strange pilgrimage” (*PA*: 297). Even though Woolf is not a professional travel writer, she is a literary and an

armchair tourist who observes the world around her like a traveller or adventurer. For her, reading is a kind of adventure or “pilgrimage” and she believes that

before undertaking the journey it is worth considering in what spirit we do so. We are either pilgrims from sentiment, who find something stimulating to the imagination in the fact that Thackeray rang this very door bell or that Dickens shaved behind that identical window, or we are scientific in our pilgrimage and visit the country where a great novelist lived in order to see to what extent he was influenced by his surroundings. (*E* 1: 32)

She has the desire for understanding the world or an extraordinary adventure and encodes it throughout her travel narrative. This desire is stated in the *leitmotif* of an *adventure in adventure* that, in its particular sense, is a kind of armchair tourism. Reading is *de facto* a kind of armchair tourism and a literary reader, who reads the works of art and the travel narratives, can be considered as an armchair tourist.

Woolf makes her travel narratives so rich with her travel experiences that she invites other literary tourists to tour and detour in her works or tour to see the places recorded in her works. In this regard, a visit to Cornwall, where Woolf’s writing covers “thirty years,” is of the same nature, which can both elucidate a need to find evidence that such great personality really passed her holidays in that place, and that there is a human being (Woolf) and her desire behind the myth of the place.

For a “cultural or literary tourist,”<sup>6</sup> visiting St Ives or London is a real experience.<sup>7</sup> Woolf as a literary tourist journeyed into Daniel Defoe’s *A Tour Through the Whole Island of Great Britain* (1724-6), and travelled to Cornwall and London while reading “Defoe’s Tour [sic]” (*D* 3: 340). Similarly, other literary tourists might be motivated to travel to such places after reading Woolf’s travel narratives. Jan Morris points out that “[e]very year hundreds of pilgrims visit Talland House at St Ives, lured by the magic of *To the Lighthouse*. Scholars, students, film-makers and plain readers are constant callers at Fontecreuse, the cradle of *The Waves*.”<sup>8</sup> Morris, as a traveller and a literary tourist, writes, in her *Travels with Virginia Woolf* (1993), that she “had travelled with [Virginia to these places] so delightfully.”<sup>9</sup> In much the same way, Katherine C. Hill-Miller, in her book, *From the Lighthouse to Monk’s House: A Guide to Virginia Woolf’s Literary Landscapes* (2001), illustrates the details of her journey as a literary tourist into places described and fictionalized by Woolf.

The study of literary tourism requires a study of literature and tourism at the same time. Literature, here travel narrative, is essentially concerned with "various forms of representation, including representation of place," while tourism is a "leisure activity" concerned with "the consumption of place."<sup>10</sup> Even though representation and consumption are very diverse activities, the one is evidently related to the other, because representation or production allows consumption to take place. As Michael Barke argues, "the nature of what is produced or represented is also significant for the nature of consumption."<sup>11</sup> Accordingly, Paul Fussell's anti-tourist, Mike Robinson's and Hans Christian Andersen's literary tourist and my Barthesian tourist almost play the same roles, because all of them try to read the signs, not to see like a mere tourist. In this regard, Woolf reads the cultural codes both inside and outside England as a literary tourist who travels at home and abroad. She mythologizes *Heimat*; i.e. Cornwall, St Ives, Knole and London in her travel narratives. Cornwall and London owe part of their current touristic success to the ways in which they have been textually crafted in Woolf's twentieth-century travel narratives as well as by other literary tourists such as Jan Morris. As stated in the second chapter, Woolf criticizes the mere tourists and believes that such groups of tourists who have no knowledge of the place and its sights and sites will destroy the land, which is "still lonely & very beautiful" (*PA*: 294). For this reason, she immortalizes the beauties of the place in her travel narratives in order to make them "the Fortunate Isles" (*PA*: 294).

*To the Lighthouse* is a travel narrative that reads between the lines of literature and touristic spaces, which shows that, as Robinson and Andersen point out, "the imaginative spaces of literature and literary biography [or autobiography] lend themselves to the creativity of tourism, the supply of tourist attractions and events, and the curiosity of tourists past and present."<sup>12</sup> Indeed, this travel narrative examines the "commodification and promotion of literature and the literary within a tourism context, involving various processes of transformation from perceptual to physical space, and from fictive reality to touristic fact."<sup>13</sup> Therefore, Woolf highlights the discourse of "literary tourism" which is, in Robinson's and Andersen's words, "intimately joined with social and cultural constructions of spaces and time."<sup>14</sup> Moreover, she creates a curiosity or a demand for a new touristic journey. Barke states that those writers who are "concerned more

particularly with travel, a journey or with several journeys"<sup>15</sup> are identified with place; hence, their accounts contain descriptions of specific places. A literary tourist looks for evidences of the writer's real and personal life in order to use them symbolically for inspiration; regarding this point, the "writers are among the great personalities who attract tourists."<sup>16</sup>

Mass literary tourism, in which a large number of people are engaged, is one of the products of a "multi-layered feature of post-modern tourism, that of leisure within leisure within leisure," which means that the tourist, visiting the landscape represented in a novel, "will increasingly and simultaneously reside in multiple leisure worlds" open to the literary tourist while inviting various perspectives.<sup>17</sup> In the modern world, as Robinson and Andersen argue, literature functions as a "potent and pervasive force, running deep within and across societies, shaping the way we see the world and each other" on the one hand, and as a "powerful and dynamic field of cultural expression" on the other.<sup>18</sup> Indeed, "literature as accumulated 'cultural capital' does provide wellsprings of information, points of imaginative departure and inspiration for tourists."<sup>19</sup> To visit a writer's house and home and look into his study is a worthwhile activity for a literary tourist, which enhances both the tourist's holiday and his appreciation of the literary text. For instance, Jan Morris visits all the places travelled by Woolf both actually and fictionally, and then she reports her travels in her book:

*One may still travel by train to St Ives on British Rail's Western Region, successor to the GWR—by the InterCity express from London as far as St Erith, and then on a single-track line along the coast to St Ives. Talland House, which stands on the hill to the east of the town centre, above St Ives, is now divided into holiday flats, but still possesses part of the garden that Virginia peered into [...]. The view itself was to be fictionally immortalised in To the Lighthouse, 1927: '... the great plateful of blue water... the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the eye could see, fading and falling grasses on them, which always seemed to be running away into some moon country...'*<sup>20</sup>

Woolf produces a mythical picture of Talland House and St Ives by creating such a setting in *To the Lighthouse*. One of the outstanding characteristics of literature is that it can eternalize the image of a country as a tourist destination. Travel literature has not coincided just with the facts of travel, but with fiction which has even dominated the world of literary tourism. Accordingly, both fiction and literary writers can influence the

development of tourist attractions in a very personal way by "providing the core of experience [...] which others negotiate and maintain" and by portraying an "image [of] the destination generally through the way they themselves create and negotiate that image."<sup>21</sup> Thus, such form of literature may "reveal [in Robinson's and Andersen's words] the development of tourism as a human activity in the context of cultural and historical development."<sup>22</sup>

My argument in this chapter is focused not only on examining "the boundaries between and across literary forms," but also, as Robinson and Andersen point out, on the overlapping and interacting of "literature and tourism."<sup>23</sup> First, I am interested to show that in her travel narratives, Woolf maps out the way through which, as Robinson and Andersen write, the "literary expressions of places, sites, and landscapes" can give us a "greater insight into the social, economic and political order of the world, together with an understanding of identities, the constructions of culture and the dynamics of landscape change."<sup>24</sup> Every writer filters, explores or creates the geography of place and space based on his own potential, capability, interest or creativity. As D. C. D. Pocock argues, "[i]t is the deliberately cultivated subjectivity of the writer which makes literature into literature not, say, reporting."<sup>25</sup> The physical landscapes and the socio-political history of St Ives and Talland House, mixed in *To the Lighthouse*, are influential in shaping and reshaping the style and content of the travel narrative. This chapter is not simply concerned with describing everything about the processes of tourism or tourist destinations and attractions; rather, it focuses its analysis on interpreting destinations and landscapes, culture and people (tourists).

In literary tourism, according to Robinson and Andersen, there is "the desire to tell stories, to give significance to an apparently random reality by selecting and ordering elements of reality in a way that makes sense in a specific cultural context."<sup>26</sup> By mythologizing her home in *To the Lighthouse*, Woolf "communicates [in Robinson's and Andersen's words] impersonally with a large audience, perhaps across centuries and national borders."<sup>27</sup> Hence literary tourism gives us opportunity "to indulge in the human aspect of literature"; for instance, man can "freely indulge in the biography of the author, visit locations where the author went, tell that by being in presence of the great writer's quill"<sup>28</sup> he is also involved in the creative world of the writer. Woolf's travel narrative

displays a type of objective reporting which is coloured by subjective descriptions. Indeed, her travel narratives go beyond spatial geography, explorations of meaning, self and cultural change. In this sense, *To the Lighthouse* is an autobiographical travel fiction camouflaged with the impressions that Woolf gained from travelling through Europe and mainly St Ives. By describing London, St Ives and England, or introducing the real places in her works, Woolf might intend to display her homeland or *Heimat* in order to attract the tourists' attention. This shows her personality as a professional writer or a precursor of modern taste, as well as a self-professed patron of Britishness.

The second point is that the touring majorities discover, experience and consume directly and indirectly the sites and sights; hence, the writer's home can be one of the most powerful "tourism resource[s] with appeal across a range of markets."<sup>29</sup> The writer's homes provide "tangible connections between the creator and the created," and invite the "tourists to engage in a variety of experiences and activities."<sup>30</sup> In *To the Lighthouse*, Woolf creates a setting of tranquillity, familiarity and nostalgia (*Heimweh*) which recalls the years of her childhood and youth. She invites the modern readers or literary tourists to take part in the private, personal and subjective processes of observing and visiting both place and space. Through visiting the writer's home, the "literary tourist can hope for some similar inspiration (and aspiration), or at least a shared moment of connection between creativity and these particular 'homely' spaces."<sup>31</sup>

As Robinson and Andersen argue, the writer's home provides a "series of settings for the tourist's emotional engagement with the writer"<sup>32</sup> and his feelings portrayed in the travel narratives. In fact, every ordinary room is transformed into staged backdrops for recollection and imagination of the writer, and everything related to the writer's room, such as the objects and their history, becomes significant and essential for the tourist. In other words, an "apotheosis has taken place," and as a result "the writer's home has become the tourist's house."<sup>33</sup> The interface between tourism and literature represents an alliance of imaginations that can help the tourist to understand the writer's sensory experiences, interactions, adventures and visual worlds. Visiting Woolf's home, being in the presence of actual physical evidence of her life and her creative activity, is intrinsically a different experience "from visiting a staged representation" of her travel narratives or fictions, albeit both complement each other.<sup>34</sup>

Third, my intention is to demonstrate that Woolf creates a "literary heritage," which provides many references to other conceptions and discourses such as social and cultural identity, ideas and ideals of nationality and nationhood as well as discourses of historical development in her travel narratives. Literary tourism is *de facto* a suitable term used by those who wish to travel both in time *and* in space. For instance, the childhood playground, the working-class men and women and their values, or the pre- and post-war states of the characters, in *To the Lighthouse*: all appeal to the tourist who is in search of past world and its nostalgic feeling and meaning. One of the great interests of the tourists is the sites and landscapes of scenic beauty and picturesque spaces; hence, literature and painting remain influential in creating and recreating landscapes. Both literature and painting help us to "learn of beauty as encapsulated and interpreted" by a writer or a painter, "who holds a pivotal role because his/her work has taken inspiration from a particular landscape and has dispersed the idea of landscape itself."<sup>35</sup>

In fact, this form of travel literature "provides us with representations of landscape, complete with embellishments and elaborations" in order to forge concepts of beauty which "are diffused throughout society to the point where they become a form of cultural 'truth'."<sup>36</sup> This shows the role of literature in creating tourism of the landscapes or picturesque sceneries that include the coastline and seaside as a part of the romantic taste. Such areas are suitable settings for the travel writers, novelists, painters and the poets whom Woolf gathers together in *To the Lighthouse*. Thus, travel narrative is an imperative intensifier of the touristic experience as well as an experience for its own sake, that can provide the "reservoirs of particular knowledges from which readers can extract images, identities and imaginings of places and peoples."<sup>37</sup>

Lyndall Gordon, in *Virginia Woolf: A Writer's Life*, writes that Woolf's life was mostly based on two sets of memories: those of her parents, and those of "the Cornwall shore."<sup>38</sup> Woolf records in her diary that the desire for travel to "St Ives" with her family and her father's adventurous journey while "sitting in a boat" is one of the great desires she has: "this theme may be sentimental [...] *the sail to the lighthouse* [my emphasis]" (*D* 3: 36). This is the foundation of her travel narrative through which Woolf—after viewing, looking and observing—returns home and intends to recount what she has experienced throughout her life. For her, travel has priority over everything else as she writes, "I hope

that you will possess yourselves of money enough to travel and to idle, to contemplate the future or the past of the world” (RO: 164). Elsewhere, she states, “you would write books of travel and adventure, [...] and history and biography” (RO: 164) which indicates her concern with the literary tourism.

*To the Lighthouse* opens with the desire for an “extraordinary adventure” or an expedition, which was “bound to take place, and the wonder to which he [James Ramsay] had looked forward, for years and years it seemed, was, after a night’s darkness and a day’s sail, within touch” (TL: 9). Woolf’s parodic expression of “extraordinary adventure,” which is recurrent in the travel narrative, refers to the point that, for her, even the ordinary adventures are extraordinary; i.e., the extraordinariness resides in the ordinariness. It is akin to her first desire for adventure with her family when she was a child. Her travels at home provide a model for her travel narratives, i.e., she quotes whatever she sees and hears during her travels. This does not mean that the impact of her travels abroad cannot be found in this work; on the contrary, the influence of her Continental or European travels is vivid here as well.

Moreover, my intention is to identify a new discourse of literary tourism through which Woolf provides a model for adventure in which both men and women take part, and in this way, she invites and paves the way for the female adventurers to display their extraordinary capabilities. Mr and Mrs Ramsay and their children are at the core of this quest and other characters rotate around this centre. Mr and Mrs Ramsay intensify the other adventurers’ quest for an extraordinary adventure. Mr Ramsay wants to strengthen and crystallize the desire for adventure in his children’s life in order to prove that “life is difficult; facts uncompromising”; yet “the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness” (TL: 11) is a salient effort. Therefore, an adventurer needs “above all, courage, truth, and the power to endure” (TL: 11). There are references, in *To the Lighthouse*, which show different views of the male and female tourists or adventurers who realize a new perception and understanding gained through their touristic journey that not only reconstructs their identity but also gives them a kind of new experience and self-recognition.



#### 4.2. “Thundered and lightened”: adventure in adventure

Literary tourism, Robinson states, “is based on the subjective act of reading, an initially intimate and private activity where the reader engages in ‘self-making’.”<sup>39</sup> This ‘self-making’ appears in the tourist’s quest for the sites, symbols, places and experiences encountered in literature; albeit, the tourist industry trades more on “hedonism and entertainment than history and education.”<sup>40</sup> In this regard, reading, as a pleasure-seeking action in itself, is not necessarily ‘tourism’ but also being involved and travelling metaphorically in the world of the literary text and the writer’s dreams of adventure. It paves the way for a literary reader and motivates him to travel to the places he visits in the literary text. This is an adventure in the world of literature; hence, no real adventurer is dissociated from the generic influence of the previous texts written on the same subject.

Woolf experiences such kind of tourism from her childhood, when she herself has an overwhelming desire for adventure and feels the significance of adventure and travel in her life; therefore, she is both an armchair tourist and a literary tourist. She paves the way for the literary tourists to experience adventure first by reading the adventure stories, and then by taking part in the real adventure, for which I use the term *adventure in adventure*. She enjoys literary tourism immensely, as Katherine C. Hill-Miller mentions:

She visited the Carlyles’ home in Cheyne Row, Keats’s house in Hampstead, the Brontes’ parsonage at Haworth. She saw Swift’s epitaph at St Patrick’s Cathedral in Dublin, and concluded that Young Street, Kensington, expressed Thackeray’s spirit perfectly.<sup>41</sup>

It means that reading the works of writers, such as Carlyle, Bronte, Swift and Thackeray gives her enough motivation for visiting their homes. In 1904, when she visited Giggleswick in the north Yorkshire moors, she made an expedition across the moors to Haworth, the home of the Brontes. The description of her journey is published in the *Guardian* on 21 December 1904:

At the top the interest for a Bronte lover becomes suddenly intense. The church, the parsonage, the Bronte Museum, the school where Charlotte taught, and the Bull Inn where Branwell drank are all within a stone’s throw of each other. The museum is certainly rather a pallid and inanimate collection of objects. [...] Here are many autograph letters, pencil drawings, and other documents. But the most touching case [...] is that which contains the little personal relics, the dresses and shoes of the dead woman.<sup>42</sup>

Jan Morris writes, "*Haworth is now one of Yorkshire's Chief tourist attractions*,"<sup>43</sup> especially for the literary tourists, who like to see the Brontes' house, the Bronte Museum and the scenes of *Wuthering Heights*. In 1934, Woolf wrote in her diary the details of her visit to Stratford-upon-Avon, William Shakespeare's hometown:

The church & the school & the house are all roomy spacious places, resonant, sunny today, & in & out [...] —yes, an impressive place; still living, & then the little bones lying there, which have created: to think of writing *The Tempest* [sic] looking out on that garden; what a rage & storm of thought to have gone over any mind; no doubt the solidity of the place was comfortable. (*D* 4: 219)

When travelling to France, she journeyed to the château at St Michel de Montaigne, near Bordeaux, where, as Morris has pointed out, "*her literary hero Michel de Montaigne wrote his essays*."<sup>44</sup>

Woolf believes that such "literary pilgrimages" give man pleasure, but a "guilty pleasure" that taps her subconscious, stimulates her imagination and provides her, as Hill-Miller states, "some new ideas about the writer and his work, and that forged a sense of connection to the ghostly presence of vanished great minds."<sup>45</sup> This sense of connection is the product of her enchanted response to place. Referring to Michel Butor, Fussell has pointed out, "the eyes of the reader 'travel' along the lines of print as the reader is 'guided' by the writer, as his imagination 'escapes' his own."<sup>46</sup> Fussell concludes, "in reading of all books, a travel book, the reader becomes doubly a traveler, moving from beginning to end of the book while touring along with the literary traveler."<sup>47</sup> According to Fussell, there is a kind of parallelism between "literature, travel, and visual arts."<sup>48</sup> In fact, literary travelling or adventure is "almost a tautology, so intimately are literature and travel implicated with each other."<sup>49</sup>

Norman Douglas argues, "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 outer one."<sup>50</sup> This shows that the literary books invite the reader "to undertake three tours simultaneously: 'abroad, into the author's brain, and into his own.'"<sup>51</sup> Elsewhere, Fussell quotes Osbert Sitwell: "'[t]o begin a book is ... to embark on a long and perilous voyage,' but to begin a travel book 'doubles the sense of starting on a journey.'"<sup>52</sup> The joy of reading and thinking of the adventure or travel books "with some sentiment" motivates Woolf to

practice “their style,” when she was just fifteen or sixteen (*D* 3: 271). In her diary, she records that she “dreams of those obscure adventures, & no doubt practiced their style in [her] copy books” (*D* 3: 271). She neither wants nor creates a copy of male traveller’s or male adventurer’s book, yet she knows that, as Karen R. Lawrence claims, “adventure and the reading of adventure produce an erotic pleasure of reception that binds together traveller, writer, and reader.”<sup>53</sup> It gives her both physical and psychological pleasure, and very profoundly activates her imagination. This sensation is fictionalized in *The Voyage Out*, which shows her own first imaginary voyage into the new world of adventures. This refers to her quest for an “unexplored” and “unexampled” territory full of “infinite richness” (*E* 2: 333). Yet she decides to aestheticise the adventure and creates a new form of adventure in which women play the main role. In *The Voyage Out*, Woolf explains the anti-tourists’ last voyage in the river very excitingly through a thick description of scenery, and invites us for a particular moment to see a Conradian adventurous description of the anti-tourists’ exploratory journey in the river. These sceneries indicate the great impact of reading Conrad’s adventures.

Moreover, her reading of Sir Walter Raleigh’s *Discoveries of the Large, Rich, and Beautiful Empire of Guiana* (1596) is influential. It signifies her metaphorical journey as an armchair tourist in the Elizabethan travel narratives; at the same time, some particular scenes, in *The Voyage Out*, recall specific adventures of her childhood readings of *Hakluyt’s Voyages: The Principle Navigations Voyages & Discoveries of the English Nation*.<sup>54</sup> Rachel’s reading and metaphoric adventure in Edward Gibbon’s *History of the Roman Empire*

seemed to drive roads back to the very beginning of the world, on either side of which the populations of all times and countries stood in avenues, and by passing down them all knowledge would be hers, and the book of the world turned back to the very first page. (*VO*: 162)

Such journeys and pilgrimages pave the way for her future adventures and expand her horizon of perceptions and expectations. An *adventure in adventure* also gives every armchair tourist and literary tourist the possibility of journeying nostalgically backwards into the glorious days of childhood, particularly shown in *To the Lighthouse*. This creates the sense of ‘*déjà vu*,’ and ‘*déjà lu*,’<sup>55</sup> frequently experienced by the tourists as well as

the literary tourists, because most of the sites, sights, travel accommodations, and even problems, have already been prefigured in the promotional media of tourism for the mere tourists or in the literary texts for the literary tourists.

As an armchair and a literary tourist, Woolf travels in and reads many great adventurous works of the novelists and travel writers such as Hakluyt, Raleigh, Kinglake, Conrad, Kipling, Leonard Woolf and Vita Sackville-West. Like Conrad, not only does Woolf use the adventure material in her fiction and identifies herself with the most serious ideas of her time, but she also changes the adventure material she uses into the serious profound imagination. Conrad captures her attention, since he ends the adventure tradition "by transvaluing it."<sup>56</sup> Yet she indicates the adventurous and touristic activity of the English race on the one hand, and the desire of the female traveller as an extraordinary adventurer who undergoes both external and internal journeys, on the other. Like Conrad, Woolf uses the "motifs of the adventure-romance,"<sup>57</sup> and portrays those forgotten adventures of her own childhood by means of such *leitmotifs*. Especially when she deals with women, she draws on the motifs and meanings of female tourists and adventurers in the modernist imagination. Kipling, as a real formal innovator in adventure, influences her so much that she primarily uses a mixture of adventure motifs from traditional and modern times, such as sea and ship; indeed, she uses the British models of adventure.

During writing and revising *To the Lighthouse*, Woolf forms a friendship with Vita Sackville-West. During her journeys, Virginia writes to Vita and reads her travel books which influence Virginia's world of understanding. The impact of Vita's writings is obvious in *To the Lighthouse* and in her later travel narratives, especially *Orlando*. The desire for touristic journey and being an adventurer represented throughout her travel narratives shows Woolf's own desire for tourism and adventure. Mrs Ramsay's adventurous nature is rather similar to Vita's. In December 1925, Virginia begins a love affair with Vita and she goes to stay at Long Barn, Vita's house, for three days. It seems that there were just a few moments of sexual activity at this time between them. However, on 20 January 1926, Vita leaves on a journey to Tehran, to see her husband, Harold Nicolson, the Counsellor at the British Embassy. As she travels, she writes intense love letters to Virginia. Therefore, their relationship provides, as John Mepham has

pointed out, "the emotional context in which Virginia sketched her self-portrait as Lily Briscoe"<sup>58</sup> in *To the Lighthouse*. She also portrays Vita's "colourful and adventurous" nature in Mrs Ramsay; accordingly, Mrs Ramsay's gaze is taken from Vita Sackville-West's portrait as a traveller who sees the natural beauties recorded in her travel books *Passenger to Teheran* (1926) and *Twelve Days* (1928). In her *Passenger to Teheran*, Vita argues, travel, like all "irrational passions," takes the traveller out of his or her own country into the "unknown" where the "wise traveller" is "perpetually surprised."<sup>59</sup> This desire for travel is obvious in Mrs Ramsay's feeling when her family decides to travel to the lighthouse as well as in Cam's reaction when she journeys to the lighthouse.

By reading the "fairy tales" (*TL*: 104) of the "Fisherman's Wife," (*TL*: 61) Mrs Ramsay both makes the children's mind ready for taking part in a real adventure and expresses implicitly her own desire for adventure. Graham M. S. Dann states that

how children can resolve many of their problems by identifying with the principal characters of fairy tales. They further believe that tourism (which for them is analogous to fiction) allows tourists who have been exposed to such literature to 'glimpse in new terrain solutions they were blind to in their habitual everyday environment'.<sup>60</sup>

Like the armchair tourists, children journey into the fictional world; hence, by reading this adventure story Mrs Ramsay invites the children to sail to the lighthouse. The fairy tale attracts not only Mrs Ramsay's attention but also the children's, since "the story of the Fisherman and his Wife" (*TL*: 61) is the recurrent story of all male and female adventurers. In spite of the fact that this story is not a travel story, it might assist in shaping the children's perceptions of adventure and travel generally. This story removes all the fears of sea-voyage. It means that it is essentially relevant when it "extends to knowledges of others and otherness, and to shaping national, regional and local identities from the armchair."<sup>61</sup> This potential of adventure stories can imbue the tourist with the experiences of other tourists and makes him familiar with the extraordinary events and realities. By means of this story, Woolf satisfies the repressed desire of women to be extraordinary adventurers. She portrays the *adventure in adventure* that is the story of the fisherman who encounters

"[...] a great storm [which] was raging and blowing so hard that he could scarcely keep his feet; houses and trees toppled over, the mountains trembled, rocks rolled into the sea, the sky was pitch black, and it *thundered and lightened*, and the sea came in with black waves

as high as church towers and mountains, and all with white foam at the top." (*TL*: 93, my emphasis)

Through reading the story, Mrs Ramsay paves the way for children to experience an adventure in an imaginary world and to test their own courage in the horrible situations when it "thundered and lightened." The idea of adventure is metaphorically thundering and lightening in the children's mind like the fisherman's situation in the storm. This confirms that the adventure stories are subject to the "processes of transmutation and transvaluation"<sup>62</sup>; hence, being involved in travel and adventure not simply allows us to read travel literature, but encourages us to participate in it:

Reading [the travel narratives or adventure stories] broadens our knowledge; enlarges our human sympathies, and forces us to attend to realities beyond the self, which may be radically different from our own, and yet have the power to penetrate and nest in the core of our being.<sup>63</sup>

Adventure narratives activate the elusive nature of imagination so much so that we can believe their authenticity, because such kind of reading provides, in Robinson's words, a "meeting of eyes and text"<sup>64</sup> which makes the literary tourists' mind ready for a future meeting of eye, sights and places. This form of reading or *adventure in adventure* is "both an intimate, singularly personal act *and* a subset of a wider and longer cultural ecology," it means that reading is a kind of "cultural practice in the same way as tourism."<sup>65</sup> As James Buzard argues, "[i]f people cannot visit strange places, they have at least the satisfaction of being able to read about them."<sup>66</sup> "Travelling and reading," as Buzard states, are

seen to complement each other [...] preparatory readings—not only of travel books but of histories, poems, plays, novels—[can] help to establish future travellers' expectations; that travel [can] test those expectations; and that further reading [can] strengthen remembered expectations and experiences [...].<sup>67</sup>

In this way, both writers and readers see themselves "moving through a domain of texts, seeking the complex satisfaction of participating in a process of cultural accreditation while also standing aloof from such participation as a form of imitation."<sup>68</sup>

Indeed, the past or present child-readers will become the future adult-tourists. The tourist industry profits from literature, using it to lure the adventure-minded tourist onto an unusual track. For this reason, literary tourism is the result of armchair curiosity and

re-explores those "regions of the world that, although 'discovered,' remain unfamiliar, or to revive interest in familiar places, now seen from a fresh, informed perspective."<sup>69</sup> It is concerned, as Patrick Holland and Graham Huggan argue, with "unsettling effects produced by travel writing: its ability to jolt its readers out of complacent beliefs and attitudes, and its challenge to prevailing stereotypes and cultural myths of place."<sup>70</sup>

Surprisingly, by finishing the story, Mrs Ramsay sees that the interest of story dies away very quickly in children and something else takes its place, "something wondering, pale, like the reflection of a light, which at once made him [James] gaze and marvel," (*TL*: 94) which is the light of the lighthouse. The repressed desire for journeying to the lighthouse rejected by James's father recurrently obsesses his mind; and as a result, Mrs Ramsay thinks, "he will remember that all his life" (*TL*: 95). This shows the psychological influence of reading and armchair tourism on the mind of the readers (the literary tourists). Simultaneously, Mrs Ramsay feels that her "self having shed its attachments was free for the strangest adventures," because "the range of experience seemed limitless" and to everybody "there was always this sense of unlimited resources" (*TL*: 95-6) one after another. The same feeling enters her mind, since she has always postponed her desire for travel, while her "[h]orizon seemed to her limitless" (*TL*: 96).

Woolf also creates the *adventure in adventure* in *The Voyage Out*. For instance, the theme of *adventure in adventure* represented in Hewet's writings, especially in his second novel which is the story of an adventurer, a "young man who is obsessed" by the idea of "being a gentleman," and "goes up to London, gets into good society, owing to an early-morning adventure on the banks of the Serpentine" (*VO*: 205). He is "led into telling lies" by calling himself "the son of some great landed proprietor in Devonshire" and is confronted with "the gradual corruption of the soul" (*VO*: 205). At last, the thoughts of "suicide cross his mind" (*VO*: 206). Elsewhere, Hewet reads the story of Hugh, a "literary man" who

had not realised at the time of his marriage, any more than the young man of parts and imagination usually does realise, the nature of the gulf which separates the needs and desires of the male from the needs and desires of female.... At first they had been very happy. The walking tour in Switzerland had been a time of jolly companionship and stimulating revelations for both of them. Betty had proved herself the ideal comrade.... They shouted *Love in the Valley* to each other across the snowy slopes of the Riffelhorn. (*VO*: 281)

Hewet's and Rachel's adventure in the stories gives them a new perception of the world as well as the possibility of experiencing the world in the literary texts. Such forms of *adventure in adventure* act as "paradigms for the expansion of consciousness and imagination"<sup>71</sup> which can help a literary tourist to expand his consciousness and curiosity. The *adventure in adventure* motivates every adventurer to take part in her adventures and to enjoy the liberation, intensification and expansion of his consciousness. For a literary tourist, the range of verbal texts that can be included in the touristic presentation of a writer plays an important role in shaping the image of adventure in a place.

The *adventure in adventure* is not a quest to find the facts in the fictional world of travel narratives. It is more concerned with truth, because the truthfulness of a travel narrative is established with reference to the "emotional 'fact': that which we feel to be true, that which our experience, social conscience, personal morality tell us to be true or truthful."<sup>72</sup> The adventure stories show a communication between individuals, tourists, adventurers and travellers, and invite them to expand the range of their experiences and understanding. Accordingly, a novelist communicates impersonally with a large group of tourists and adventurers across the centuries and across the national borders. For instance, when Woolf reads Hakluyt's work, she does not need the writer, but his work speaks to her from an age she cannot fully imagine. This is the nature of cultural or literary tourism, which gives us permission to search and indulge in the life and experiences of the author in spite of the fact that he is absent.

#### 4. 3. "The writer's home has become the tourist's house": Cornwall

Particular sites, landscapes and places are important enticements for the tourist industry. The perception of place, Hill-Miller argues, "acts as a fulcrum for the creative imagination," because a "place is the element that anchors memory."<sup>73</sup> Woolf immortalizes the place in order to make it, according to Roland Barthes, a "type of speech", "a system of communication" or "a message."<sup>74</sup> By mythologizing her favourite place, she transforms it "from a closed, silent existence to an oral state" which is "open to appropriation"<sup>75</sup> by the literary tourists. Her travel narratives shape a written discourse that, in Barthes's words, can "serve as a support to mythical speech."<sup>76</sup> Indeed, she



creates a kind of immortality in places. Such places provide suitable materials for motivating the creative imagination of literary tourists, since they can shift the identity of observer in response to the place, as Woolf comments on it in her essay, "Portraits of Places":

Indeed, the psychology of the land becomes so increasingly complex the more you think of it that the wonder is that any written picture should do more than cast a flimsy and ineffectual veil over the surface. The first touch of the real thing, a name with crossed swords over it, a cottage with a date upon the door, will be sufficient to tear the fabric asunder. (*E* 1: 124-5)

The same idea about "the psychology of the land" is also expressed in her "Street Haunting": "[h]ow beautiful a London street is then, with its islands of light, and its long groves of darkness, and on one side of it perhaps some tree-sprinkled, grass-grown space [...] [w]e are in danger of digging deeper than the eye approves" (*E* 4: 482). As Hill-Miller comments on "Street Haunting", "London's places have given the narrator an abundance of material; they have stimulated her to feats of literary creativity; they have connected her to vanished minds; they have transported her beyond herself, into a state of union with other lives."<sup>77</sup>

Hence, in order to make the place meaningful, an author changes it into a kind of writing and a myth. With an eye to Barthes's definition of myth as a "sum of signs, a global sign,"<sup>78</sup> one can see a place, such as Cornwall, St Ives, Talland House, London, or even Monk's House, as a signifier formed by a sum of signs which is a first semiological system that conveys a meaning. These places may signify the happy days of childhood, enduring and consoling sense of connection to and unification with the past; they may also tell the story of Woolf's adventures and walking with her mother, father and siblings; they may tell the story of her holidays or the death of her mother, father and so forth. We are faced with a greater semiological system. The place is a sign of a sign, which is a mixture of her past and present experiences. The signifier of myth is ambiguous for it is at the same time meaning and form that is "full on one side and empty on the other."<sup>79</sup> For example, Talland House is not just material reality as a country house for living and passing the summer holidays, but an imaginative space, metaphorically, the kingdom of Woolf's father and mother. It is the myth of a beautiful country through the

eyes of Virginia within which she gazes at her parents, siblings, friends and the memorable events in her life.

Woolf portrays three central places of her childhood Cornwall in *To the Lighthouse* that play a very significant role in constructing and reconstructing her adult identity: St Ives, the Godrevy lighthouse and Talland House: "nothing that we had as children was quite so important to us as our summer in Cornwall" (*MB*: 110).<sup>80</sup> Cornwall, especially St Ives, is a symbolic place for Woolf, because it is the first place to which she travels as a "six month old"<sup>81</sup> child when her father takes Talland House on a long lease from the Great Western Railway Company in 1882. St Ives is the embodiment of her childhood holidays and of her mother's and father's social and cultural participation<sup>82</sup> in the area. The mild climate and sandy beaches have attracted vacationers and tourists; that is why tourism has become the economic base of the area.<sup>83</sup>

Woolf's childhood holidays and the books she read during that time retain a significant shaping influence upon her perception of St Ives, its coastline and lighthouse. In her first travel narrative, *The Voyage Out*, she gives a brief description of Cornwall, St Ives, with its "thousands of small gardens, millions of dark-red flowers [which] were blooming" (*VO*: 25). St Ives provides the setting in *To the Lighthouse*, in *Jacob's Room* and *The Waves*. She creates a series of images in her travel narratives that are, according to Robinson, not only "evocative of physical landscape but are also deeply nostalgic at both a personal and a social level."<sup>84</sup> These "fixed-in-time images"<sup>85</sup> of childhood have a place in the tourists' minds. In a travel narrative, as creative writing, the main factor is a 'sense of place' and a 'sense of the past' that change the mere places and spaces into the mythic forms whose roots are located in the world of reality. These mythical places provide a route of exploration that can be followed by the adventurous tourists. Recollection of her extraordinary adventures, in her own parodic sense, in St Ives indicates that St Ives was 'the only real country' for Woolf. Apart from London, which is the passion of her life, Morris claims, it is the "coast of England that Virginia Woolf loved the best."<sup>86</sup> For Virginia, Quentin Bell explains, travel, especially to Cornwall, "was a deliberate exercise in nostalgia; the train that took them from Paddington was to carry them back into the past [...]. The house seemed to have been waiting for them."<sup>87</sup>

Another touristic site is the lighthouse. The lighthouses in different parts of the world, especially in England, Wales and Ireland, are beautiful sights that attract the attention of tourists. The potential tourist collects a range of written sources and reads them to gain knowledge of the place, which is a "fundamental and formative process in tourism."<sup>88</sup> In fiction, the novelist uses a place or a landmark as an imaginative space "within which characters and events unfold and relationships develop" which may be far from the standards of objectivity; thus, the "places become deeply interwoven with the outpourings of imagination from author, characters and the reader."<sup>89</sup> For instance, in *To the Lighthouse*, Woolf gives us no description of the lighthouse, but just the sense of the place; in Robinson's words, "admixtures of temporal and emotional constructs, such as remembrance, recollection, nostalgia, permanence, innocence and a range of subtle Proustian sensory associations."<sup>90</sup>

A lighthouse is a structure, usually with a tower, built on shore or on the seabed in order to serve as an aid to maritime coastal navigation, warning the mariner of hazards, establishing his position, and guiding him to his destination. From the sea, a lighthouse may be identified by the distinctive shape or colour of its structure, by the colour or flash pattern of its light, or by the coded pattern of its radio signal. The lighthouse is a means that shows the way to the travellers, tourists and adventurers. The lighthouse emits the light of security, protection, hope and home. However, as Barthes states, it "belongs to the universal language of travel"<sup>91</sup> and voyage; hence, whatever the season, through mist and cloud, in storm and rain, it is only the light of the lighthouse which can help those who lose their way.

After St Ives and the Godrevy lighthouse, Talland House is the other attractive place for the tourists, because it is the Stephens' home where Virginia spent her childhood summers:

when we reached the gate at Talland House, we should thrust it open, & find ourselves among the familiar sights again. [...] There was the house, with its two lighted windows; there on the terrace were the stone urns, against the bank of tall flowers; all, so far as we could see was as though we had but left it in the morning. (*PA*: 282)

The inner setting of *To the Lighthouse* is Talland House<sup>92</sup> where Mrs Ramsay moves through the nurseries, the bedrooms, the drawing room and the dining room. The travel

narrative is full of Woolf’s own childhood memories, the inescapable fact immortalized in the fictional setting that structures and illuminates many of its most profound meanings. Talland House is reminiscent of her childlike and pristine *joie de vivre* that also underlines the attraction of the sea and its shores: “[t]he delight of the country is that all moods of the air & the earth are natural, & therefore fit & beautiful” (*PA*: 286). Indeed, by fictionalizing Talland House and St Ives, as she writes in 1905, “the map of the land becomes solid in [her] brain” (*PA*: 285). Such sceneries make Talland House—Woolf’s home—the tourist’s house. In this way, the place becomes solid in the tourist’s mind. Woolf refers to this idea by exemplifying Shakespeare’s house, in *To the Lighthouse*, when Mr Ramsay sees:

again the urns with the trailing red geraniums which had so often decorated processes of thought, and bore, written up among their leaves, as if they were scraps of paper on which one scribbles notes in the rush of reading—he slipped, seeing all this, smoothly into speculation suggested by an article in *The Times* about the number of Americans who visit Shakespeare’s house every year. If Shakespeare had never existed, he asked, would the world have differed much from what it is today? (*TL*: 66-7)

This confirms the role of Shakespeare’s house in attracting the American tourists who visit the house every year, hence controlling the economy of the place and improving its attractions by inviting and motivating the literary tourists to visit such places. Indeed, Woolf anticipates what will happen to Talland House.

Literature or travel narrative abounds with imaginary places that might be encoded in the writer’s descriptions and references such as Woolf’s “Robinsonade”<sup>93</sup> Island, in *The Waves* which, in some cases, refers to St Ives, and sometimes acts as a signifier for the unknown areas in India or in Africa, which are never really visited by Woolf. In this case, there is no exact definition for such imaginary places illustrated in her travel narratives. Her own experience of place is an obvious foundation for the development of her travel narratives and can function as a reflection of the relationship that she has with such places. For example, the description of London, in *Mrs Dalloway* and *The Years*, confirms that these travel narratives rely on Woolf’s personal and objective experiences of the London streets. Elsewhere, Cornwall or St Ives is an accurate portrayal of the real place which is superimposed or filtered through the literary images. However, such linking of fictional place with real locations is often “legitimate: creative fiction does not

exist in isolation from the 'real world', it is part of it."<sup>94</sup> Accordingly, every travel narrative is highly intertextual and full of myriad examples of such combinations between real settings and fictional places and events. Such images are absorbed in the tourist's, literary tourist's or reader's consciousness; in this way, Woolf shares her thoughts with others.

In *Mrs Dalloway*, she gives a more precise image of London, portrays the metropolitan city and its cultural interaction in immense detail, and turns the urban environment into a place in which the people live and enjoy their mutual interaction. Woolf's detailed description of London changes the travel narrative into a guidebook for the city; she has *de facto* created a usable guide for the modern tourists. For instance, as a literary tourist, Hill-Miller explains her walking through *Mrs Dalloway*'s London in the second chapter of her book, *From the Lighthouse to Monk's House* (2001). She visits all the streets of London in which Clarissa, Septimus, Rezia and others walked in the travel narrative, and describes them in details.<sup>95</sup> She also provides a detailed description of the Bloomsbury walking tour,<sup>96</sup> Virginia's home, a part of the city which perpetually attracts, stimulates, and gives Virginia pleasure. Her London life begins in Kensington, "a suburb that had housed both her parents' families for more than fifty years."<sup>97</sup> Later the four Stephen children settle on Bloomsbury; thus, 46 Gordon Square comes into existence. As a result, Virginia's portrayal of London, in *Mrs Dalloway*, is more than a mere exterior location or portrayal of place; rather, it suggests, in Hill-Miller's words, the "expansion, independence and experiences of intense perception and connection."<sup>98</sup> Woolf on the one hand "associates London interiors with constriction and entrapment," and on the other hand, she comes to associate herself with the richness of her favourite London cityscapes such as streets, parks, houses and so forth.<sup>99</sup>

Modern literary tourists, like Hill-Miller, can begin their walk from Kensington House 22 Hyde Park Gate, the home in which Virginia was born (she lived there in 1882-1904) and continue their way to visit other Kensington sites closely connected with the Stephen family.<sup>100</sup> The Bloomsbury walking tour provides a walking tour of the squares and houses joined with the Bloomsbury Group,<sup>101</sup> including Fitzroy Square, Gordon Square, Tavistock Square and Brunswick Square.<sup>102</sup> 52 Tavistock Square (Virginia and Leonard lived there in 1924-39) is one of the great touristic sites. The British Library at St Pancras

and the John Ritblat Gallery are new locations that might motivate those literary tourists who like to view:

the *Magna Carta* (1215), the *Gutenberg Bible* (1455), Shakespeare’s *First Folio* (1623), and other documents in the handwriting of Leonardo da Vinci, Jane Austen, Lewis Carroll and Others. Two items are of particular interest. The exhibit includes a short extract from the only recording of Virginia Woolf’s voice—a selection from a talk on ‘Craftsmanship’ she gave for the BBC on 29 April 1937. Nearby is a page from Woolf’s corrected typescript of *Moments of Being*, highlighting a section in which she describes her father, Sir Leslie Stephen.<sup>103</sup>

London and all its particular sites are attractive places for the literary tourists. For instance, Elizabeth Dalloway’s ride on top of a London omnibus is a model for the touristic journey in the London streets. She boards a bus in Victoria Street and rides up on the top deck up Whitehall, along the Strand, to the bottom of Chancery Lane. Hill-Miller refers to Elizabeth Dalloway’s bus ride and the significance of the bus and the place for the Bloomsbury tourists.<sup>104</sup> All these streets and places visited by Woolf’s adventurers are fascinating sites for the literary tourists.

Robinson believes that a creative writer’s use of real places depends upon a number of factors. First, the descriptions of real places are loaded with “sets of interpretations”<sup>105</sup> which are temporal and hence they bring the act of reading alive. It means that every reader reads “at various locales in time (particular emotional times and spaces: youth, adolescence, middle-age [...]), all of which adds to the contextualization of the experience of reading and the ‘how’ of ‘seeing’.”<sup>106</sup> From the viewpoint of the tourist industry, every literary tourist as a modern reader-traveller is confronted with the “destination images laden with predispositions, shaped by feelings of the moment and the spectrum of life experiences”; therefore, the act of reading or travelling is influenced by a mixture of the travel writer’s and tourist’s “tacit subjectivism.”<sup>107</sup> Second, such subjectivism confirms that no one can trust the literary description of a place, because it cannot be a reliable source of knowledge. However, it does not mean that extracting valuable information about real places from travel narrative is impossible. Third, it is almost rare to see the writer’s jump between real and imagined places in creative writing within the same text, whereas Woolf makes it possible. For instance, in *The Waves*, she has done it by mixing an imaginary Robinsonade Island with St Ives and London landscapes. Fourth, the geography of real places in the travel narratives is “destined to be

frozen in time in the universe of the fiction,"<sup>108</sup> which appeals to those tourists who are eager for glimpses of past. For example, tourists like to see the streets and historical buildings which Mrs Dalloway inhabits or the House of Common in which Mr Dalloway debates the political problems of the time or to identify with Mr Ramsay when arriving and observing the lighthouse. By fictionalizing the Godrevy lighthouse and St Ives, Woolf gives us an opportunity to encounter the "varying truths and multiple authenticities of place," which are suitable tools to fulfil the "purpose of tourism and the deliberate manufacture of place images."<sup>109</sup> Indeed, a literary truth exists in the "time-specific constructs," which may not be influential for a tourist gaze, because, according to J. Urry, "the gaze is constructed through signs and tourism involves the collection of such signs."<sup>110</sup>

*Orlando* offers one of the most interesting sites to the literary tourist, through Woolf's mythologizing and eternalizing description of Knole, which identifies Vita Sackville-West with the house forever. Through writing *Orlando*, Woolf restores

Knole to its rightful spiritual owner, even though that owner was a woman. It was an affectionate, consoling, and rebellious gesture: biographical fantasy as a form of literary restitution [...]. In the pages of *Orlando*, Vita and her life becoming emblems for every possible sort of feminine potential and expansion: sexual, social, literary. And Knole was being transmuted too, from a house that 'had gone dead' and had 'too little conscious beauty for my taste' to a work of art that the past live in the present, and that provided the female artist with the ground for her work. Knole was becoming the place where Vita would become immortal—the spot where her 'soul would come and go for ever with the reds on the panels and the greens on the sofa'.<sup>111</sup>

In *Orlando*, Woolf "permeates Knole with Vita, and portrays Vita as the very culmination of Knole's long history."<sup>112</sup> She places the house at the very centre of British landscape and at the climax of the story of British historical development to make it a myth or "a type of speech chosen by history,"<sup>113</sup> which has a message that can be defined neither by its objects nor by its material. As far as *Orlando* is the owner of the place (Knole), Woolf puts *Orlando* (Vita) at the centre of space both the British land and the British history:

There it lay in the early sunshine of spring. It looked a town rather than a house, but a town built, not hither and thither, as this man wished or that, but circumspectly, by a single architect with one idea in his head. Courts and buildings, grey red, plum colour, lay orderly and symmetrical; the courts were some of them oblong and some square; in this was a

fountain; in that a statue; the buildings were some of them low, some pointed; here was a chapel, there a belfry; spaces of the greenest grass lay in between and clumps of cedar trees and beds of bright flowers; all were clasped—yet so well set out was it that it seemed that every part had room to spread itself fittingly—by the roll of a massive wall; while smoke from innumerable chimneys curled perpetually into the air. This vast, yet ordered building, which could house a thousand men and perhaps two thousand horses was built, Orlando thought, by workmen whose names are unknown. Here, have lived for more centuries than I can count, the obscure generations of my own obscure family. Not one of these Richards, Johns, Annes, Elizabeths has left a token of himself behind him, yet all, working together with their spades and their needles, their love-making and their child-bearing, have left this.

Never had the house looked more noble and humane. (*O*: 62)

This description changes Knole into a living work of art, an architectural masterpiece that invites the literary tourists to go and see the place where generations of people have worked hard to create a perfect emblem of the human spirit, immortalized in *Orlando*. For Orlando, Knole is something more than a beautiful and harmonious piece of architecture, it is Orlando’s understanding of life, Orlando’s or Vita’s artistic masterpiece, *The Land*, the sign of a perfect relationship between man and art. It is more than a house, a living monument that narrates its history and the history of its lost generations to the literary tourists who visit the place. Both Woolf’s fictional description of Knole in *Orlando* and Vita’s explanation in *Knole and the Sackvilles*<sup>114</sup> change Knole House<sup>115</sup> into an artistic masterpiece that attracts the attention of the literary tourists to visit the place, “given to the National Trust in 1946 by Vita’s uncle, the fourth Lord Sackville; its current tenant is Vita’s first cousin, the sixth Lord Sackville.”<sup>116</sup> In the comprehensive guide of the National Trust shop written by Robert Sackville-West, many descriptions provide a history of the house and its furnishings.

Metaphorically speaking, Woolf’s translation of the place is a kind of understanding something that is at first foreign to us. By reading the travel narrative, the literary tourist is, indeed, according to Robinson, “collecting signs, the signs of others, signs of otherness, signs constructed for [him] by the writer, signs seen through the eyes of another, signs that affirm and challenge, signs that can lead [him] to see places differently.”<sup>117</sup> Subsequently, the travel narratives confront us with multiple realities of the places, sites, landscapes, distortions or imagined places, as well as many fragments of the real geographies located in various time dimensions. In fact, travel narratives with their literary descriptions can be powerful or reliable sources either to frame the touristic gaze or to negate it. Such a literary tourism can also be limiting, because the literary



tourists see through the filter of the text which is not completely enriching, but in some cases limiting their views. Literary tourism makes a dialectic of blindness and insight. Through describing places, and giving the sense of places and communities, Woolf, wittingly-unwittingly, plays the role of a tourist promoter who has the beauty and poetic charm of language that cannot be found in the ephemeral holiday brochures. Travel writings, travel narratives, tourist literature or travel guides all play an important role in constructing images of the places and giving the sense of places, tourist’s or traveller’s visits, and the travelles he encounters. Both the travel narratives and their writers can influence the development of travel and touristic attractions in a very direct, simple and personal way, because the writers can give the core of their personal experiences which can help the literary tourists to make an image of the place.

#### **4. 4. “Major Cultural sites of Europe”: signs of European travel**

As Barthes argues, the “narratives of the world are numberless,” because there is first and foremost “a prodigious variety of genres [...] myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting [...], stained-glass windows, cinema, comics, news item, conversation.”<sup>118</sup> To this almost infinite diversity of genres, I add travel narratives. They are present in every age, in every place and in every society; they begin with the very (hi)story of mankind and go on to be shared by the literary tourists who might have different, even opposing, cultural backgrounds. These literary texts fulfil many roles in “providing critical source material for understanding cultural resonances, and in possessing a capacity to affect and effect cultural being profoundly.”<sup>119</sup> A travel narrative paves the way for shaping the culture of tourism and tourists by giving them familiarity with the cultural codes of other countries.

As I have stated at the beginning of this chapter, *To the Lighthouse* is written based on the recollection of Woolf’s experience of travel at home, to and in Cornwall; however, there are some other signs that represent the significance of her Continental or European travels. The emergence of new ‘Continental influences,’ which begin to invade the metropolis, can be seen in *To the Lighthouse*, for instance, the significance of impressionist painting from France seen in Lily Briscoe’s painting, the French cooking, food—Boeuf en Daube—, and the French language as one of the interests of literary

tourists. Elsewhere, in *The Voyage Out*, she refers not only to dancing as one of the cultural norms of Europe but also to opera in Germany.

Metaphorically speaking, painting is a kind of narrative that might often narrate the story of human being’s experiences. Lily’s painting represents on the one hand Woolf’s enthusiasm for the Bloomsbury Group and their interest in Post-impressionism, especially the influence of Roger Fry’s “dissociation of art from the aesthetic of verisimilitude,” and on the other hand the cultural significances through “multivalent shapes.”<sup>120</sup> Cornwall is a prominent place for artists, literary tourists, and especially painters and water-colourists, who travel to this place for “its landscape and light since the eighteenth century.”<sup>121</sup> Dann refers to M. Boyer’s and P. Viallon’s idea that “paintings add an aesthetic dimension to tourism communication”; hence, places “become enhanced to the extent that they come to be linked with famous artists.”<sup>122</sup> For instance, as Hill-Miller points out,

James McNeill Whistler stayed in St Ives with two students—Mortimer Menpes and Walter Sickert—during the winter of 1883-4. Over the following decade, other painters travelled to St Ives or moved there to take advantage of its visual charm and light: by 1888, the number of writers and painters staying in St Ives had reached enough of a critical mass that the St Ives Arts Club was founded.<sup>123</sup>

The National Portrait Gallery, Hill-Miller adds, houses a rich and splendid collection of portraits including a wide group of Bloomsbury portraits, painted by the Bloomsbury artists, as attractive sights for the literary tourists:

Saxon Sydney-Turner painted by Vanessa Bell; Virginia Woolf painted by Vanessa Bell; Lytton Strachey painted by Dora Carrington; Desmond MacCarthy painted by Duncan Grant; Leonard Woolf painted by Vanessa Bell; Vanessa Bell painted by Duncan Grant; Clive Bell painted by Roger Fry, and so on.<sup>124</sup>

Like literary texts, the portraits of the writers are touristic sights or ‘*videnda*’ (“must” sights or sights one has to have seen) that invite many tourists from different parts of the world to visit the famous galleries. The literary tourists, as a part of the tourism’s promotional machine, visit such places in order to experience the writers’, or the artists’ feeling. Leslie and Julia Stephen were the members of the St Ives Arts Club; therefore, Mrs Ramsay’s commentary on the painters, in *To the Lighthouse*, is a good reason to show the authority of Woolf’s mother on art and the tourist’s presence:

But now, she said, artists had come here. There indeed, only a few paces off, stood one of them, in Panama hat and yellow boots, seriously, softly, absorbedly, for all that he was watched by ten little boys, with an air of profound contentment on his round red face gazing, and then, when he had gazed, dipping; imbuing the tip of his brush in some soft mound of green or pink. Since Mr. Paunceforte had been there, three years before, all the pictures were like that, she said, green and grey, with lemon-coloured sailing-boats, and pink women on the beach. (*TL*: 23)

"Mr. Paunceforte" might refer to Whistler and his French Impressionist colleagues who, in Hill-Miller's words, "rejected realism and vivid colour; [and] championed the tasteful expression of form in muted tonalities, unhampered by meaning or message."<sup>125</sup> Lily's painting is an exceptional form of art because her style is her own; "it is idiosyncratic; it yokes the opposing forces of line, shape and colour; it allows Lily to express her unique vision."<sup>126</sup> Today, the Tate St Ives devoted to contemporary art is one of the attractive sights for every traveller, especially the literary tourists, and a "wonderful monument to the centrality of painting in the St Ives community."<sup>127</sup> For this reason, *To the Lighthouse* is a great testimony that, according to Hill-Miller, "accurately reflects the cultural life of the place in which Woolf spent her youth."<sup>128</sup>

There is also much talk of French sites/sights in "The Window" and Woolf introduces Mr Banks as a tourist, visiting some of the "major Cultural sites of Europe."<sup>129</sup> Mr Banks talks to Lily Briscoe about his travels to "Amsterdam", "Madrid" and "Rome" and believes that it would be a "wonderful experience for [Lily Briscoe]—the Sistine Chapel; Michael Angelo; Padua, with its Giotto's" (*TL*: 109). All these places have been the central focus of a vibrant and growing literary tourist industry; they are also attractive places for the artists, and especially the painters. Mr Banks asks Lily many questions and examines her canvas completely, the "question being one of the relations of masses, of lights and shadows" (*TL*: 82) which represents his knowledge of French Impressionism. Lily is also a tourist, a summer visitor to the Ramsay household, an Impressionist painter of the place who immortalizes her feeling in her painting. There is a beautiful association of the St Ives landscape with the Impressionist painting portrayed in Lily's picture.

The use of French also confirms that language might be a means through which one can both read a new culture and find the significance of the signs within that culture. This shows Woolf's gaze as an anti-tourist, a Barthesian tourist or a literary tourist who is familiar with French, as she writes:

So, when there is a strife of tongues, at some meeting, the chairman, to obtain unity, suggests that every one shall speak in French. Perhaps it is bad French; French may not contain the words that express the speaker’s thoughts; nevertheless speaking French imposes some order, some uniformity. (*TL*: 135-6)

She sees French as a discourse, a system of statements or a strongly bounded area of social knowledge within which the world of the French (people) can be understood, because “speaking French imposes some order, some uniformity.” Language discloses our world because it creates the possibility that man can have control over the world. The point is that language is made to fit the world rather than to our subjectivity; in this sense, it is more objective than subjective, more collective than individual. Woolf points up that the world is not simply at hand to be talked about, but it is through different discourses that it is brought into being—a thought which is not hidden from the penetrating eyes of a literary tourist. The medium of conveying such discourses is language; indeed, language makes the space in which man exists. For Woolf, the duration of travel is not important; rather, its benefit and richness of observation have more significance that she finds it in language. What Woolf tries to focus on is our own language world, the world in which we live. In this way, man can understand the most diverse worlds, the people, their desires, culture, behaviour, and their habits that have come to expression in language. This confirms the power of literary tourism that enables the literary tourist to enter into the language of the writers and their texts, since even a relatively short fiction can lay open a world different from our own but one that we are able to understand.

*To the Lighthouse* portrays certain rules or discourses relating to cooking, food, drinking and tourism which can help the observer and observed to come to an understanding about each other. Leonard Woolf records that Virginia had some complexes about food in her real life. For instance, when “she was insane she refused to eat altogether & even when well she had a curious complex about food, for it was always difficult to get her to eat enough to keep her well.”<sup>130</sup> However, Leonard writes in the same letter to Miyeko Kamiya that, “[Virginia] really enjoyed food in a perfectly normal way though she would not like to admit this. The curious thing is that food plays a very important part in her books, e.g. the elaborate description of Beouf en Daube in *To the Lighthouse*.”<sup>131</sup> This French food, made from the “French recipe of [Mrs Ramsay’s]

grandmother's," creates "a ring of great pleasure in her voice" (*TL*: 151). The "exquisite scent of olives and oil and juice rose from the great brown dish" (*TL*: 150) indicates that the cook who "had spent three days over that dish" with "its shiny walls and its confusion of savoury brown and yellow meats and its bay leaves and its wine" (*TL*: 151) is careful to make it very delicious. Thus, Woolf contrasts the French cooking with that of English:

Of course it was French. What passes for cookery in England is an abomination (they agreed). It is putting cabbages in water. It is roasting meat till it is like leather. It is cutting off the delicious skins of vegetables. "In which," said Mr. Bankes, "all the virtue of the vegetable is contained." And the waste, said Mrs. Ramsay. A whole French family could live on what an English cook throws away. (*TL*: 152)

Food, in Barthes's words, is a "phenomenon corresponding to a whole meaning of leisure."<sup>132</sup> By focusing on food and the way of its preparation, Woolf considers the system of cooking as a discourse written by culture. Food is not only a cultural discourse but "the object of the most symbolic of trades."<sup>133</sup> Barthes, in *Mythologies* (1982), "Ornamental Cookery," explains the significance of such prepared dishes of food:

The 'substantial' category which prevails in this type of cooking is that of the smooth coating: [...] to bury the food under the even sediment of sauces, creams, icing and jellies. This [...] finality of the coating, which belongs to a visual category, and cooking [...] meant for the eye alone, since sight is a genteel sense.<sup>134</sup>

This shows a kind of "cookery which is based on coatings and alibis, and is for ever trying to extenuate and even to disguise the primary nature of foodstuffs, the brutality of meat or the abruptness of sea-food,"<sup>135</sup> which indicates the difference between various gazes. Because for a genuine working class, food and cooking must be "economical, whereas 'middle-class public enjoys a comfortable purchasing power' and upper class enjoys 'genteel' and 'magical' cookery," hence, "ornamentation"<sup>136</sup> plays a very important role in cooking for the upper class.

Elsewhere, in *The Waves*, when Bernard describes his friends' second reunion in a restaurant, he refers to the effect of eating and drinking: "[w]e have dined well. The fish, the veal cutlets, the wine have blunted the sharp tooth of egotism. Anxiety is at rest" (*W*: 537). This reference signifies the necessity of food on the one hand and drink, especially wine, on the other, since wine, as Barthes argues, is "a converting substance, capable of reversing situations and states, and of extracting from objects their opposites."<sup>137</sup> Wine

removes anxiety and brings rest and certainty. Woolf compares the British food and drinking with those of the French in order to expose the cultural influence of such a discourse on the literary tourists.

Unlike Leonard who "was sometimes inclined to think that French food was no better than that at the White Hart Inn Lewes in Sussex," Virginia "loved her foreign victuals [the French food], especially after the internal combustion engine had [...] widened her choice and her experience."<sup>138</sup> For instance, she writes from France in 1928: "[s]uppose one had wine everyday, at every meal [...] what an enchanted world!"<sup>139</sup> Wine can help the intellectual "escape the curse that a century and a half still brings to bear on the purely cerebral."<sup>140</sup> It is "a philtre, it is also the leisurely act of drinking"; it is "a part of society," since it provides a basis for "morality" and "environment."<sup>141</sup> Wine, according to Barthes, is "an ornament in the slightest ceremonies of French daily life" and "it is associated with all the myths of becoming warm."<sup>142</sup> Woolf reads the significance of wine in the French culture as a Barthesian critic *avant la lettre*, because, as Barthes believes, wine is a "totem-drink" for the French, since wine "is felt by the French nation to be a possession."<sup>143</sup>

Like most British tourists, as Morris states, Woolf "thought a lot about food and drink,"<sup>144</sup> yet for her, food and drink were something more than mere eating; they can serve, in Barthes's words, as a master sign for "dream as well as reality" which "depends on the users of the myth."<sup>145</sup> Through her travels to France, she realizes that wine, as Barthes points out, "can cover all aspects of space and time for the Frenchman."<sup>146</sup> By using this "alimentary sign of Frenchness,"<sup>147</sup> Woolf demonstrates both her love of France and her ethnographic capability in reading and deciphering the cultural significance of drinking.

Elsewhere, Mr Bankes talks about the English coffee, "there is that liquid the English call coffee" (*TL*: 155). And Mrs Ramsay continues:

"Oh, Coffee!" said Mrs. Ramsay. But it was much rather a question (she was thoroughly roused, Lily could see, and talked very emphatically) of real butter and clean milk. Speaking with warmth and eloquence, she described the iniquity of the English dairy system, and in what state milk was delivered at the door, and was about to prove her charges, for she had gone into the matter, when all round the table, beginning with Andrew in the middle like a fire leaping from tuft to tuft of furze, her children laughed [...] and only

retaliate by displaying the raillery and ridicule of the table to Mr. Bankes as an example of what one suffered if one attacked the prejudices of the British Public. (*TL*: 155-6)

The emphasis on coffee and milk "delivered at your door in London positively brown with dirt. It should be illegal" (*TL*: 89) refers to a kind of criticism that questions the situation of lower class in England, especially outside London, because, as David Bradshaw has pointed out, Mrs Ramsay attempts to combat "the threat of bovine tuberculosis being transmitted through dirty milk."<sup>148</sup> However, either milk or coffee is the totem-drink for the English and the French; for instance, milk is, as Barthes writes, a "cosmetic" drink that "joins, covers, [and] restores."<sup>149</sup> Woolf represents the significance of food and drinking in the cultural and social relations.

Another form of cultural sign can be seen in portraying the advantage of dancing in the long summer evenings for the tourists. In *The Voyage Out*, Mr Pepper begins "a discourse upon round dances, country dances, morris dances, and quadrilles, all of which are entirely superior to the bastard waltz and spurious polka which have ousted them most unjustly in contemporary popularity" (*VO*: 140). Woolf's thick description of dancing groups, in chapter XII, signifies the pleasure-seeking of a group of tourists who want to enjoy themselves when they are away from home. Her reference to "the Barcarolle out of Hoffman [sic]" (*VO*: 150) shows the beginning of a dance taken from the fact that the "Barcarolle" is the gondoliers' song in the second act of *Les Contes d'Hoffmann*," which is "the best-known work of French composer Jacques Offenbach (1819-1880)."<sup>150</sup> It was first produced in 1881, after the composer's death, and the opera is based on the romantic stories by the German writer E. T. A. Hoffmann (1776-1822).

Opera is another cultural sign in *The Voyage Out*. Clarissa Dalloway refers to *Parsifal*: "I shall never forget my first *Parsifal*—a grilling August day, and those fat old German women, come in their stuffy high frocks, and then the dark theatre, and the music beginning, and one couldn't help sobbing" (*VO*: 41). In 1872, "in the Bavarian town of Bayreuth, Richard Wagner founded the Festspielhaus, a theatre devoted to biennial productions of his operas."<sup>151</sup> *Parsifal*, first performed in Bayreuth in July 1882, "is based on Arthurian and Grail legends; until Wagner's copyright expired, the opera could only be seen in Bayreuth."<sup>152</sup> In August 1909, when Woolf visited Bayreuth, and

Dresden, she actually found *Parsifal* "a tedious opera, she thought, 'weak and vague stuff,'" yet claiming to enjoy the operas.<sup>153</sup>

All these references point up Woolf's attempts to translate the cultural codes of the places to which she travels and make her travel narratives, especially *To the Lighthouse*, an extraordinary adventure for a literary tourist, because it can help the reader to expand his horizon of expectations and insight. She tries to read and translate the palimpsest layers of cultural and social relationships when she travels to the European countries. Nevertheless, like many other travellers or literary tourists, she is involved in a chain of blindness and insight that makes her unable to read and to translate all the details of other cultures completely. This blindness limits her gaze to some extent. Like many European anti-tourists who journey around Europe and record their journeys through their European lenses, Woolf as an English writer sees the others through her English lens.

#### 4. 5. "There was this expedition": the postponed journey of male & female

Man discovers and rediscovers himself in other persons or sites recorded by the conscious mind of an artist in his artistic works. This process of understanding depends upon the experiences of a literary tourist who journeys into an *objet d'art*. Such a travelling experience is potentially a kind of understanding process. It is, according to Holland and Huggan, "a means of testing, and then revising [one's] cultural expectations."<sup>154</sup> Regarding this point, the male and female adventurers' experiences and horizons of expectations are, to some extent, different but not very far from each other. The experiences of male adventurers are predicted on the possibility of travelling in accordance with the long history and geography of travel designed for men, while women tend to focus their attention on the possibility of "utopian zones" or "spaces" through which "women's travel writing can emerge as exploration of female desire," especially the desire to return.<sup>155</sup> The women's adventure trips tend to be round trips, and *Heimat* is the core of reference for most women adventurers. In addition, the vocabulary of women adventurers "frequently reflects the security of a shared culture," which means that they "operate within a readily identifiable semantic field."<sup>156</sup>

Mrs Ramsay who thinks "of destruction of the island and its engulfment in the sea" (*TL*: 28) is afraid of travel, while her daughter Cam likes to journey to the lighthouse.



This shows that travel 'off the beaten track' is sometimes difficult for women, because some of them might be afraid of the perilous journeys, whereas for some other women, here Cam, as well as for men, like Mr Ramsay, it embodies courage and power. Mr Ramsay's own experience of adventure forms his personality, "[q]ualities that in a desolate expedition across the icy solitudes of the Polar region would have made the leader, the guide, the counsellor" (*TL*: 54). Indeed, Woolf compares the fear of travel in male and female adventurers, which shows that the women's horizon of expectations might be as vast as men's, yet some of the women's domestic duties, social boundaries and taboos as well as their romantic nature limit the form of their adventures. For instance, there are many places Mrs Ramsay "had not seen; Indian plains; she felt herself pushing aside the thick leather curtain of a church in Rome" (*TL*: 96). Her desire for seeing these remote places coincides with looking at the lighthouse, which is the symbol of all postponed forms of adventures, especially in women. This symbolic lighthouse, this touristic segment awakens the desire for an extraordinary adventure in Mrs and Mr Ramsay. The lighthouse is as far and remote from Mr Ramsay as Mrs Ramsay is: "her remoteness pained him," (*TL*: 98) and "he passed her without a word, though it hurt him that she should look so distant and he could not reach her" (*TL*: 100). This lack of understanding is the product of two different worlds of adventures and experiences. As Mary Morris states, "the constraints and perils, the perceptions and complex emotions women journey with are different from those of men."<sup>157</sup> The women's external journey is influenced by their "inner quest for self-understanding," because they make "a dialogue between adventure and introspection."<sup>158</sup> For this reason, the women's expressions of their travel experiences or their desire for travel tend to be more personal and emotional than the men's.

To travel was somehow difficult for young Virginia. For example, when she "was only six or seven [years old]," in a letter to her mother, she wrote:

Mrs Prinsep says that she will only go in a slow train cos she says all the fast trains have accidents and she told an old man of 70 who got his legs caute in the weels of the train and the train began to go on and the old gentleman was dragged along till the train caute fire and he called out for somebody to cut off his legs but nobody came he was burnt up. Goodbye. Your loving Virginia.<sup>159</sup>

Woolf's fear of travel is similar to Mrs Ramsay's angst of "engulfment in the sea." Mrs Ramsay's speech shows that she accepts their touristic journey to the lighthouse and believes that "even if it isn't fine tomorrow," there would "be another day" (*TL*: 42); therefore, she postpones the journey and has no idea of cancelling it: "they might go to the Lighthouse after all" (*TL*: 42). This refers to the desire for travel, and the key to understanding desire can be found in the desire for the 'Other.' The 'Other' here is the lighthouse as a signifier that holds the key to other desires. It is the master desire since it functions as one of the bearers of man's identity (familial, national, ethnic, racial or sexual identity). Thus, every form of travel, even a touristic journey or a simple adventure, can make a desire readable. This readability derives from the fact that man accepts the desire as bearing a value or having some validity. The postponed desire for the touristic journey, in *To the Lighthouse*, is fulfilled in the last part, "The Lighthouse," with the decision of the Ramsays' postponed journey to the Godrevy lighthouse after a long pause of ten years in "Time Passes": "[t]here was this expedition—they were going to the Lighthouse, Mr. Ramsay, Cam, and James" (*TL*: 217). The fulfilment of their desire gives them a kind of security and well-being, a particular sense that they are significant, and their existence matters.

Like Woolf, Lily is neither a "spectacular traveller, nor a natural wanderer," but it is, as Jan Morris believes, the "romance of distant travel certainly [which] appealed to her."<sup>160</sup> This desire for the exotic can be satisfied by observing, gazing at a place and drawing it, which confirms the effect of place on Lily. Woolf's descriptions of places are not mere descriptions; rather, as Morris has pointed out, they are "records of the effect of place upon a particular sensibility."<sup>161</sup> Lily's nostalgic feeling during her travel is like Woolf's nostalgic sensation ('*Heimweh*'), which signifies the nostalgic feeling of most women travellers during their journeys. Most of women travellers or tourists are romantic or sentimental, especially when they travel to their homeland or *Heimat*. In order to satisfy their love of place and the nostalgic influence of *Heimat*, these travel writers might immortalize their homeland in their *objet d'art* whether travel narratives, painting or any other form of art.

Woolf mythologizes *Heimat* in her travel narratives. This might motivate the literary tourists<sup>162</sup> to visit the place. In this way, she transforms, as Barthes states, "the touristic

rite into an adventure of sight and the intelligence."<sup>163</sup> She conveys the idea that travel itself is dream-like, especially for the women, because it shapes a series of impressions that remain forever in the mind of a woman, and fashions her personality:

The lights of London will be round me at this time of evening tomorrow, as the lighthouse gleams now. That is a thought which comes with real melancholy, for, besides the actual beauty of this country, to part with it is to part with something which we knew long ago, & may not see again for years. I wish that I had seen more of it while I might. (*PA*: 299)

For Woolf, *Heimat* has a unique quality that cannot be found anywhere else, since she depicts St Ives as the culmination of a voyage of self-discovery, one that has been fantasized from her early childhood dreams of rural England. Obviously, art has the potential of stabilizing the subjective structure of meaning by miniaturizing the images of the place.

Lily, like Julia Stephen and Vanessa Bell, immortalizes the place in her painting. For her, the Godrevy lighthouse is a phantasm or a fantasized *topos* in which images and sensations interact through the layers of time, while switching back and forth between today and ten years ago when Mrs Ramsay was alive. Lily is anxious about the Ramsays' journey to the lighthouse, and waits to know "whether, down there on the beach, she could see that little company setting sail" (*TL*: 241). On the way towards going to the lighthouse, Mr Ramsay asks old Macalister some questions about "the great storm at Christmas" (*TL*: 244). These references indicate not only a mysterious labyrinth of engulfment but also Woolf's fear of travel, since, like most women, she is afraid of sea voyages, especially in stormy days. Such angst of travel in the sea is narrated in detail in *The Voyage Out* in which the sea is like a desert and the ship a camel which carries the adventurer, whereas, according to P. Rivers, "the tourism industry has converted the ship of the desert into a pleasure boat,"<sup>164</sup> as in the last part of *To the Lighthouse*.

Cam is the model of a female adventurer, portrayed especially under the influence of Vita Sackville-West. Like the male characters, "the sense of adventure and escape" (*TL*: 280) motivates Cam and strengthens her desire for an extraordinary adventure. Moreover, the horizon of her expectations is expanded, "the slumbrous shapes" come into her mind, "shapes of a world not realised but turning in their darkness, catching here and there. a spark of light; Greece, Rome, Constantinople" (*TL*: 281). The quintessential blend of

strangeness and familiarity of the place (reading the adventure stories and seeing them in her dreams) stimulates her curiosity to experience this adventurous voyage. By this sense of 'déjà lu', 'déjà vu', she seeks to find the significance of adventure or a kind of liberation of feeling and understanding. Now that they are very far from her, Cam

went on telling herself a story about escaping from a sinking ship, for she was safe, while he sat there; safe as she felt herself when she crept in from the garden, and took a book down, and the old gentleman, lowering the paper suddenly, said something very brief over the top of it about the character of Napoleon.

She gazed back over the sea, at the island. But the leaf was losing its sharpness. It was very small; it was very distant. The sea was more important now than the shore. Waves were all round them, tossing and sinking, with a log wallowing down one wave; a gull riding on another. About here, she thought, dabbling her fingers in the water, a ship had sunk, and she murmured, dreamily half asleep, how we perished, each alone. (*TL*: 283-4)

What matters is the change of perception that takes place in Cam. Her new perception of life and of her father's presence as a shelter in her life makes sailing to the lighthouse very safe. Cam realizes that a journey is more important than its destination. Cam's description of the island they are leaving behind is similar to the description of the Godrevy lighthouse towards which they are sailing. Thus, Cam looks back towards the shore and searches for their house in the distance. This feeling is not permanent and as she gains distance from the island and approaches the lighthouse, her outlook is changed. Unlike Cam's gaze backward (home, familiar, land, known), James's gaze is fixed forward (lighthouse, strange, far out, unknown). Yet, when they approach the island they "could hear the slap of the water and the patter of falling drops and a kind of hushing and hissing sound from the waves rolling and gambolling and slapping the rocks as if they were wild creatures who were perfectly free and tossed and sported like this for ever" (*TL*: 307). Now both Cam and James identify themselves with the lighthouse, but differently. The lighthouse becomes the symbol of a journey, completed both by their touristic journey and by Lily Briscoe's artistic tourism at her easel.

This journey gives both Cam and James a new perception and recognition. When the boat approaches the island and lighthouse, James realizes that his childish vision and understanding of the lighthouse is completely different from his adult perspective:

Indeed they were very close to the Lighthouse now. There it loomed up, stark and straight, glaring white and black, and one could see the waves breaking in white splinters like smashed glass upon the rocks. One could see lines and creases in the rocks. One could see

the windows clearly; a dab of white on one of them, and a little tuft of green on the rock. A man had come out and looked at them through a glass and gone in again. So it was like that, James thought, the Lighthouse one had seen across the bay all these years; it was a stark tower on a bare rock. It satisfied him. It confirmed some obscure feeling of his about his own character. (TL: 301-2)

James identifies himself with the lighthouse and with his father. The lighthouse creates a new relationship between Mr Ramsay and his children. The touristic journey to the lighthouse, as an expression or manifestation of an experience, in spite of being a short adventurous journey, gives a kind of satisfaction, understanding and self-recognition to all the adventurers. Therefore, the lighthouse acts as a mirror in which they can both see themselves and understand each other. For instance, Mr Ramsay "[was] leaping into space, and they [James and Cam] rose to follow him as he sprang lightly like a young man, holding his parcel, on to the rock" (TL: 308). By taking part in this journey, Mr Ramsay wants to strengthen the sense of adventure and expedition in his children's mind. yet a new insight is created that changes their observation of the place and life. Finally, James and Cam get the sense of being adventurers like their father so much so that they are both intensely pleased with their journey:

There! Cam thought, addressing herself silently to James. You've got it at last. For she knew that this was what James had been wanting, and she knew that now he had got it he was so pleased that he would not look at her or at his father or at any one. There he sat with his hand on the tiller sitting bolt upright, looking rather sulky and frowning slightly. He was so pleased that he was not going to let anybody share a grain of his pleasure. His father had praised him. They must think that he was perfectly indifferent. But you've got it now, Cam thought. (TL: 306)

Their touristic or adventurous journey is not an adventure full of horrible sceneries or monsters like traditional forms of adventure, yet it is fascinating and extraordinary for this small group of adventurers for many reasons. First, it is a postponed journey in which both male and female take part; second, it is both a *voyage out*, a touristic voyage to see the Godrevy lighthouse and a *voyage in*, that is a voyage in the world of adventure and self. This journey out, to see the lighthouse, becomes a journey in to see themselves. Mr Ramsay's short journey also creates a profound change in Lily Briscoe. She loses her power of tolerance, since distance accentuates her sense of waiting. This shows the significance of travel and going far out in men and the desire for return in some of the women travellers. This short journey gives the adventurers all the joys of being far out.

Distance purifies a person's memory and permits him to "transcend sensation," to experience new feelings and to "see things in *their structure*."<sup>165</sup>

The advent of a new perception, a new understanding, "an incomparable power of *intellecion*,"<sup>166</sup> marks out the significance of distance and paves the way for a kind of perfection and self-recognition. At this moment of being, man can identify himself with others, objects, places, landscapes and so forth. The result of this simultaneous aesthetic sense of distance and integrity is a kind of inspiration that completes both Lily's painting and her self-realization. For this reason, Lily Briscoe considers herself as a sailboat that voyages on the seas while her heart is full of life and love of the Ramsays:

One gilded, one shook one's sails (there was a good deal of movement in the bay, boats were starting off) between things. Empty it was not, but full to the brim. She seemed to be standing up to the lips in some substance, to move and float and sink in it, yes, for these waters were unfathomably deep. Into them had spilled so many lives. The Ramsays'; the children's; and all sorts of waifs and strays of things besides. A washerwoman with her basket; a rook, a red-hot poker; the purples and grey-greens of flowers: some common feeling held the whole. (*TL*: 285-6)

Lily finds a sense and "feeling of completeness," because "where she stood now, had made her say that she must be in love with the place" (*TL*: 286). The Godrevy lighthouse offers itself to her, in Barthes's words, as "an object virtually *prepared*, exposed to the intelligence," but which she must herself "construct by a final activity of the mind", "conveyed by the tourist's modest glance" as a kind of "decipherment."<sup>167</sup> This process of deciphering helps the observer or the tourist to "recognize known sites, to identify landmarks"<sup>168</sup> and to comprehend himself. The combination of lighthouse, sea, Talland House and the Ramsays in Lily's mind gives her a kind of "wholeness," which is made of "some scene", "one of those globed compacted things over which thought lingers" (*TL*: 286). This process reconstitutes an image of the place and makes mind and sensation cooperate to produce a simulacrum of that landscape or landmark.

Woolf's adventurers come to an agreement to understand each other and the concept of the place based on their observation. One can comprehend Lily's understanding of the place and life from her last painting:

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was—her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But

what did that matter? she asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision. (*TL*: 309-10)

Lily approaches, according to Barthes, the “complex, dialectical nature of [...] panoramic vision”; in other words, it is a “euphoric vision”<sup>169</sup> of the place which is fixed in her painting. Her picture is the representation of her understanding. We can find, in Barthes’s words, the “signs within it, a familiarity proceeding from history and from myth.”<sup>170</sup> It is full of meaning: the “pictures, to be sure, are more imperative than writing, they impose meaning at one stroke, without analyzing or diluting it”; accordingly, they become “a kind of writing as soon as they are meaningful.”<sup>171</sup> Lily shows her understanding in her picture, whereas Woolf reveals her understanding in the grounds of language in her travel narratives. Lily’s painting certainly conveys her portrayal and understanding of the Godrevy lighthouse and her mutual confrontation with the Ramsays and life. Like the Ramsays, Lily has also completed her journey to the lighthouse through her artistic creation of the place. The line in the centre of her painting might signify an expression of self-possession, a sense of identity, a new form of love, an image of life, the border of her distance from other characters, the “border between herself and the haunting spirits of her past,”<sup>172</sup> as well as the ambiguous sign of her unification with the others.

By writing *To the Lighthouse*, Woolf stabilizes Cornwall and its memories in the form of words and revisits, as Hill-Miller states, “the places of her cherished childhood—St Ives, Talland House, St Ives bay, Godrevy lighthouse—in an attempt to repossess them, understand them, and distance herself from them.”<sup>173</sup> Thus, Woolf’s boat trip has provided the theme of journey in *To the Lighthouse*, especially in the last part. In 1892, according to Jan Morris, Virginia sailed to the “*Godrevy light with her elder brother Thoby while her younger brother Adrian was upset at not being allowed to go.*”<sup>174</sup> This memory later becomes one of the central *motifs* for writing her travel narrative. Voyages and adventure, Woolf believes, are vital and essential in human being’s life, as she has recorded in a letter to Violet Dickinson “[h]ow anyone with an immortal soul can live inland, I cant imagine; only clods and animals should be able to endure it” (*L* 1: 418). Woolf paves the way for the literary tourist to read, to understand and to travel in her

world. The travel narratives and paintings are the product of an "intellectualist mode."<sup>175</sup> These metaphoric "architectures of vision [in Barthes's words] mark out" that Cornwall, St Ives, and England as a whole become under Woolf's pen and Lily's painting brush intelligible objects without "losing anything of their materiality."<sup>176</sup>

#### 4. 6. "The Angel in the house": the role of gender in adventure

Travel, tourism and adventure "are saturated with mythology, but more often than not the myths they invoke are predominantly male."<sup>177</sup> As Holland and Huggan claim, "travel itself is a thoroughly gendered category," it means that it is usually defined by men "according to the dictates of their experience," whereas the women's experience emerges as "an exploration of female desire" or "self-expression."<sup>178</sup> By weaving herself in and out of the established places and social roles, Woolf has fashioned a particular space in which to explore, construct and reconstruct her own identity. Her response to the fear of travel is threefold: first, creating armchair and literary tourists in *The Voyage Out* and *To the Lighthouse*; second, portraying real adventurers who disguise themselves under the clothes of men, such as Orlando; third, refashioning a Penelopean voyage in which women wait by weaving themselves in and out of the places like Lily.

The first point is that women writers subvert the male traveller's traditional values, codes and privileges, because they frequently associate themselves with the tourists. Woolf might be considered as one of the writers who portray the gender boundaries in their travel narratives. She tries to indicate the Victorian standards that dominate the society of England, and to push back the limits of women's position in her works. For example, in *Orlando*, she creates an opportunity for the women travellers to take part in different forms of adventures just like men. Similarly, in *To the Lighthouse*, she removes the fear of travel by representing those adventurers who read the adventure stories.

The literary tourist is fascinated with the manifestations of the real life of literary writers and attempts to penetrate deeper and deeper into the backstage regions of these events and representations. Such a group of tourists are concerned with the offstage lives of others. The literary texts construct a tourist space from which there is no exit. This potential for adventure in the world of literary texts is strengthened by reading or journeying into an *objet d'art*: "[r]eading is like taking a journey. It's an entry into



another world, another consciousness. It can satisfy curiosity, educate, [and] excite imagination. There are too many of us: there are too many books."<sup>179</sup> These statements indicate the situation of armchair tourists, who continue to travel and to produce further literary journeys in order to gratify the most insatiable and convenient of consumers, like the tourists.

Wolfgang Iser argues, "with reading there is no face-to-face-situation" or interaction between the literary reader and place, and a text "cannot adapt itself to each reader it comes into contact with."<sup>180</sup> But it can at least motivate the desire for face-to-face-experiencing of the place. This is similar to the process of creating literary tourists, because a writer's experience of a place or sight is not completely visible to the reader, but motivates his curiosity. The tourists' curiosity encourages them to travel in order to experience the places by themselves; by means of this, according to Iser, "the reader bridges the gaps" between himself and the writer and at this moment, "communication begins."<sup>181</sup> Woolf herself is such a tourist who might simultaneously invite many literary tourists to be the consumers of her journeys. She knows that travel "etymologically, is identical with 'travail'"; for this reason, she thinks, in Ian Sansom's words, that because "travel is a pain—you're better off staying at home reading."<sup>182</sup> The benefit of armchair tourism or 'vicarious' travel, as Holland and Huggan point out, is that "nothing [is] intrinsically harmful in the interactions between traveler, writer, and reader that satisfy individual fantasies of discovery, exploration, and exotic experience."<sup>183</sup> In this sense, armchair tourism is a discourse, being read, deciphered and experienced by those women adventurers who are afraid of travelling alone to the remote lands. This form of travel is "a primarily textual activity"<sup>184</sup> that points up the role of writing and reading in getting an exotic experience and knowledge. Regarding this point, Woolf remarks that

I do not know whether pilgrimages to the shrines of famous men ought not to be condemned as sentimental journeys. It is better to read Carlyle in your own study chair than to visit the sound-proof room and pore over the manuscripts at Chelsea.<sup>185</sup>

This refers to Virginia's immense joy for her armchair tours. The tourist industry, as Dann states, "knows that the visitor will feel isolated and that there will be a communication gap between tourist"<sup>186</sup> and new site; the literary tourist industry fills that void with the literary text and the language which it shares with the literary tourist. The

literary tourist does not feel the strangeness and novelty of the sites like a mere tourist, but he has some off-sight familiarity with the beaten tracks (e.g. through reading travel narratives).

Second, the physical vulnerability of women sometimes prevents them from travelling alone. Woolf solves this problem by disguising women in male bodies. *Orlando* portrays the attempts of women travellers pretending to imitate men in their attitudes and styles of dress (cross-dressing). This is the protest of a woman adventurer who hides her real nature by adopting the sex and dress of a male traveller (the very opposite of what she desires). When Orlando (the man) gains familiarity with Constantinople and its culture, this androgynous adventurer shows her real nature as Orlando (the woman). This reflects the fear of women adventurers of the strangeness and oddity of the travelleses and unexpected travails of travel 'off the beaten track.'<sup>187</sup> By creating a bisexual adventurer or "a mechanism of displacement," in Marjorie Garber's words, Woolf "destabilizes the comfortable binarity" of the conventional sexual difference.<sup>188</sup> In this way, she highlights her feminist critique that reveals the metaphor of travel as a profoundly gendered phenomenon with presuppositions that potentially reinforce male privilege, portrayed in *To the Lighthouse*, when Cam feels that the security of her adventure depends upon her father's presence. Woolf suggests that some women unwillingly come under the control of someone who channels their experiences and acts as a buffer between themselves and the unknown. Considering this point, male society makes women more into tourists than travellers, because like the tourist industry, men control women's travels and experiences "into the right place at the right time."<sup>189</sup>

Third, Woolf's women adventurers—Rachel, Mrs Dalloway, Mrs Ramsay, Lily, Orlando (the woman)—like Penelope, can be seen "as fashioning [their] own clandestine itinerary: an itinerary that, rather than emulating the exploits of the male explorer, incorporates them into a pattern—a weave—that symbolically crosses gender boundaries."<sup>190</sup> In *To the Lighthouse*, she reforms the Victorian norm and boundary of marriage, as a metaphoric journey, like Mrs Ramsay's, by the modern form of Paul and Minta Rayley's marriage (*TL*: 92). The Victorian society considers Mrs Ramsay and all other married women as supporters of their home, husband and children, and shows that the women of the period have been taught to pay attention to the domestic aspects of life.

Kathy J. Phillips quotes Bridget Hill's idea that "the virginity of brides became more important toward the end of the eighteenth century, when more people entered the bourgeoisie."<sup>191</sup> This idea was supported by Woolf's grandfather, James Stephen, who compared the "colonies and women"<sup>192</sup> with each other. Phillips records that the "unmarried daughters are equated with invalids, unable to take care of themselves, the people of the colonies are seen as eternal children, unable to govern themselves."<sup>193</sup>

To challenge such ideas, Woolf records that "[t]he Angel in the house was the ideal of womanhood created by the imaginations of men and women at a certain stage of their pilgrimage to lure them across a very dusty stretch<of the journey>."<sup>194</sup> The angel in the house refers to Coventry Patmore's famous story in verse. It tells the story of two marriages, beginning in the 1850s with *The Angel in the House*, consisting of *The Betrothal* (1854) and *The Espousals* (1856), and continuing with *The Victories of Love* (1863), consisting of *Faithful for Ever* (1860) and *The Victories of Love* (1863). In *The Rod, the Root, and the Flower* (1895), Patmore expresses that "[m]an and woman are as the charcoal poles of the electric light, lifeless in themselves, but in conjunction, the vehicles of and sharers in the fire and splendour which burst forth from the embrace of the original duality of Love."<sup>195</sup> For instance, Mrs Ramsay is the representation of such women in her matriarchal life. She has a particular "attitude towards herself which no woman could fail to feel or to find agreeable, something trustful, childlike, [and] reverential" (*TL*: 13). Mrs Ramsay is thoughtful, interfering, almost endlessly tolerant, always concerned with the well-being of others, stable amid the flux of her demanding husband's mercurial temperament, a kind of lighthouse herself by which not merely the family but the friends also steer.

Woolf, ironically, criticizes the society that oppresses some women and considers them as irrational creatures unable of intellectuality, rationality and being adventurous. Instead, men plan adventures and journeys and they are ready both to be confronted with the problems and to tolerate all travails of travel, whereas women are suitable just for emotions and domestic life. She restructures these norms and reconstructs new opportunities for women. For instance, Mrs Ramsay loves Lily, because there is "in Lily a thread of something; a flare of something; something of her own which Mrs. Ramsay liked very much indeed, but no man would, she feared" (*TL*: 157). Woolf mocks the

Victorian society that leaves women dependent on men, whereas the modern world strengthens the sense of independence in women. She criticizes the claim that considers women as colonies or as the men's property. Like Woolf, Lily understands the change, the change of the world into modernity; even the form of women's life is modernized:

Life has changed completely. At that all her [Mrs. Ramsay's] being, even her beauty, became for a moment, dusty and out of date. For a moment Lily, standing there, with the sun hot on her back, summing up the Rayleys, triumphed over Mrs. Ramsay, who would never know how Paul went to coffee-houses and had a mistress; how he sat on the ground and Minta handed him tools; how she stood here painting, had never married, not even William Bankes. (*TL*: 260)

The emphasis on "the Rayleys" indicates their modern form of life and it points up the changes in the lifestyle of women. By the use of her very voices, Woolf paves the way for women to come out of the Penelopean domestic life predestined for them. *To the Lighthouse* removes all the boundaries created by the society of men by mocking the position of women in that society and by preparing their presence in her modern world of extraordinary adventures.

Cam's adventure to the lighthouse, her gaze as a sea voyager is another form of Woolf's critical reaction against domesticity or Mrs Ramsay's domestic role, which is completely different from Lily's journey and gaze, who observes the sea from the beach and a safe place. Cam thinks of the place and that little island, whereas Lily thinks of distance and absence; hence, she believes that "[d]istance had an extraordinary power" which "swallowed up those who are in it" (*TL*: 279). One of the ideals of *The Angel in the House* is absence or waiting, which is the result of a lover's or beloved's absence. Therefore, Lily feels that the Ramsays "were gone for ever, they had become part of the nature of things" (*TL*: 279). Looking at the sea "which had scarcely a stain on it," (*TL*: 284) Lily thinks that everything depends upon "distance: whether people are near us or far from us" since "her feeling for Mr. Ramsay changed as he sailed further and further across the bay" (*TL*: 284). This shows the influence of travel upon a traveller and those who are waiting for them at home; in fact, it suggests that there is a great difference between the men's and women's gaze when they travel. Woolf knows that the people are very far and remote from each other, but she turns to them with some amusement and curiosity because her penetrating eyes observe everything. By choosing Lily Briscoe as

the controlling consciousness in "The Lighthouse," Woolf allows the female tourists to enter the world of male adventurers by being an artist or a literary tourist.

*Orlando* is another incarnation of Woolf's revolutionary thought against the domesticity of an angel in the house in that Orlando (the man) begins his journey and Orlando (the woman) continues and completes the same journey. However, in the last chapter of *Orlando*, when her husband travels on his brig to Cape Horn, Orlando, who suffers from distance by watching the toy boat, fancies her husband's ship: "she saw Bonthrop's ship climb up and up a glassy wall; up and up it went, and a white crest with a thousand deaths in it arched over it; and through the thousands deaths it went and disappeared" (*O*: 164). Understanding the distance is the result of not living for a long time with her husband. This distance awakens the natural desire for travel in her and she "saw blazing a fire in a field against minarets near Constantinople" (*O*: 167). Portraying Orlando's natural desire in the form of "minarets," which might be the symbol of masculinity in Constantinople, represents her instinctual or sexual desire for unification with place and space, respectively. This masculine symbol in the feminine East signifies the unification of two sexes and their expectations represented in Orlando's desire for "divine happiness" or her husband, Shelmerdine. Finally, Orlando does not want to visit "the blind land" (*O*: 168) this time, but she decides to stay and weave her Penelopean itinerary.

Indeed, an ironic balance offered at the end of *To the Lighthouse*, underscores certain changes between the past and present situation of the women adventurers. Therefore, all characters touch the moments of triumph and completion in their own sense. In the first part, although Mrs Ramsay is present, she is absent. In the third part, in spite of the fact that she is absent she is present. Not merely her presence but also her absence does influence the relationships between the other characters. James and Lily initially see Mrs Ramsay as a "centripetal" figure, as Linden Peach has pointed out, whereas the travel narrative depicts her as a "centrifugal presence."<sup>196</sup> She is both because she has a centripetal and centrifugal presence like the lighthouse to which the others' attentions, especially those who are in need of help, are attracted. By means of this, Woolf transforms the women's situation from an angel in the house to a literary tourist or

adventurer, and changes the lighthouse from a monument into an *objet d'art* or a temple which invites the literary tourists or pilgrims to take part in a touristic journey.

Quintessentially, the Godrevy lighthouse becomes an original monument, which overlooks the sea and St Ives simultaneously, as Barthes writes, by "its very position of a visited outlook."<sup>197</sup> The lighthouse makes St Ives into "a kind of Nature; it constitutes the swarming of men into a landscape, it adds to the frequently grim urban myth a romantic dimension, a harmony, a mitigation."<sup>198</sup> In this way, St Ives, again in Barthes's words, "joins up with the great natural themes which are offered to the curiosity of men,"<sup>199</sup> adventurers and tourists. To visit the lighthouse is, as Barthes describes with reference to the Eiffel tower, "to enter into contact not with a historical Sacred, as is the case for the majority of monument, but rather with a new Nature, that of human space,"<sup>200</sup> because it gives man a new understanding and a self-realization. Like a minaret, the lighthouse might be the symbol of "phallus" or a masculine other that confronts, as Barthes states, "the great itineraries of our dreams, [which] is the inevitable sign" of masculinity, that completes Lily's process of self-recognition.<sup>201</sup> Thence, Woolf changes the traditional role of women as an angel in the house into an angel in the home (England) as well as abroad who is in quest of self-realization by being unified with place and space.

Such unification and transformation into form, portrayed by Lily in her painting and by Woolf in her travel narratives, create an aesthetic pleasure, which shows that an artist, whether a writer or a painter, has the power to transform his experience of life into an image or a form. Such transformation into a work of art, portrayed by Woolf in her description of places, is neither a simple alteration nor a simple imitation of places, but a true transformation through which something new comes into being. The newness of the images of sites, sights, landmarks and landscapes in her travel narratives makes them fascinating for the literary tourists and invites them to search for and enjoy the places, which are journeyed through by Woolf both in reality and in fiction.