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UNIVERSITY OF VELIKO TURNOVO



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**BORDERS AND CROSSINGS/SEUILS  
ET TRAVERSES:  
INTERNATIONAL  
AND MULTIDISCIPLINARY  
CONFERENCE ON TRAVEL WRITING**

*11 – 13 September 2014  
Bolyarski Hotel, Veliko Turnovo, Bulgaria*

**PROGRAMME  
&  
ABSTRACTS**

# PROGRAMME

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Thursday, 11<sup>th</sup> September

## KALOYAN CONFERENCE HALL

9.00–10:30 – REGISTRATION

10:30–11:00 – OPENING

11:00–13:00 – CONCURRENT SESSIONS

### GENRE BORDERS IN WOMEN'S WRITING

(Kaloyan Conference Hall)

**Chair:** Ludmilla Kostova (University of Veliko Turnovo, Bulgaria)

- ◆ Benjamin Colbert (University of Wolverhampton, UK)  
**British women's travel writing and the digital humanities: reflections on 200 texts**
- ◆ Ann Hoag (University of Groningen, Netherlands)  
**Imaginary voyages: gender, genre and travel in women's writing**
- ◆ Betty Hagglund (Centre for Postgraduate Quaker Studies, University of Birmingham, UK)  
**"I was always in the margins of war and of chaos":  
Francesca M. Wilson's *Portraits and Sketches of Serbia* (1922)**

### QUESTIONS OF TRAVEL I

(Elena Conference Hall)

**Chair:** Charles Forsdick (University of Liverpool, UK)

- ◆ Nabti Ali (Université d'Oran, Algeria)  
**Une figure marginale à l'orée du siècle: Isabelle Eberhardt**

- ◆ Peggy Karpouzou (University of Athens, Greece)  
**Post-travellers' travelogues on America: issues of ethics, aesthetics and politics**
- ◆ Klodjana Malushaj (University of Tirana, Albania)  
**L'image de l'espace et la population albanaise dans les récits de voyages de François Pouqueville**

**13:00–14:30 – LUNCH BREAK**

**14:30–16:30 – CONCURRENT SESSIONS**

**EATING THE OTHER I**  
**(Kaloyan Conference Hall)**

- Chair:** Pavel Petkov (University of Veliko Turnovo, Bulgaria)
- ◆ Irina Perianova (University of National and World Economy, Bulgaria)  
**The "true and real" food of the other**
  - ◆ Massimo Alvito (ISIA Design, Firenze, Italy)  
**FOODLUST: the last traveller's obsession**
  - ◆ Jackie Pieterick (University of Wolverhampton, UK)  
**A fork in the road: the construction of cultural omnivores in celebrity chefs' travel cookbooks**

**QUESTIONS OF TRAVEL II**  
**(Elena Conference Hall)**

- Chair:** Efterpi Mitsi (University of Athens, Greece)
- ◆ Gergana Apostolova (South West University of Blagoevgrad, Bulgaria)  
**Characters and their names in travel writing: towards a definition of the frontiers of subjectivity**
  - ◆ Jamal En-Nehas (Qaboos University in Muscat, Oman)  
**Resisting domesticity and sessility in the age of "free" movement: travel, its impediments and conflicting visions**

- ◆ Paschalis Nikolaou (Ionian University, Corfu, Greece)  
**When English poets travel south: links between travel writing and literature in the telling of “the Greek experience”**

**16:30–17:00 – COFFEE BREAK**

**17:00–19:00 – PANEL (Kaloyan Conference Hall)**

**SITES OF MEMORY AND ACTS OF MODERNIZATION**

**Chair:** Benjamin Colbert (University of Wolverhampton, UK)

- ◆ Efterpi Mitsi (University of Athens, Greece)  
**“The first English knight[s] of Troy”: travel and the (mis) interpretation of ruins**
- ◆ Ludmilla Kostova (University of Veliko Turnovo, Bulgaria)  
**Recipes for successful governance and fantasies of power in Lady Elizabeth Craven’s *A Journey Through the Crimea to Constantinople***
- ◆ Magdalena Ożarska (Jan Kochanowski University, Poland)  
**“Malvina” meets her mother at Bad Warmbrunn: two 1816 travelogues by Polish women writers**

**19:00–20:30 – WELCOMING RECEPTION**

# Friday, 12<sup>th</sup> September

**09:00–11:00 – PANEL (Kaloyan Conference Hall)**

## **KEYWORDS IN TRAVEL**

**Chair:** Glyn Hambrook (University of Wolverhampton, UK)

- ◆ Charles Forsdick  
**“Travel” as keyword**
- ◆ Zoe Kinsley  
**“Margins”**
- ◆ Kathryn Walchester  
**“Motivations”**

**11:00–11:30 – COFFEE BREAK**

**11:30-13:30: CONCURRENT SESSIONS**

## **EATING THE OTHER II** **(Kaloyan Conference Hall)**

**Chair:** Irina Perianova  
(University of National and World Economy, Bulgaria)

- ◆ Megan C. MacDonald (Koç University, Istanbul, Turkey)  
**Eat or be eaten: we are all cannibals?**
- ◆ Wojciech Klepuszewski (Koszalin University of Technology, Poland)  
**Abroad: Kingsley Amis’s dipsomaniac travels**
- ◆ Ingrida Žindžiuvienė (Vytautas Magnus University, Kaunas, Lithuania)  
**Transnational approach to travel writing: gourmet travels in France by Peter Mayle**

**QUESTIONS OF TRAVEL III**  
**(Elena Conference Hall)**

**Chair:** Hristo Boev (University of Shumen, Bulgaria)

- ◆ Eimear Kennedy (Queen's University, Belfast, UK)  
**One journey, multiple narratives: the use of multiple forms of media in the work of Irish-language travel writer Manchán Magan**
- ◆ Dimitrios Kassis (Kapodistrian University of Athens, Greece)  
**The peripheralization of Scotland and Iceland in Anthony Trollope's travelogue *How the Mastiffs Went to Iceland***
- ◆ Scott Manning Stevens (Syracuse University, USA)  
**Memorial sovereignty: Haudenosaunee travel in the twentieth century**

**13:30–15:00 – LUNCH BREAK**

**15:00-17:00: CONCURRENT SESSIONS**

**PILGRIMAGE, POWER, PERCEPTION**  
**(Kaloyan Conference Hall)**

**Chair:** Megan C. MacDonald (Koç University, Istanbul, Turkey)

- ◆ Dimitar Y. Dimitrov (University of Veliko Turnovo, Bulgaria)  
**The early Christian pilgrimage literature: development of a model**
- ◆ Charles Marshall (University of Warwick, UK)  
**Power and gender in early modern Asia**
- ◆ Scott Carpenter (Carleton College, USA)  
**The teaching of culture through creative travel writing**

**QUESTIONS OF TRAVEL IV**  
**(Elena Conference Hall)**

**Chair:** Maya Gergova

(University of National and World Economy, Bulgaria)

- ◆ Pavel Petkov (University of Veliko Turnovo, Bulgaria)  
**Knowledge and power in the post(semi)colonial context of travel writing about China**
- ◆ Hristo Boev (University of Shumen, Bulgaria)  
**Transgressive post-Soviet spaces in Kevin McCaughey's "We Wait for Spring, Moldova and Me" and Carolyn Kraus's "The Memory Bird"**
- ◆ Glyn Hambrook (University of Wolverhampton, UK)  
**A rough guide to a lonely planet: Spanish response to Baudelaire's poetry travelling through Spain in the guise of Eduardo Marquina's 1905 translation of *Les Fleurs du mal***

**17:00–17:30 – COFFE BREAK**

**17:30–18:30 – KEYNOTE LECTURE**

**Prof. Charles Forsdick (University of Liverpool):**  
**TRAVEL WRITING AND THE SENSES**

**Chair: Ludmilla Kostova** (University of Veliko Turnovo, Bulgaria)

**19:00 – CONFERENCE DINNER**

# Saturday, 13<sup>th</sup> September

**09:00–11:00 – PANEL (Kaloyan Conference Hall)**

## **TRAVEL AND ETHICS**

**Chair:** Scott Manning Stevens (Syracuse University, USA)

♦ Jopi Nyman (University of Eastern Finland)

**Riding towards healing in Rupert Isaacson's *The Horse Boy***

♦ Ángel T. Tuninetti (West Virginia University, USA)

**Same trip, other perspectives: diverging visions of Indian life**

**11:00–11:30 – COFFEE BREAK**

**11:30–13:30 – SIGHTSEEING (castle Tsarevets)**

**13:30–15.00 – LUNCH BREAK**

**15:00-18:00 – SIGHTSEEING (Arbanassi)**

# ABSTRACTS

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*Nabti Ali*

(Université d'Oran, Algeria)

## **UNE FIGURE MARGINALE A L'ORÉE DU SIÈCLE: ISABELLE EBERHARDT**

Le parcours singulier d'Isabelle Eberhardt (1877-1904), de son vivant « la femme des deux rives » fut à la fois écrivaine, historienne anthropologue, arabisante, islamologue. Si l'on parle aujourd'hui si abondamment d'Isabelle Eberhardt, tant en Algérie qu'en Europe, et peut être ailleurs, si les biographies et les rééditions des œuvres se multiplient, ce n'est ni un hasard, ni un simple phénomène commercial. Sa vie et ses écrits en effet remettent en question quelques unes de nos idées reçues en ce qui concerne l'aventure exotique, et au-delà, posent le problème d'appartenance à un sol, à une communauté, à une culture. Quand, comment, à quelles conditions sommes-nous d'ici ou d'ailleurs?

Comment se fait-il que cette jeune femme, de nationalité russe, née près de Genève en 1877, choisisse à vingt ans de vivre dans un pays l'Algérie, et s'engager en faveur de la population locale? Pourquoi se sent-elle en exil quand elle est en Europe et n'aspire-t-elle qu'au retour dans ce qu'elle appelle sa « patrie d'élection »? Personne n'est en mesure à ce jour d'éclairer ce mystère. Ni les lourdes enquêtes biographiques, ni les rêveries des poètes séduits par l'excentricité de la jeune femme ne peuvent, à ce jour éclaircir raisonnablement la destinée d'Isabelle Eberhardt.

Les renseignements de la biographie permettent un certain nombre de constats. Le premier est qu'Isabelle ne nous offre pas l'image traditionnelle du voyageur de passage en Orient. Elle s'intègre à la vie indigène et partage l'existence de la commu-

nauté algérienne. C'est à ce titre que le point de départ de la présente lecture, qui s'inscrit dans une démarche ayant pour objet une connaissance de la formation sociale impliquée par les écrits d'Isabelle, se focalise sur une question principale à ramifications multiples: dans quelle mesure l'approche Sociologique et anthropologique de l'écrivaine journaliste a permis l'investigation de la société du Sud Algérien et le déchiffrement de la colonisation française dans cette Algérie de début du siècle au Sud-Algérien en particulier?

*Massimo Alvito*  
(ISIA Design, Firenze, Italy)

## **FOODLUST: THE LAST TRAVELLER'S OBSESSION**

A new profile of travellers has recently emerged: people that are conscious of the importance and value of genuine food, for whom not only fresh, local, organic, sustainable, and seasonal eating matters, but is definitely worth embarking in the quest for it, crossing the borders of their neighbourhood, region, country.

They design their travel plan as a customizable menu, according to the features hosting territories offer at that given moment. This new cluster of travellers has pushed the regional branding activity to promote the beauty and the tastiness of places at the same level. This phenomenon is particularly notable in countries like Italy, where the aesthetic features of artistic treasures, of cities and landscapes is more appreciated and valued whereas the sensual appeal of genuine, healthy and quality food can be experienced. (Italy is the country where the concept of *slow food* has become both an ideology and a practice.)

We've called this emergence *foodlust* – an obsession that makes food tourists become *foodies*. Foodlust, in its broader popular sense, has overcome the eccentric *foodism* of travellers target-

ing gourmet and starred restaurants or other exclusive culinary experiences. Foodlust has traded the best for the really good, while exposing conscious travelling commoners to the quest of features like *km-zero* and *filiere corta* (short food-chain) eating matters.

This is proving to be a radical change on both sides of the stage: on one side, foodies are more and more looking for rare and radical authenticity; on the other hand, small producers are offering the excellence of genuineness at good price directly or on local tables. This new obsession is re-routing travellers to local destinations, while it translates into an unprecedented narrative asset: the ease of circulation of first-hand information allows young and mature travellers to create a network of discourses around food that make localism resonate beyond any ideological argumentation. Is genuine food the new viaticum?

Aside from the fast media, a plethora of independent publishers has gained its public with specialized printed magazines on food and travel that translate direct experience into original narratives at hand's reach for those who aim at feeding their lust.

*Gergana Apostolova*

(South West University of Blagoevgrad, Bulgaria)

## **CHARACTERS AND THEIR NAMES IN TRAVEL WRITING: TOWARDS A DEFINITION OF THE FRONTIERS OF SUBJECTIVITY**

The paper studies an aspect of the phenomenology of the Self in its relationship with personal names seen as identifiers and the frontiers of a text in its transcultural existence for the writer and readers. It is more specifically concerned with a feature of travel writing which has an antinomic value in the textual transcendence between cultures: the question of subjectivity

which manifests itself in the author's claims to the authenticity of the names of his/her characters.

There are four further questions to be asked: 1) how are we to measure the belonging of such texts to an author as opposed to their belonging to the shared reality of human culture; 2) what are the determinants of the author's motivation in choosing the names of the characters; 3) how is the author's responsibility for the change of real people's names situated against the transparency of their relations with the places of visit described in the text; 4) how does the transcultural sounding of such names raises problems of their acceptability for the writer and readers whose cultural identity is different.

The methodology of investigation aims to establish the phenomenology (in text markers) of subjectivity of the writer as encoder of cultural information vs. the subjectivity of the reader in the cases of direct or indirect (translator-mediated) reception of the text. The coordinate system of the search is based on the individual choice of names vs. their social meaning and significance taken as one of the axes, and the ethical-emotional and reason-based values of name symbolism as the other. The nature of travel writing as a practice of encoding a particular culture in the encoder's tongue is also taken into account. The core concept used as an *a priori* premise of this search is *the story behind the name*. A further concept is introduced: *the Self of a text*. Its content is revealed in the changing perspective of the names of the characters for the reader and the narrator of a travel story where the narrator claims the status of an author. The expected effect is to develop an efficient mechanism for establishing the role of the travel writer as an active agent in today's cultural transcendence in terms of language transparency.

The main object of analysis in the paper is Megi Güvenal's book *Embroidered Souls* (2013). Güvenal is a polyglot writer of Bulgarian and Russian descent who writes about her travel and explorations of Turkey and its composite Eastern cultures.

*Hristo Boev*  
(University of Shumen, Bulgaria)

**TRANSGRESSIVE POST-SOVIET SPACES  
IN KEVIN MCCAUGHEY'S "WE WAIT FOR SPRING,  
MOLDOVA AND ME" AND CAROLYN KRAUS'S  
"THE MEMORY BIRD"**

This paper examines two travel stories set in post-Soviet Chisinau (Moldova) and Minsk (Belarus). It compares the represented spaces in these two cities as sharing different degrees of transgressivity (Westphal, Geocriticism, Real and Fictional Spaces) arising from the narrators' capacity of seeing below and beyond the surface of space. On the premise that all postmodern spaces are heterogeneous, it examines their heterogeneity at the points of ruptured striated space (Gilles Deleuze and Felix Gautari). It also draws on Lefebvre's spatial triad – space conceived (conçu) by dominant social groups associated with both the pre- and post-socialist state, perceived (perçu) as a social practice and vécu (lived) by the inhabitants of the two cities. Smooth (lisse) and striated spaces are here reviewed in the post-socialist state's attempts to maintain the homogeneity of space by means of its politics rendering it striated and its actual heterogeneity as being perceived and lived by the inhabitants who transgress it through daydreaming, connecting to memories from the past, and reaching out for the future, thus rendering it polytopic in turn. Represented by the two narrators, the present complexity of space is expressed through the post-soviet legacy which is palpable in the city inhabitants' being suspended between the ghosts of the communist past and demons of the capitalist present, locked in a period of interminable transition. The paper examines the story writers' capacities of representing its transgressivity based on the writers' cultural background, knowledge

of the local languages and their own unwitting or knowing involvement in the transgression. By exploring the dynamics and tensions of this space, the paper also evokes the asyndeton of the missing, but always implied western urban spaces, which, we infer, do not offer similar points of rupture by comparison.

*Scott Carpenter*  
(Carleton College, USA)

## **THE TEACHING OF CULTURE THROUGH CREATIVE TRAVEL WRITING**

In Europe, Asia, and the Americas, educators place ever-increasing emphasis on study abroad. In the United States alone, nearly a quarter of a million students study in another country every year. Over the past two decades, three million Europeans have benefitted from the Erasmus program. And if the “export” of western students to Asia has been somewhat more modest, many institutions have witnessed a tremendous influx of students from China, Japan, and Korea—students who often stay for entire degrees.

The benefit of such study is not always clear. While students in the sciences may leave their home campus in search of better research opportunities, most programs pay at least lip service to the value of cross-cultural exchange, to the “personal growth” afforded by encounters with foreignness. Of course, such growth is less automatic than the stamps students receive on their passport. All too often study abroad leads to what might be called the *Auberge espagnole* syndrome (drawing on the film of that title by Cédric Klapisch, 2002), where young internationals exchange drinks and bodily fluids more often than any particular cultural understanding.

The question, then, is how to make international study more than a modern version of the “Grand Tour,” that old expedition of wealthy Europeans as they came of age. At the same time, might it be possible to read traditional travel literature (whether it be by Gustave Flaubert or Paul Theroux) more usefully, both as model and as text?

In this paper, I’ll investigate how a mixed process of reading and writing can enhance the student experience abroad at the same time it deepens their understanding of literary technique and cultural commentary. Writing is akin to sketching: a way of training the eye and the mind, a method for seeing things differently. When possible, I’ll draw on my own experience as a writer of fiction and travel literature, as well as my background teaching creative writing.

*Benjamin Colbert*

(University of Wolverhampton, UK)

## **BRITISH WOMEN’S TRAVEL WRITING AND THE DIGITAL HUMANITIES: REFLECTIONS ON 200 TEXTS**

From 1780 to 1840, nearly 200 books of travel by women (including narratives, guidebooks, view books, and collections) were published by 143 authors in Britain and Ireland. Only 5 of these books appeared in the 1780s, but from the 1790s one finds a steady increase with a sharp rise after 1814 when continental tourism began to become an established recreation for a widening class: some 40% of the books in the census cover continental European regions, with domestic tourism at around 25%. Women travel writers ranged farther afield, of course, with 19 books treating Africa, 18 North and Central America, 15 East

Asia, 10 Middle East, 5 Oceania, and 2 – both by Maria Graham – South America. While travel writing scholars have paid particular attention to the narratives of literary women travel writers – e.g. Elizabeth Craven, Harriet Martineau, Sydney Owenson (Lady Morgan), Mary Shelley, Helen Maria Williams, Frances Trollope, and Mary Wollstonecraft – other important writers working in a variety of genres and representing a far wider spectrum of knowledge production – e.g. Mary Jane Godwin, Mary Holderness, Catherine Kearsley, Frances Kemble, Keturah Jeffreys, Sarah Medley, Margaret Oswald, Catherine Sinclair, Elizabeth Isabella Spence, and Susanna Watts – have been unduly neglected or even overlooked.

Such an overview as this is made possible by my Database of British Women's Travel Writing (DWTW). Sharing the principles of its parent project, the Database of British Travel Writing 1780-1840 (DBTW), DWTW will make possible for the first time detailed and accurate search combinations by keyword, genre, author, translator, place and dates of publication, publisher, and regional coverage, helping to answer some of the questions about the burgeoning marketplace for travel writing in the late eighteenth and early nineteenth centuries for which hard data has hitherto been scarce. In this paper I will reflect on some of the statistical data made possible by the database, but I want to consider also the larger question, following Franco Moretti's *Distant Reading* (2013), on the function of database knowledge in the present times; in other words, the contribution of distant reading to close reading in Travel Writing Studies.

*Dimitar Y. Dimitrov*  
(University of Veliko Turnovo, Bulgaria)

## **THE EARLY CHRISTIAN PILGRIMAGE LITERATURE: DEVELOPMENT OF A MODEL**

The present paper is devoted to the development of the Christian pilgrimage and the literature, associated with that phenomenon, in the late antique period, between the 4<sup>th</sup> and the 6<sup>th</sup> centuries. Some important texts are taken into consideration, including the *Bordeaux Itinerary*, the *Pilgrimage of Holy Paula*, the *Pilgrimage of Egeria* (or Aetheria), up to the anonymous *Itinerary of Placentia* from the later 6<sup>th</sup> century. The original narratives were written mostly in Latin and partly in Greek. Their authors are usually unknown. Particular attention is given to accounts, containing geographical, topographical and ethnographical information concerning the territories, customs and manners of the people in the Mediterranean as well as in Palestine itself. What is of great importance is the development of the Christian cult as well as the model accepted for writing such travel reports. All the authors shared the pious adjustment of investigating the Holy Land and the places where Jesus had lived and walked upon. There is, however, a noticeable development from the earlier travel, at the time of Constantine the Great (306-337), when the zealous tradition of reverence and veneration for sacred objects and relics was still undeveloped, and the later texts which had an important role in creating the traditional schedule of that 'religious tourism'. Thus, in the *Bordeaux Itinerary* we hear nothing about notorious objects of the later cult, such as the Holy Cross, the lance, the crown of thorns or the cup of the Last Supper. That *Itinerary* itself coincides in time with the (probably legendary) travel of Helena, the mother of Constantine the Great, to the Holy Land and the invention of the Holy Cross, that specially venerated relic in later centuries. The tradition concerning the

finding of the Holy Cross was created later in the 4<sup>th</sup> century, coinciding, obviously not by chance, with some famous travels and itineraries, like those of Egeria and Paula.

Although quite schematic in describing the lands they had passed through, the authors of those religious 'travelogues' give us some important information about different territories of the late Roman Empire, including what we now call 'the Balkans'. They cannot, however, be compared with the wide perspective and the detailed information, given in the *Expositio totius mundi*, another text from the 4<sup>th</sup> century with Christian overtones, but without the structure and the religious claims of the Christian itineraries. In the *Itinerary of Placentia*, moreover, there is a curious piece of information concerning the presence of Thracian (Bessic) monks in the East and the spread of the 'language of the Bessoï' (that is, the Thracians) in the monasteries there.

*Jamal En-Nehas*

(Qaboos University in Muscat, Oman)

## **RESISTING DOMESTICITY AND SESSILITY IN THE AGE OF "FREE" MOVEMENT: TRAVEL, ITS IMPEDIMENTS AND CONFLICTING VISIONS**

It might seem paradoxical, though not quite unrealistic when perceived pragmatically, that travel in its physical and metaphorical manifestations can be contained within predefined boundaries in an age which is largely marked by fluidity and liminality, an age in which the definitions are constantly subjected to revisionist processes and to the various dynamics which make them appear either translucent or opaque. These perceptions vis-à-vis a field that has long resisted them cannot be overlooked as they shape the way travel is carried out and the

resultant narratives are told. Should stories, fictitious or real, still end happily in the same way Grand Tour narratives did? Should they ever end in the first place, given that the postmodern condition dictates that one write with no foreseeable prospect of closure, for the journey does not truly end in print anymore or it might be allowed to continue indefinitely? Does the so-called compulsory rite of passage, the traditional leitmotif for the journey and its indispensable route for a safe haven or an Eldorado that liberates the self from the tribulations of the past, justify in any way the dashed hopes and the shattered promises of well-being in which journeys often end in the present times? Is it still possible to talk about volitional, carefree journeys undertaken by self-willed travellers whose nostalgic view of travel and movement differs radically from that of the immigrant or the refugee, whose vested interest lies essentially in arrival as compensatory for the travails of a strenuous passage? How does the quest for self-fulfilment and liberation from the defining matrices of place and home create a shift in the perception of the journey and its subsequent ramifications? How do diehard systems of cultural entrenchment and absolutism, border control, and the various forms of exclusion hamper this desire to embrace the other and to fulfill the quest for free movement, for wanderlust and uncharted territory, for an "unhomed" state, which is sharply distinct from that of the "homeless"? What "memorable" image(s) does the traveler retain from his/her first contact with a country's border zone, which often presents itself, to put it in Ali Behdad's words, as "a site of policing and discipline, control and violence"?

Drawing largely on the above questions, my paper seeks to explore the various manifestations of travel in the postmodern era: as a physical act, a metaphorical construct, and a reified image of a fractured, yet transgressive, self in constant pursuit of the sublime. In the age of tightly controlled borders, states still desperately use and promote whatever landmarks or cultural commodities they possess to lure tourists and travelers, guar-

anteering a certain level of comfort and luxury for a somewhat bourgeois sojourn that tends to exclude ruggedness, carefree movement and adventure. The unflagging gaze and the various mechanisms and apparatuses of the vigilant state cannot be dismissed in the course of the journey. They also have their own *raison d'être*, which is to oversee and chart itineraries and to perform their patriotic role to the fullest extent imaginable. In a Kafkaesque climate of suspicion and fear, romantic narratives of border crossing have simply ceased to intrigue, and for many they are no more than the tall tales of modern times.

*Charles Forsdick*  
(University of Liverpool, UK)

## **TRAVEL WRITING AND THE SENSES (KEYNOTE)**

Studies in travel writing have tended to privilege vision and looking as the key sensory aspects of the journey and of its textualization. As much criticism has made clear, this has led to an emphasis on visuality as a constitutive element of the travelogue, but also to a sustained critique of the gaze (as is apparent in seminal works such as Mary Louise Pratt's *Imperial Eyes*, in which she develops the concept of the "monarch-of-all-I-survey"). Travel is, however, a multisensory experience, and it is important to assess: (i) the variable engagement with different elements in the sensorium in different travel experiences (dependent on various aspects such as speed, means of transport, and bodily capability), and (ii) the ways in which travel writing operates as a normative genre in which certain senses are privileged over others. The paper argues that our understanding of travel writing is greatly enhanced if we read texts in the light of a range of the senses, supplementing exploration of the gaze with recognition of soundscapes and smellscapes, and also actively factoring in

gustatory and haptic elements. The paper foregrounds such an approach by presenting “the senses” as a keyword in travel writing criticism. It moves beyond the linking of the sensory to “the aesthetic” or “aesthetics” alone, and outlines the historical and cultural variability of the sensory dimensions of the travel narrative, analyses the implications of the disruption in the travel text of traditional sensory hierarchies, and considers the importance of narratives in which the traveller experiences different forms of sensory deprivation, either temporary or permanent.

Taking as its focus a small corpus of travelogues in French produced by blind and visually impaired travellers in the later nineteenth century, the concluding section of the paper will explore the wider critical implications of exploring these observations. The aim is to highlight a residual discursive normativity in travel literature associated with the experience of the sighted traveller, but the paper will at the same time suggest the ways in which the travelogues produced by the blind and visually impaired often reveal the wider sensory dimensions of the travel experience, and provide reflections on alternative modes of engagement with (and textualization of) other places and their inhabitants, that are absent from the majority of narratives that privilege the visual. Attention will be paid to questions of class and genre, as well as of the political and historico-technological niche in which these journeys occurs. The French-language corpus will also be supplemented by reference to a number of English-language texts. The paper will accordingly constitute a preliminary attempt to outline the wider implications for studies in travel writing more generally of increased critical attention to the senses and to specific questions of sensory impairment and/ in the travelogue.

*Charles Forsdick* (University of Liverpool, UK),  
*Zoe Kinsley* (Liverpool Hope University, UK),  
*Kathryn Walchester* (Liverpool John Moores University, UK)

## **KEYWORDS IN TRAVEL (PANEL)**

The focus for this panel proposal draws on the concept of the “keyword” as initially elaborated by Raymond Williams in his seminal 1976 text, *Keywords: A Vocabulary of Culture and Society*. It comes out of work towards a glossary of travel writing terms, *Travel Writing: 100 Key Words* (Anthem Press, forthcoming 2015), which will present 100 concepts central to the study of travel writing as a literary form with cross-disciplinary implications. The project acknowledges in particular Williams’s intention to create “the record of an inquiry into a *vocabulary*: a shared body of words and meanings in our most general discussions, in English, of the practices and institutions which we group as *culture* and *society*” (Williams, 1976, 15). The panel illustrates this approach through engagement with individual interests of members of the panel, specifically on “margins” and “motivations” which will constitute cognate sections of the glossary.

### **Charles Forsdick: “Travel as keyword”**

The paper approaches the concept of “travel” (and the wide range of cognate terms with which it is associated) from the critical perspective of the keyword. The term is absent from Williams’s own list of “keywords” – although, as the paper suggests, it remains implicit in the interplay between many of the terms he chooses to include. However, Williams called *Keywords* “a book in which the author would positively welcome amendment, correction and addition” (p.26), and central to the paper is the idea that the study of society, literature and culture depends also on attention to the balance between mobility and immobility, extroversion and introversion, travel and sessility, home and abroad.

“Travel” is, as a result, a keyword that should be taken very seriously as a result of the possibilities it holds for the individual, and the impact it has upon our own society and on those across the globe. “Travel” – real and virtual – seems increasingly constitutive of contemporary life, both as a form of leisure and liberation, but also as a source of restlessness, rootlessness and anxiety. The word nevertheless remains regularly contested: it can be applied to people, objects, books, ideas, theories and, of course, words themselves; the elasticity of the term also means that it can describe different forms of movement, in different locations, at different historical moments and for different motivations.

To focus specifically on people in motion, “travel” often implies a form of embodiment that is absent from, for instance, “displacement”; it brings with it a dimension of phenomenology, meaning that its sensory aspects must be acknowledged: not just the visual, but also the auditory and the tactile, smell and taste. To what extent, we may ask, are these observations still true, with the rapid mechanization of transport and the democratization of travel; does such an approach simply indicate a nostalgia for earlier forms of journeying, evident perhaps in the recent flurry of interest in that most everyday form of travel, walking? The paper argues that a “keyword” approach – challenging us always to historicize and contextualize – locates such questions at the centre of our concerns, and also invites us to reflect on the likely future usefulness of a term such as “travel”. Technological innovation, digital transformation, the existence of virtual worlds, the continued unfolding of the afterlives of empire, the emergence of phenomena such as thanatourism (or dark travel): all of these are factors that continue to shape the keyword “travel” and that guarantee its continued if evolving place in our own shared “vocabulary of culture and society”.

### **Zoe Kinsley: “Margins”**

In *New Keywords*, Bennett, Grossberg and Morris introduce the term “marginality”, a concept not dealt with explicitly by

Raymond Williams. "In most contemporary usages" it is argued, "the idea of marginality combines the idea of a dominating force with a spatial metaphor: to be marginal is both to have less power and to be at some distance from the centre of power" (2005). This paper will consider the marginal spaces of travel as sites for the exploration of power and agency in terms of landscape and geography, but also in terms of the traveller's relationship to "home," to the "travellers" they meet, and to the textual authority of other travellers and other texts. By focusing on margins as physical spaces encountered by travellers, it will be argued that the concept of the margin has a significance in travel writing studies that goes beyond the dichotomous relationship between centre and periphery, that is complicated by writings about the "interfacial rim" of "edgelands" (Shoard 2002; Farley and Roberts 2012), and which needs to be considered in relation to the notion of the threshold or *limen*. In his seminal writings on liminality which emerged from his study of African tribal and ritualistic societies, Victor Turner described the inhabitant of liminal/threshold space as a "passenger", and his ideas are rooted in ideas of travel and mobility. By considering locations which could be described as physically or geographically marginal, with particular focus on coasts and shorelines, this paper seeks to place emphasis on the margin as a space of "in-between[ness]" and transition within travel texts (Bhabha 1994). The margins of travel are spaces in which both dominant and minority positions are negotiated, and where being on the edge prompts hopes for transformation in some, feelings of estrangement in others.

### **Kathryn Walchester: "Motivations"**

"The traveler [sic], by definition, is someone who has the security and privilege to move around in relatively unconstrained ways. This, at any rate, is the travel myth," proposes James Clifford in his polemical essay, "Traveling Cultures" (1997). Clifford and others have drawn attention to the conceptual boundaries of

travel writing and how the inclusion of texts describing journeys by people who were neither leisured nor autonomous would “have to thoroughly transform travel as a discourse and a genre” (Clifford, 34; Borm, 2002; Lisle, 2006; hooks, 2009). This paper begins an exploration of the textual effects of the motivation of the traveller manifest in the travelogue. Referring to the diaries and journals of servants, I want to reframe the established journeys of the Home Tour and the Grand Tour of the eighteenth century as places of work as well as leisure, as they have largely been read, and argue that such a repositioning has significant implications for the impressions of travel which are recorded. Considering the unpublished diaries of two servants, Edmund Dewes and John MacDonald, this paper draws attention to the expression of their motivations to travel and their representations of the places and people encountered during their journeys. Travelling servants occupy an interstitial position; neither forced to travel nor leisured, servants acted as intermediaries between their aristocratic employers and the foreign. Rather than being merely passive companions, required to travel as part of their conditions of service, both Dewes and MacDonald display a surprising agency in their choice of employment and subsequent mobility. This paper considers the way in which the degrees of liberty and choice concomitant with an individual’s motivation to travel are at the heart of the contents, form and priorities of the travel text.

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**“I WAS ALWAYS IN THE MARGINS OF WAR AND  
OF CHAOS”: FRANCESCA M. WILSON’S PORTRAITS  
AND SKETCHES OF SERBIA (1922)**

Francesca Mary Wilson (1888-1981), a middle-class Quaker teacher, first encountered Belgian refugees while teaching in Kent during the First World War. Temporarily leaving her teaching career, she undertook relief work abroad with the Society of Friends and the Serbian Relief Fund, working first with children in France in 1916 and from 1917 with wounded and displaced Serbs in Corsica, North Africa and Serbia. This paper focuses on her 1920 book, *Portraits and Sketches of Serbia*, a travel book describing her experiences in the country. While written with a specific agenda – “In putting these portraits and sketches before the public I am aware that the public interest in Serbia has flagged since the Armistice. That is the reason why I do it. Serbia needs people’s interest” (*Portraits and Sketches of Serbia*, 5) – and while depicting a country during and after a war, the book raises familiar but challenging questions about power relations between the traveller and the travellee, the interplay between home and destination, the portrayal of the other and the ways in which the activity of travel shapes the persona of the author. The paper will also consider a later account of the Serbian travels, assembled by Wilson in 1944 from a rediscovered ‘box full of my letters and diaries, carefully preserved by my sisters’ (*In the Margins of Chaos* (1944), vii.) and will explore questions about the role of memory in shaping travel accounts.

*Glyn Hambrook*  
(University of Wolverhampton, UK)

**A ROUGH GUIDE TO A LONELY PLANET:  
SPANISH RESPONSE TO BAUDELAIRE'S POETRY  
TRAVELLING THROUGH SPAIN IN THE GUISE OF  
EDUARDO MARQUINA'S 1905 TRANSLATION OF  
*LES FLEURS DU MAL***

Baudelaire's poetry was translated relatively late in Spain in contrast to other of his works and in comparison with other national environments in Europe. It was 1905 before an extensive Spanish translation by Eduardo Marquina, based on the 1868 edition, was published in Madrid. Newspaper reviews of public recitals in 1905 and 1910 and a swathe of reviews shortly after the translation's publication provide an illustrative account of how the work was received and perceived and how it travelled throughout the Peninsula in textual or performative guise. Travel, then, will be considered in the form of literary dissemination and diffusion with specific reference to a form of text that in a sense has already travelled linguistically and culturally before it has been encountered by a reading public: translation.

*Ann Hoag*  
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**IMAGINARY VOYAGES: GENDER,  
GENRE AND TRAVEL IN WOMEN'S WRITING**

In recent years, many scholars such as Jan Borm have reflected upon the difficulty of characterizing the travel-writing genre. Depending on the definition, everything from guidebooks to

fictional accounts might be considered as representative of the category. The problem with untangling generic conventions is even more problematic in a period when many writers were interested in questioning the boundaries of literary conventions. Virginia Woolf and Gertrude Stein, of course, challenged the expectations of biography with their composition of *Orlando* and *The Autobiography of Alice B. Toklas*. The unstable definitions of travel writing and of autobiography pose a problem, further for the study of how women navigate the dictates of the discourse; if there is a spectrum of potential voices in the travel writing genre, it is difficult to discern how gender influences the narrative voice. Many women, including Rose Macaulay, published both “fictional” and “non-fictional” travel accounts and therefore offer a useful point of exploration of the ways in which the perception of the genre influences the content and how women writers can negotiate readers’ expectations of their texts. In this paper, I map out the ways in which the consideration of travel writing as an autobiographical account imposed limitations on both the content and style of women’s narratives, and I examine some techniques women writers used to subvert the generic conventions. With a close examination of Rose Macaulay’s writing, I suggest that she purposefully moves between literary genres in order to confound the distinction between her representations of fictional and actual voyages. In this regard, Macaulay indicates that the presence of an “authentic” authorial voice cannot be distinguished behind the layers of narrative masks and through the veneer of quotations.

*Peggy Karpouzou*  
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## **POST-TRAVELLERS' TRAVELOGUES ON AMERICA: ISSUES OF ETHICS, AESTHETICS AND POLITICS**

This paper investigates the various forms that travel writing can assume, in a time when exoticism is long gone, the world seems more easily describable by the new technologies and the web takes over tourist narrations (Young 2013). Poststructuralist theories have fruitfully exploited travel-related metaphors (Kaplan 1996), and several contemporary travel accounts by theorists or intellectual writers are of particular interest. They frequently constitute second-order reflections, in which the author, while relating his personal experiences, follows the traces of the famous travellers of the past. They emphasize the status of the modern traveller as a “post-traveller”, somebody who comes after others’ travels and others’ reflections on a given geographical space. Research is carried out on the basis of a corpus of texts by Greek and French writers narrating their travels to America (e.g. Baudrillard, *America* (1996) Bernard Henry Levy, *American Vertigo: Traveling America in the Footsteps of Tocqueville* (2006), Kiourtsakis, *A Peasant in New York* (2009) and Veis, *Manhattan-Bangkok* (2011)). America, since its discovery, has represented “the Other” for the Old Continent (Todorov 1982), and always provides material propitious to theoretical reflection, e.g. on postmodernity. These hybrid texts, extending from the second half of the 20<sup>th</sup> c. to the beginning of the 21<sup>st</sup>, are examined from the viewpoint of their questioning of the issues of space, identity and alterity. Their position varies between a mythological discourse generating or incorporating clichés produced by ethnocentric, colonial and patriarchal discourses, and a more ethical, political or epistemic critical outlook, which poses questions concerning the relationship between centre and periphery and the various notions of displacement.

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**THE PERIPHERALIZATION OF SCOTLAND  
AND ICELAND IN ANTHONY TROLLOPE'S  
TRAVELOGUE *HOW THE MASTIFFS WENT TO  
ICELAND***

In this paper the focus will be set on the travel narrative *How the Mastiffs went to Iceland*. The travelogue was written during Anthony Trollope's weekly residence on the island in the summer of 1878. Having produced most of his works in the High Victorian period of the 1860s and 1870s, Trollope has often been associated with the ascending imperial spirit of the Victorian society. In his travelogue, Trollope resorts to images of the Other in his description of St Kilda and its inhabitants, as members of the peripheral world, ontologically alien to the "Anglo-Saxon" culture. His Anglo-centric view of the world, despite his cosmopolitan background, does not permit him to look beyond the strict borders of the Empire.

What I aim to prove is that Trollope's text is beset with instances in which the disparity between the eighteenth-century traveller and the nineteenth-century bourgeois tourist becomes apparent, thus revealing the extent to which the author was influenced by the prevalent Anglo-Saxon (and overwhelmingly Anti-Celtic) theory of the nineteenth century. The author also tends to contemplate the world from a perspective determined by the empowered position of Victorian England, reminding us of the colonizer's view of the colonized world. I also wish to indicate that Trollope's travelogue complies with Mary Louise Pratt's assumption that travel texts are the most important ideological apparatuses of an empire.

*Eimear Kennedy*  
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**ONE JOURNEY, MULTIPLE NARRATIVES:  
THE USE OF MULTIPLE FORMS OF MEDIA  
IN THE WORK OF IRISH-LANGUAGE TRAVEL  
WRITER MANCHÁN MAGAN**

Despite the recent boom in Irish-language travel literature, there have been no academic studies published exploring issues such as intercultural encounter in the genre and whether or not hierarchical and Eurocentric modes of representation exist in Irish-language travel literature in the same way that they exist internationally. To investigate this question of intercultural encounter in Irish-language travel literature, this paper will examine, within the context of a broader European heritage of travel literature and criticism, the strategies of representation used in the works of Irish-language travel writer and broadcaster Manchán Magan. A study of Magan's narratives is particularly interesting in that as well as writing a travel narrative about his journey through India, Magan also produced a two-part travel documentary about the country based on his trip. This paper aims, therefore, to study Magan's use of multiple forms of media, what Charles Forsdick has called "polygraphie", to document this journey and to explore the ethical possibilities and limitations specific to each of these forms of media. It will also investigate any possible disjunctures between the textual and filmic representations of Magan's journey and will raise questions with regard to what is included in one form that may be neglected in the other and the effect that this may have on his portrayal of Indian culture and his portrayals of the cultural 'other'. While examining the ethical possibilities and limitations of the representational strategies employed by Magan, this paper will also open up broader questions for the study of contemporary Irish-language travel literature.

*Wojciech Klepuszewski*  
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### **ABROAD: KINGSLEY AMIS'S DIPSOMANIAC TRAVELS**

The concept of travel is generally perceived as involving motion, visiting places and meeting people. However, travel can also take place within the limits of one's imagination. This is the case with Kingsley Amis's non-fiction, namely *On Drink*, *Every Day Drinking* and *How's Your Glass?*, all of which partly refer to drinks and drinking habits of different nations. Amis takes the readers on a trip through countries and regions, broadening their minds not through physical travel, but the prism of alcoholic beverages. The aim of the article is show how Kingsley Amis, himself an anti-travel type, offers the readers a kind of travelogue, heavily fortified with drink.

*Ludmilla Kostova*  
(University of Veliko Turnovo, Bulgaria)

### **RECIPES FOR SUCCESSFUL GOVERNANCE AND FANTASIES OF POWER IN LADY ELIZABETH CRAVEN'S *A JOURNEY THROUGH THE CRIMEA TO CONSTANTINOPLE***

Critical readings of Lady Elizabeth Craven's epistolary travelogue *A Journey Through the Crimea to Constantinople* (1789, 1814) have for the most part focused on her representations of parts of the Ottoman Empire. Typically, Donna Landry (2000) reads *A Journey* as one of the "Turkish" travelogues in early modern England" (my emphasis) and discusses its claim to correct the

"errors" of an earlier "Turkey book", Lady Mary Wortley Montagu's *Turkish Embassy Letters* (1763). Critics have also commented on Craven's personal life as a factor shaping "the complex rhetorical attitudes she manifests toward her subject[s]" (Filiz Turhan, *The Other Empire*, p. 27). Emphasis on the traveller's marital problems and emotional involvement with the Margrave of Anspach to whom her letters are formally addressed has contributed to the age-old tendency of viewing women as quintessentially sexualized beings and excluding them from the imagined sphere of serious political debate. American cultural historian Larry Wolff (1994) has introduced a somewhat different perspective on *A Journey* by concentrating on the travelogue's Eastern European dimension and commenting on the traveller's awareness of crucial differences between the "old" continent's asymmetrically situated halves.

Building upon the insights of Wolff and other scholars, I propose a reading of *A Journey* which takes into account the text's connection to "the 'serious' business of world affairs" (Debbie Lisle, 2006, p. 1) and acknowledges Craven's engagement with European imperial politics and issues of successful governance. Rather than being viewed as a "Turkey book", the travelogue should be read against a much broader context that includes the Austrian, Russian and Ottoman empires as well as Great Britain, France, the German states and Poland. In *Journeys*, successful governance is, on the one hand, linked to politically expedient choices made by local elites and, on the other, to Enlightenment ideas of progress and human perfectibility. Thus Craven criticizes the Polish aristocracy for not making the kind of politically expedient choice that could result in a new system of government and save the country from further partitioning by its "ambitious neighbours" (pp.175-6). For the traveller progress is achieved through a gradual transference of "politeness, science, and comforts" across Europe. The Russian Empress Catherine II ("the Great") is singled out for special praise because she actively

encourages this process. Catherine also appeals to Craven as a powerful woman governing a rising empire that appears to be the diametrical opposite of the declining Ottoman state.

The traveller's "phantasmatic identification" (Srnivas Aravmudan, 1999, p. 160) with the Russian Empress may be said to stimulate her own fantasies of power. Wolff has commented on Craven's Crimean fantasies (p. 126). Further on in her travelogue she fantasizes about being the ruler of Hungary and implementing policies of successful governance (pp. 460-62). In the 1814 edition of *A Journey* the traveller recounts a conversation with the Austrian Chancellor Prince Kaunitz in which she is asked "which, of all the countries I had seen, I would choose to be my kingdom, could he give me one, and I would accept it. I told him, Wallachia" (p. 264). Craven's imaginary appropriation of a vassal state of the Ottoman empire may be connected to Austrian and Russian plans for the partitioning of the Muslim empire's European provinces at that time.

Turhan has drawn attention to "the hybrid literary persona" that we find in *A Journey*: "Craven is always simultaneously romantic heroine and masculine adventurer; aesthete, documentarian and enthusiastic imperialist" (p. 40). To this list of self-constructions we should also add her role as a political commentator and would-be agent of political power.

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## **EAT OR BE EATEN: WE ARE ALL CANNIBALS?**

In 1993 Claude Lévi-Straus wrote an editorial in the Italian newspaper *la Repubblica* with the title "Siamo Tutti Cannibali" – "We are all cannibals." He continued: "The simplest way to identify with another is still to eat them" (1993). Why does Lévi-Strauss use the word "still" to suggest a continuum of cannibalism? Who is "them"?

In this paper I will read Lévi-Strauss's intervention into and through cannibalism next to the Moroccan artist and writer Mahi Binebine's 1999 novel *Cannibales* (considered the first novel to discuss the individual lives of migrants trying to cross the Mediterranean from south to north and translated as *Welcome to Paradise* in English). Bodies in transit across the Mediterranean have become a recurring theme in cultural production in North Africa and France. Binebine pushes at the seams of Mediterranean borderlands, flagging the cannibal in his title. Binebine's character Momo (recently deported from Paris and working to transport those living on Southern shores to European shores) worked as a dishwasher without papers in a restaurant called "Chez Albert" in Paris. His recurring dream/nightmare consisted of the restaurant's manager M. José eating parts of his body in return for favors – a job as a waiter, a new apartment, a residence permit – until he is left only with a head.

What is at stake in the Mediterranean having a particular relationship to cannibalism? Why this resurgence of cannibalism now/"still", and how does Binebine destabilize it? In addition, what happens to Binebine's novel in terms of translation and circulation? How does Paris cannibalize writers from the Southern Mediterranean, and what kinds of consumption patterns occur in translations such as *Welcome to Paradise*, which erase the urgency of the ethical and political in titles such as *Cannibales*? There is a stark contrast between an aesthetic desire for these migrant 'others' in the form of literature, and the parallel refusal of entry into Europe via immigration and border controls. I will be using cannibalism as a productive lens through which to view bodies and literatures that travel to European capitals from Southern Mediterranean shores in order to interrogate a novel that writes back to anthropological discourses and destabilizes the very notion of travel writing or writing of transit.

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## **POWER AND GENDER IN EARLY MODERN ASIA**

The discovery by European travellers of new worlds in the early modern period brought about the exposure to new and exotic cultures. These intercultural encounters frequently became the site of multiple conflicts in the way the world was perceived. This paper explores the relationship between power and gender as an example of such conflicts. The particular narrative under focus is François Bernier's account of his exposure to the Hindu spiritual domain, written in 1667 and published in 1670 as part of a collection of his experiences in Moghul India. Bernier's account of Hindu culture is contrasted briefly with the earlier travel writings of his compatriot Jean Mocquet describing his own visit to India in 1609.

This study explores the contrasting discourses and preconceptions that Mocquet and Bernier bring to their perception of the spiritual domain in India. The study examines elements of the political context of the period which have a bearing on their accounts. More particularly the study explores the degree to which Eurocentric preconceptions are brought to bear and to what extent these voyagers' travel writings are representative of western epistemology. Attention is drawn to the French *libertin* context in which Bernier situates an epistolary narrative structure and how this nuances his accounts of Hindu ritual, in particular the *Sati* or widow burning. The paper finally explores the extent to which Bernier constructs a discourse which lends itself to an interpretation of Hindu ritual drawing upon post-colonial thought and gender theory.

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## **L'IMAGE DE L'ESPACE ET LA POPULATION ALBANAISE DANS LES RÉCITS DE VOYAGES DE FRANÇOIS POUQUEVILLE**

Le dessein de ce papier est de mettre en évidence une lecture critique des récits de voyages produits par le voyageur français F. Pouqueville en XIXe siècle, sur la province ottomane albanaise. Grâce à l'ouverture interdisciplinaire que la littérature de voyage offre, je voudrais examiner le récit de voyage pas comme un simple texte littéraire ou scientifique, mais plus complexe que ça, comme un texte qui se mêle à beaucoup d'autres choses. C'est-à-dire que le discours idéologique, politique, économique, social et/ou spatial à une époque particulière joue un rôle fondamental dans la manière dont un récit de voyage va apparaître en public. C'est bien évidemment les enjeux du pouvoir-savoir qui s'instaurent entre les mots et les choses, le conflit entre le regard et l'écriture, le discours sur la représentation de l'autre, de la représentation de l'espace vs la représentation de la population, de l'espace vécu et l'espace construit par des images préétablis, de l'espace bibliothécaire ou d'intertextualité, qui m'intéresse à interroger dans cette recherche.

*Efterpi Mitsi*  
(University of Athens, Greece)

**“THE FIRST ENGLISH KNIGHT[S] OF TROY”:  
TRAVEL AND THE (MIS)INTERPRETATION  
OF RUINS**

In 1612, when Thomas Coryat anchored at the coast of Alexandria Troas, whom travellers then mistook for Troy, he excitedly called the site “the most worthiest of all the ruined places in the world that are not Inhabited.” Coryat describes how he was hailed by his companions as a Knight of Troy, to the astonishment of the local onlookers, who feared he was about to be beheaded, and goes on to pronounce an “extemporal Oration” on illustrious men and the ruins of time. Similarly, two years earlier, the vision of Troy stirred the Scot William Lithgow to compose a lengthy poem, which is illustrated in his book by the author’s portrait in “Turkish habit,” proudly standing on the ruins of “old Ilium.” My paper explores the (mis)representation of Troy in the travelogues of Lithgow and Coryat, both first published in 1614, focusing on the conflict between fact and fiction, actual observation and mythical perception. The description of Troy, which functions as a symbolic place of memory, is connected to the opposition between past splendour and present decay, civilisation and barbarism, an inevitable theme of most seventeenth-century travel writing on antique lands. Troy embodies the frailty of humanity and the instability of all human things, transforming the travellers’ visit into a moral lesson. As the travellers’ last stop on the way to Constantinople, Troy also connects the journey to a fabled past with the entrance to the East, revealing the meaning of the South-eastern Mediterranean as location of myth and imperial origins.

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## **WHEN ENGLISH POETS TRAVEL SOUTH: LINKS BETWEEN TRAVEL WRITING AND LITERATURE IN THE TELLING OF “THE GREEK EXPERIENCE”**

Greece has regularly been visited by men of letters in the course of its modern history, and the result has been a wealth of texts that often blur the boundaries between recorded impressions and creative expression; not only there are evident literary values in many of the travel writings that result from an encounter with the land and the people, but crucially, it is the poetic text that is often chosen as the medium of relating this “Greek experience”: transmitting not only a topological dimension but also accounting for the poet’s participation to social and/or political events. Using examples from modern English poets such as Sebastian Barker, Richard Berengarten and Kelvin Corcoran, this paper looks into a poetry more intensely in dialogue with autobiography, covering several demands posed by travel writing, while felt to be going further in communicating the sense of “being there”. At the same time, a wider picture of poets travelling through Greece will be considered through a discussion of John Lucas’s entry for the Greek isles in the pocket “Poetry of Place” series of guides. Particular aspects of such poems will be examined, especially their proximity to acts of translation, not least in terms of continually referencing Greek expressions, customs and (place-)names. Moreover this may lead to further experiment with textual presentation (as in the case of Richard Berengarten’s ‘Volta’ project) and precisely because moving between languages and cultures, this contact with otherness, is already present in the original English. In appropriately considering the image of the traveler who writes down his experiences,

there is scope in looking beyond the usual definitions of travel writing – not only because, much too often, (travel-)writers also write literature, but because poetry arising from their journeys is found to be shaped in ways that do indeed extend the considerations of this genre.

*Jopi Nyman*

(University of Eastern Finland)

## **RIDING TOWARDS HEALING IN RUPERT ISAACSON'S *THE HORSE BOY***

Earlier scholarship on animals in travel writing has noticed their role as objects in colonial discourse and addressed alternative ways of representing animals in the contexts of animal protection, ecocide, and transforming human-animal relations. Rupert Isaacson's bestselling travel narrative *The Horse Boy: A Memoir of Healing* (2009) is a recent text seeking to connect its human and non-human participants in order to suggest that culture and nature are not as separate as suggested in mainstream western thinking. Structured as a travel book portraying its narrator's (and his family's) journey on horseback to Mongolia and Siberia in order to find help for his autistic son Rowan, *The Horse Boy* focuses on nature, human-animal relations, and indigenous knowledge as ways of generating healing and community. Owing to the importance of equines in the narrative, I will propose a reading that examines its representation of human-horse relations as a means of reconstructing the self. In my view Isaacson's text, with its emphasis on shamans and indigenous knowledge as providers of healing, stems from the spiritualistic discourses of the New Age movement. Subsequently its vision of the human-animal bond, allegedly stronger in non-western

cultures and capable of bridging the gap between humans and their environment, is an example of the text's critique of the conventional dichotomies of western thinking, science, and medicine. By claiming that the crossing into Mongolia restores what modernity has suppressed, including wholeness and belonging, the book also hints at the significance of its second story, its narrator's attempt to come to terms with the crisis generated by his son's disability.

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**“MALVINA” MEETS HER MOTHER AT BAD  
WARMBRUNN: TWO 1816 TRAVELOGUES  
BY POLISH WOMEN WRITERS**

In July 1816, two female Polish aristocrats, Duchess Izabela Czartoryska, née von Flemming (b. 1746, d. 1835), and her daughter Maria Anna, Countess von Württemberg-Montbéliard (hereafter: Maria Wirtemberska), née Czartoryska (b. 1768, d. 1854), embarked on two separate journeys across the lands which in due time were to become part of the Austro-Hungarian Empire. Although markedly different, both journeys were amply documented by the travellers themselves, and both constitute interesting documents of their times.

Both of the ladies were published writers. At the time, Izabela Czartoryska's works had included *A Miscellany of Thoughts on Garden Development* [*Myśli różne o sposobie zakładania ogrodów*] (1805) – a handbook for fashionable gardeners based on the English gardening tradition with which she had become acquainted on her previous travels; and a prayer book for peasants' children [*Książka do pacierzy dla dzieci wiejskich*] (1815). In 1816,

Maria Wirtemberska had just published Poland's first full-fledged novel. A sentimental romance, its title was *Malvina or the Heart's Intuition* [*Malwina albo domyślność serca*].

In her travelogue, Izabela Czartoryska records, in journal fashion, her taking the waters at Warmbrunn, the social life at the spa town, excursions to see the local sights, the picturesque features of the landscapes, and the like. There is no trace of metaphoricality or any attempts at fictionalisation. The tone is balanced, with emotional exclamations drawn from the narrator exclusively on the occasions related to her nearest and dearest.

Maria Wirtemberska, in turn, successfully disguises her own and her companion's identities, while highlighting the link to her novel, published earlier in the same year. She opts for stylisation and imitation of Sterne not only through her thoroughly sentimental style. If she deems it necessary, she is not wary of inserting tales of sentimental love in gothic settings, purportedly found in an ancient book, read by an old man, whom she met at Oels. All in all, Czartoryska's is a travel journal proper, featuring regular, dated entries. Wirtemberska's text, in turn, shows signs of being edited for publication. It tends to omit dating as a matter of little importance because its focus is elsewhere. It also flaunts a division into chapters as one more of its ways to suggest affinity with works of fiction. The mother's is written in French, the daughter's – in Polish.

*Irina Perianova*

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## **THE "TRUE AND REAL" FOOD OF THE OTHER**

"An Englishman is not easily persuaded to dine on snails with an Italian, frogs with a Frenchman or horseflesh with a Tartar, monkey and lizard with West Indians." The Anglo-centric bias of Samuel Johnson's contemporaries is now very much out of

date. At the same time, food and the attitude to the food of the other is still one of the most fascinating encounters for travelers, whereas the attitude to food is a source of repeated comments. By the same token, echoes of different tastes and smells reach out to those who are keenly interested in unusual experiences. Yet, from the 18<sup>th</sup> century un-politically correct comments about the “revolting eating customs” and the “loathsome offers of the food” of the (often imaginary) Other humanity has moved on to the perception of food as symbolic capital whose main merit is authenticity. Restaurants touting the “tastes” of the other – of Thailand, Mexico or Ethiopia have mushroomed and proliferated in many cities the world over. My paper sets out to explore the idea of authenticity, smart modern foods as symbolic capital, and the illusion of understanding with regard to food.

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## **KNOWLEDGE AND POWER IN THE POST(SEMI) COLONIAL CONTEXT OF TRAVEL WRITING ABOUT CHINA**

The paper explores the Foucauldian concept of the knowledge-power relationship as it relates to twentieth-century travel writing about China. The proposed analysis takes into account certain drawbacks of the Foucauldian model, with regard to the travelogues under consideration.

The applicability of the ‘knowledge-power’ relationship in the critical analysis of Chinese images in Western travelogues is extremely high. Twentieth-century travel writing about China demonstrates that a certain amount of knowledge about Chinese history, culture and/or language seems to empower West-

ern observers to pass what they see as 'objective' judgments on the people they meet and on the various cultural customs they witness. Colin Thubron, for instance, author of the best-selling book *Behind the Wall*, seems to be obsessed with the Chinese Cultural revolution (1966-1976). His 'knowledge' of this traumatic period of Chinese history appears to give him intellectual authority over the Orient that he represents.

The paper further demonstrates the applicability of this particular aspect of discourse analysis in the context of travel writing about China, discussing texts by authors such as Peter Hessler (*River Town*), Paul Theroux (*Riding the Iron Rooster*) and Polly Evans (*Fried Eggs with Chopsticks*). Further illustrations of the points made are found in Edgar Snow's famous text *Red Star over China*.

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## **A FORK IN THE ROAD: THE CONSTRUCTION OF CULTURAL OMNIVORES IN CELEBRITY CHEFS' TRAVEL COOKBOOKS**

Thomas Coryat's 1611 *Crudities: Hastily gobbled up in Five Moneth's Travels* prefigures a long history of connecting food and travel. Five hundred years later, this connection has become big business, and culinary tourism is now seen as a fast-emerging travel trend. With the steady increase in interest of food channels, travel shows featuring local and regional cuisine, food documentaries and online culinary travel shows, culinary tourism is growing exponentially every year—and celebrity chefs have been quick to cash in on this with travel cookbooks that offer a holiday for our tongues.

These cookbooks are usually tied-in with a televised series about the chefs' culinary journeys, and as Lash and Urry (1994: 272) observe, "encourage us to gaze upon and collect the signs and images of many cultures—to act as tourists in other words". Even if the recipes are not made and the exotic food is not eaten, the reader can still gaze at colourful constructions of far flung places of the globe and achieve imaginary gratification. They also attempt to manufacture the global diversity of culinary culture through the deliberate use of enchanting streams of symbols of travel and exotic places. In this sense these cookbooks not only provide geography lessons, but symbolically become the embodiment of McLuhan's 'Global Village'.

This paper presents an analysis of the recipes and travel narratives recounted by celebrity chefs in their culinary journeys that suggests this type of culinary tourism may be more about performing a sense of adventure, adaptability and openness to any other culture—about constructing cultural omnivores—than actually knowing or experiencing it.

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## **MEMORIAL SOVEREIGNTY: HAUDENOSAUNEE TRAVEL IN THE TWENTIETH CENTURY**

My paper examines the writings associated with Haudenosaunee travel in the twentieth century. As with most Indigenous oral cultures, the Haudenosaunee (also known as the Iroquois) left little in the way of written accounts of their early diplomatic travels on behalf of their people. Since the eighteenth century Iroquois delegations have visited Great Britain and these visits have been the occasion of a considerable amount of writing by

those who encountered them but we have no extant record of the travelers' experiences. The famous visit of the so-called Four Kings to the court of Queen Anne in 1710 produced various narratives, poems, and a fictional travel account even as it established a pattern of Haudenosaunee diplomatic travel that would contribute to what I refer to as a pattern of Iroquois internationalism. Later in the eighteenth century key negotiations between the crown and Iroquois leaders such as Joseph Brant (Thayendanagea) would ally the Haudenosaunee Confederacy with Great Britain and drastically impact Haudenosaunee history. While I consider these earlier accounts, including the imagined travel account written by Addison and Steele for the *Spectator*, I concentrate on the activist travel undertaken by Iroquois rights advocates in the twentieth century and recounted by some of the participants in the book *Basic Call to Consciousness*, co-authored by John Mohawk and Oren Lyons. This account reflects on an earlier mission by the Cayuga leader, Levi General, to the League of Nations in the 1920s and then the later delegation led by Lyons to the United Nations' NGO Conference on Discrimination against Indigenous Peoples held in Geneva in 1977. Lyons narrates the delegation's use of their own Haudenosaunee passports and the reactions of various customs officials and political leaders in their historic visit to Switzerland and their use of such travel as a manifestation of their sovereignty. Representatives continue to use the Haudenosaunee passport with mixed results in the post-9/11 era.

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## **SAME TRIP, OTHER PERSPECTIVES: DIVERGING VISIONS OF INDIAN LIFE**

A prominent member of the Generation of 1880 that ruled Argentina in the late 19th century, Lucio V. Mansilla was a complex and multitalented public figure: soldier, politician, journalist, writer, world traveler, and a socialite. As a writer, his masterpiece is *An Expedition to the Ranquel Indians*, published in 1870. In it, Mansilla narrates his trip as a colonel of a frontier fort into Indian territories to negotiate a peace treaty. More than just a travelogue, and one of the first texts in offering a non-violent depiction of a frontier encounter between cultures, *An Expedition* is a complex literary text, full of literary references, and it offers a sympathetic image of the culture of the Ranquel Indians. As part of the Latin American literary canon, it has received substantial critical attention.

Alongside Mansilla and his soldiers, two Franciscan friars, Moisés Álvarez and Marcos Donati, were part of the expedition. While in the Indian camps, the party met Moisés Burela, a priest who was visiting and trying to liberate some captives from the camps. These three clergymen wrote short reports of the expedition, which complement and at the same time offer different perspectives of Mansilla's encounter with the Indians.

My paper analyzes, compares, and contrasts the three texts with Mansilla's work, focusing on issues such as colonial discourse, rhetorical strategies for the representation of the landscape and the Indians, and how the vision of the friars complements or opposes Mansilla's perspective on Indian life.

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**TRANSNATIONAL APPROACH TO TRAVEL  
WRITING: GOURMET TRAVELS IN FRANCE  
BY PETER MAYLE**

The paper discusses the transnational dimension in the works of Peter Mayle (b. 1939), a British, but France-based, author. Current developments in travel writing, features of this rapidly-spreading genre and the popular blend of travel writing and *gourmet* (non)fiction are examined. The use of traditional elements of travel writing, the author's role and the emphasis on the relationship with a place in Peter Mayle's trilogy, set in Provence (*A Year in Provence* (1989), *Toujours Provence* (1991), *Encore Provence* (2000)) as well as in a later "Provence series" are investigated. Peter Mayle's travel books, both fiction and non-fiction, include an international (often British-French-American) paradigm and present a cross-cultural perspective on various social issues. The dominant feature of Peter Mayle's works is closeness to *gourmet* (non)fiction, in which vivid descriptions and detailed discussion of food, meals, eating habits, festivities, restaurants and pubs become the focus of the text. The paper also presents a short overview of Peter Mayle's books with a French setting and discusses the main themes in them, such as national habits, traditions, linguistic and psychological issues of cross-cultural communication and understanding, representation of different points of view, and the description of the social system of the countries. The results of the research demonstrate that contemporary travel writing is an informative source of cross-cultural communication, often focusing on the relationship between home and host cultures and maintaining an expressed ethnographic dimension. It is argued that recent travel writing emphasizes the transnational community of interests and focuses on similarities or peculiarities rather than differences.