

MAPPING AND (RE)CONSTRUCTING THE 'UNBEATEN TRACKS' OF TERRA NULLIUS

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Abstract: This is a study focusing on redefining the feminist geography of the Victorian era of the nineteenth century from a twofold perspective, the will and need to discover. If the former projects itself onto the outer, exterior dimension of the world, voicing women's ambitions to explore the horizons of a literally physically forbidden geography, the latter further enlarges the dimension of discovery, by sinking deep into the dormant, yet likewise unmapped territory of the soul. Id and superego chart one of the most audacious and pioneering expeditions women have ever embarked upon, boarding Odysseus' ship, turning themselves into the Other, almost becoming that Other, and setting sail over the endless realms of their own, true, mysterious self.

Keywords: *womanhood, feminist criticism, psychoanalysis, travel literature, frontier metaphor.*

An erudite archaeologist of the literary text, the scholar Rob Pope argues about the existence of two crucial factors in what text geometry is concerned, which he refers to as **the self** and **the other**.¹ While the former seems to be of a dynamic nature, constituting itself into the active, dominant principle of the literary artefact, the latter is characterised by its marginality, even static nature that recommends it as the passive principle of the semiotic construct. The agent, known as the *self*, *I*, generously offers its personal values; however, the subject, *the other*, is invariably 'impersonal'. The relation between the two is mediated by a third entity that 'interferes' within the text, shaping its cryptic, hidden structure. Transferring this whole, complex construct, and at the same time, reversing it, onto the aegis of our analysis, the quest and exploration of the female self, we may point out a certain dualism that melts both the self, and the other into the emotion of (re)encountering.

Text, texture enclose within their semantics the image of the world, of the immensity that attracts and allures explorers to dare and abandon their social, formal self, if willing to discover the realms of the *beyond* – that would take them further than conventions, canons, socially assumed parts and ideologies. It is this audacious, still superficial *self* that longed to encounter its *other*, that hidden, somewhat impersonal reflection of it and the fabric of the text and the seas of the world 'mediated' the providential, self-defining encounter. Interestingly enough, for the Victorian woman traveller, the questioning for self meant exploring what the British Empire defined as 'other'. *To dream, to travel, to be, to become* and *to imagine* embroider the delicate feminine geography of discovery, when the self discovered new horizons, but most importantly, where its most important discovery was that of its very *self*. *To travel* and *to discover* thrust into a tight embrace.

¹ Rob Pope, *Textual Intervention: Critical and Creative Strategies for Literary Studies*, Routledge, 1994.

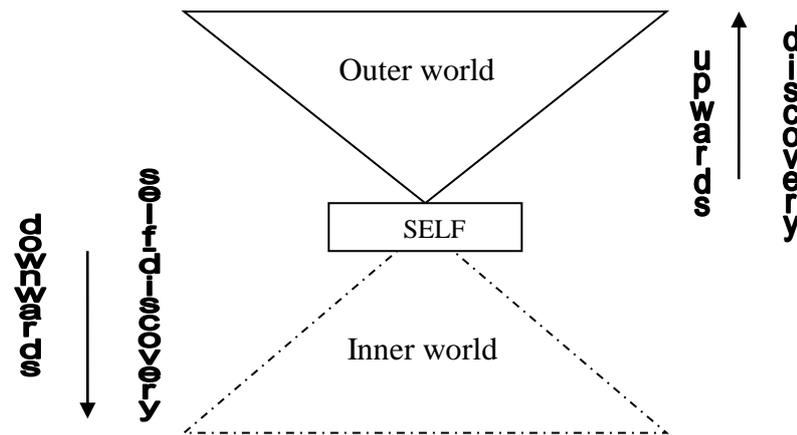


Figure 1: Gendered perspective towards (re)defining the concept of geography (original)

Having *self* as their springing point, both perspectives broaden, outer and inner-oriented towards a unique, dramatic aim, whose name spells *discovery*. In her study *Feminism and Geography*, Gillian Rose examines the distinction between public and private spaces for women and discusses the importance of what she calls *time-geography*, which focuses on examining the complexity of networks and patterns in everyday life. She approaches the idea of travel and discovery from a gender based perspective, under whose auspices travel writing has been critically referred to. Thus, she argues that the belief that everything can be studied and mapped is basically a patriarchal concept: no corner of the world is remote enough; no society so secreted that it cannot be charted, described, and therefore contained. Whereas a feminist concept of geography conceives the world differently: the goal is not to record every detail, but to add new outlooks to the discourse, to record not only the eruption of the volcano, but also to trail the incandescent, magmatic flow of its lava. Gillian Rose resorts to French feminist theory with a view to introducing the notion of the female body, whose fluidity and viscosity is contrasted with the linearity and solidity of the male body; while the latter results in a vision of the world that creates a series of power-imbued symbols, describing the geometry of straight, daring lines, the former is by far less concrete, much more flexible in its circularity and infinitely diverse and poignant in its womb-like anatomy.

Traditional mapping is therefore perceived as an inherently male act, since the intention is to *confine*, *identify*, and hence *dominate* and *control* the world. What we try to approach in our study is what we call a *de-constructed Ulyssean geography*, an alternative mapping destined to create a completely different set of identifiable structures that escape the patriarchal control. One of the immediate reflections is escapism, abandonment of the familiar and the oppressive that any act of travel entangles. British women left the confinement of their domestic sphere and started to travel abroad, thus witnessing different ideologies of womanhood. More specifically, women travellers reshaped their identities both within and outside of the dominant ideologies about women's proper sphere.²

Sailing the Ulyssean seas, women came to reconsider their positions both at home, within the British Empire, and, most importantly, they came to discover more about themselves – miles away from the hearths they have so much guarded. The Derridean notion

² Janice Schroeder, "Strangers in Every Port: Stereotypes of Victorian Women Travellers," in *Victorian Review* 24.2 (1998): p. 118.

of *de-construction*, as symbol of women's attempt to annihilate the patriarchal authority, still continues to embrace the myth of the Creator, the androgynous utterance; we have hyphenated the term, for it is our intention to sketch not only the profile of the new explorer, the woman travel writer, but also to analyse her instrumentalia, the duality of identity with which she set sail. The *construction* was still there, the powerful, androgynous *I* still spearing the horizons, ruling supreme. The *de-construction* was only ending '*decades of domestic submissiveness*'³. The nineteenth century was the very epitome of change. In 1869, John Stuart Mill reflected that '*the most important distinguishing feature of 'modern life' was the fact 'that human beings are no longer born to their place in life...but are free to employ their faculties...to achieve the lot which may appear to them most desirable.*'⁴

Although travelling had been on the social agenda of the wealthy British society since the mid-eighteenth century, it was not until the nineteenth century that the phenomenon of the 'lady traveller' emerged. Felicity Nussbaum, in *The Autobiographical Subject: Gender and Ideology in Eighteenth-Century England*, argues that the emergence of middle-class female *écriture* shaped eighteenth century British culture and politics in fundamental ways, thus overlapping a period of commercial explosion that produced 'early classics' in the genre such as Lady Mary Wortley Montagu's *The Turkish Embassy Letters* (1763), as well as Mary Wollstonecraft's *Letters Written during a Short Residence in Norway, Sweden, and Denmark* (1796). Mary Campbell, Eliza Clemons, Ann Deane, Emily Eden, Maria Graham, Julia Harvey, Sarah Lushington, Julia Maitland, Fanny Parks, Emma Roberts and Florentina Sale all authored narratives of diaries about travelling and living abroad. Denied access to academic training, condemned to exclusively reduce themselves to dutiful caretakers of their families, and, most dramatically, reduced to nothing more than to an object-like identity, desexed entities, unknowable outside a clearly demarcated understanding of gender and social part, a number of well-educated, upper-class women, not destined for marriage or married off unhappily, set sail on a journey to far-off and mysterious places. Their names obstinately refused anonymity, and it was their *écriture*, not their explorations, that managed to win the battle for them - Mary Kingsley, Lady Florence Douglas Dixie or Isabella Bird Bishop, author of *Unbeaten Tracks* earned her election to the Royal Geographical Society as its first full woman fellow in 1892.

These ladies' reasons for travel varied: '*[S]ome were also looking, explicitly or not, for passion, sometimes simply the wild exhilaration of freedom and sometimes as sexual gratification quite unthinkable at home.*'⁵ Isabella Bird travelled to improve her health, at the same time stressing the need of education for the natives, demonstrating the possibility of bettering civilization through education; Mary Kingsley departed to finish her father's work and begin her own; Lady Florence Douglas Dixie to escape the confinement and tediousness of her home; and all these ladies transcended gender based stereotypes of the weak, frail woman, thus reshaping the conceptions of womanhood, nevertheless having masculinity as the pillar around which their entire life-story revolved most dramatically. This accounts for

³ Joanna Trollope, *Britannia's Daughters – Women of the British Empire*, Pimlico, London, 1994, p. 147.

⁴ Asa Briggs, *The Making of Modern England, 1783-1867: The Age of Improvement*. New York: Harper and Row, 1969, p. 405 - Mill quote from *The Subjection of Women* (1869), chapter 1.

⁵ Sara Mills, *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*, London: Routledge, 1991, p. 147.

the fact that their travel books *'are as much about themselves'*⁶ as the places they visited. Travel books offered Victorian readers *'hard facts about geography, history, botany, zoology, medicine, and ethnology wrapped within enthralling adventure tales'*⁷ and even Queen Victoria herself would take a keen interest in reading travel narrative. Sara Mills asserts that British women travel writers' texts are about colonial situations, *'just as men's texts are.'*⁸ However, there is one major peculiarity, linking women's écriture with a closer, more profound analysis and description of people as individuals, rather than *'statements about the race as a whole'*⁹, thus exploring not only geographically delineated boundaries, but also realms of human experience:

*'As a lady travelling alone, and the first European lady who had been seen in several districts through which my route lay, my experiences differed more or less widely from those of preceding travellers; and I am able to offer a fuller account of the aborigines of Yezo, obtained by actual acquaintance with them, than has hitherto been given.'*¹⁰

The angles of approach I intend to suggest embrace a multifaceted perspective, accountable for either by the ambiguity of the process of exploration, or by the authoress' insistence on shifting identities, which allows lady travellers to be both *outsiders*, as well as *insiders*, observers, and yet participants in the stories and realms they journey through. Referring back to Figure 1, with which we wanted to synthesize the dimensions - inner and outer - while (re)defining the concept of geography, women were outsiders in the everyday world by virtue, first of their sex, and deriving from it, of social ideology. Therefore, women 'assumed' this dilemma of duality, not only in their capacity of explorers, but also in that of representatives of their gender, since their own lives conjugated this very ambiguity; women recommend themselves as participants and insiders in their culture, yet fail to be part of the mechanisms of power, mere outsiders as they are. This shifting identity 'opens up' towards discovering, and being discovered; this happens when the explorer becomes *the explored*, when exploring the *other* ends up with exploring *oneself*. Dea Birkett continues her reasoning stating that:

*'women travellers continually juggled their identities in the foreign lands to meet these turbulent emotions of sympathy yet distance, and found comfort in a role which did not necessitate the resolution of these seemingly insurmountable conflicts of interest.'*¹¹

At this point it is worth mentioning the fact that Clifford and Marcus argued that anthropologists consider fieldwork, exploration, by definition, exercises in metaphorical storytelling, and as much constructions of the subjective realm as of the objective one.¹² Subjective and objective, almost mirrored-like reflections of the feminine and masculine build

⁶ Catherine Barnes Stevenson, *Victorian Women Travel Writers in Africa*, Boston: Twayne Publishers, 1982, p. 5.

⁷ *Ibidem*, p. 6.

⁸ Sara Mills, *Discourses of Difference*, p. 39.

⁹ *Ibidem*, p. 39.

¹⁰ Isabella Bird Bishop, *Unbeaten tracks in Japan: An Account of Travels in the Interior Including Visits to the Aborigines of Yezo and the Shrine of Nikko*, Beacon Press, 1986, pp. 1-2.

¹¹ *Ibidem*, p. 176.

¹² J. Clifford and G. Marcus (eds.), *Writing culture: the politics and poetics of ethnography*, University of California Press: Berkeley, 1986.

up the dilemma of identity voiced by ladies' travel literature. For a start, *to travel, to explore, to overcome, to break through* unknown territories lay exclusively in men's power and ability. The exploratory routes had provided the grounds upon which men strived to show off their masculinity, suppressing foreign lands as they had women, imagining and describing those lands as female.¹³ Women explorers, on the other hand, embarked upon their route to (self) discovery still hesitating and carrying the identity dilemma with them. The tensions between being the daughters of the patriarch and being explorers revealed themselves in many ways, including the choice of language, literary approach and why not, the dress code. Sometimes, the rhetorical complexities Victorian women travel writers resort to approach them more to Ulysses, the *sailor*, the *explorer*, rather than Penelope, the observer, still paying tribute to the tyranny of the archetypal canon of patriarchy.

In *Unbeaten Tracks*, Isabella Bird Bishop refers to her arrival to the Japanese shores in terms of an aggression, that blurs the clear, pristine hues: '[...] *that the turbulence of crumpled foam which we left behind us and our noisy throbbing progress seemed a boisterous intrusion upon sleeping Asia*'.¹⁴ The symbol of arrival in a 'new geography' seems to permeate itself with a masculine symbolism that equals it with penetration, another way of spelling authority and power. Eva-Marie Kroller argues that Bird, although she journeyed abroad to escape the confinements of her time, resorted to a somewhat erotic metaphor that suggests that her need of freedom did not essentially imply refusal to rebel against the business of imperialism.¹⁵

Like Isabella Bird, many other travel writers simply failed to totally 'divorce' themselves of their social identity, no matter how vocal or painful their rebellion, for they must have felt they have a certain duty to 'home'. This accounts for the fact that, in spite of the fact that, unlike their male counterparts, who had to focus on the external discovery of places, as ultimate legitimacy of their approach, women enjoyed more freedom of exploration, not few are the examples when women searched for a scientific or artistic mission to frame their travels. Therefore, Bird's books are imbued with sociological discourses on traditional crafts and customs in Persia, or with economic analyses of Arab trade and labour, whereas Mary Kingsley writes hundreds of pages on West African religious and spiritual practices, and she also includes a vast appendix that catalogues the fish and insects she had brought for the British Museum. Patriarchal instances continue to leave their dramatic marks on most discovery voyages women have assumed most courageously, voicing the doubling paradigm that 'travels' along with them. The same Mary Kingsley, trained by her father, in whose large library she would educate herself, fascinated by the stories he would tell her about foreign lands and people, preferred to consider her voyage to the African continent as an extension to her father's previous voyages. Even freedom was 'sensed' through masculine-filtered lenses, since, at 30 years of age, Kingsley found herself free for the first time, feeling, as she says, '*like a boy with a new half crown*'.¹⁶ The dramatic doubling, reflects, on one hand, her dutiful submissiveness to collect fish for the museum,

¹³ Edward Said, *Orientalism*, New York: Vintage Books, 1979.

¹⁴ Isabella Bird Bishop, *Unbeaten tracks in Japan*, p. 3.

¹⁵ Eva-Marie Kroller, "First Impressions: Rhetorical Strategies in Travel Writing by Victorian Women", in *A Review of International English Literature*, 21:4, (October 1990), p. 91.

¹⁶ Mary Kingsley, *Travels to West Africa: Congo Francais, Corisco and Cameroons*, London: Virago, 1986.

and, at the same time, captures the wish and desire to wholeheartedly experience the wilderness of the African endless landscape, its beauty, and these are the reasons that account for the inner mechanism of her voyage, facts echoed by the poetic tone and delicate touch that ‘melts’ the outer, utilitarian, manlike approach. In an almost ephiphanic attitude, Mary Kingsley, while contemplating her favourite places, the rivers of West Africa, comes to ‘lose all sense of human individuality, all memory of human life....and become part of the atmosphere.’¹⁷ In this sense, Kingsley’s narrative may be regarded as ‘an experiment in ordering reality, rather than a way of decisively determining it’.¹⁸

A reality whose catharsian dimension women felt ready to experience only by referring to themselves as *men!* The double reference to themselves, veils and unveils their own gender, carefully draped in patriarchal costumes and symbols, since whether they should dress like men in trousers or wear long dresses was always at issue. This triggered the acid critique attitude of the popular press of the time, especially unkind to women travellers, which displayed cartoons that showed Kingsley or Bird crammed between natives, looking ridiculously out of place in their dresses and bonnets. Against the accusations of unfemininity, Kingsley responded by emphasizing her maintenance of feminine clothing during her travel. Furthermore, she clung almost to the claim that she wore a skirt during her treks and that she would never consider any other travelling costume.¹⁹ Similarly, Isabella Bird used fashion in order to preserve the air of traditional feminine respectability, by wearing ‘variations of the *‘Hawaiian riding-dress’* theme for years, but the trousers were always utterly concealed beneath the skirts, and when she came to a town of any size she always rode a ladylike side-saddle through its streets.’²⁰

Scholar Lila Marz Harper believes that Isabella Bird Bishop and Mary Kingsley chose to remain in their traditional ladylike attire in order to avoid social censure that could severely harm the scientific and social prominence of their work. Monica Anderson argues that for travellers, clothing both ‘obscures the vulnerability of the body’²¹ and functions as a symbol of ‘the body politic’ or ‘stands in for value system of the culture’.²² In what women travellers are concerned, appropriate clothing invokes and echoes the social power of nation and empire as spaces of origin; thus it seems but natural for Anderson to ask herself whether ‘Was clothing used not only as a shield but also as a weapon – that is, a visible declaration of authority?’²³ For much the same reason, they were in a constant search of that vocabulary that would lend legitimacy to their *écriture*. Many of them took to referring to themselves as men, ‘forced’ as they were, if they wanted to gain social recognition, to operate and circumscribe themselves to the dominant discourse. ‘I have given into temptation and am the third **Englishman** to ascend the Peak’.²⁴ Let us not forget for a moment that geographical exploration was, entirely, the birth-right of the Patriarch. The ‘dark places’ of the world, the

¹⁷ Mary Kingsley, *Travels to West Africa*, p. 178.

¹⁸ Catherine Hoffman (ed.), *Collage: Critical Views*, Ann Arbor, Michapter: UMI., 1989, p. 49.

¹⁹ Lila Marz Harper, *Solitary Travelers: Nineteenth-Century Women’s Travel Narratives and the Scientific Vocation*, Cranbury, N.J.: Associated University Presses, 2001, p. 195.

²⁰ Pat Barr, *A Curious Life For a Lady: The Story of Isabella Bird*, London: Macmillan, 1970, p. 29.

²¹ Monica Anderson, *Women and the Politics of Travel 1870-1914*, Madison: WI., 2006, p. 200.

²² *Ibidem*, p. 200.

²³ *Ibidem*, p. 199.

²⁴ Dea Birkett, *Spinsters abroad: Victorian lady explorers*, Oxford, Blackwell, 1989, p. 124.

most obscure corners and secluded shores were only for men to land on, and this may explain why the maps abundantly displayed a female topography. It was only the man who could claim to be an ‘explorer’, and ‘discoverer’, the only being able to explore and discover the treasures, both women and lands hide.²⁵ The bestselling adventure novel, *King Solomon’s Mines*, signed and published in 1885 by Sir H. Rider Haggard echoes men’s privilege and monopoly over geography with its famous treasure map and female-imbued toponymy – including the twin mountains named ‘*the Breasts of Sheba*’.

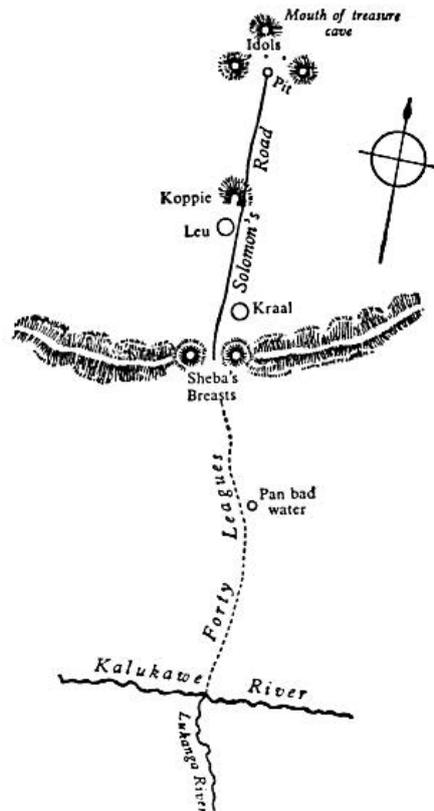


Figure 2: *The Lay of the Land Haggard's sketch map of the Route to King Solomon's Mines* (source: Anne McClintock, *Imperial Leather, Race, Gender, and Sexuality in the Colonial Contest*)

In a symbolic return to the myth of the cave I approached in the second chapter, *On the Question of Women – Building the Female Self*, I parallel the cave with the archetype of female uterus, the very symbol of seclusion, confinement, a dramatic stirring up of the entrails of the Earth. At that moment, not knowing where the research would take me, I interpreted the cave myth through the allegorical perspective of the triangle, iconic fragment of Solomon’s seal, as the very symbol of fecundity, fire and heart in many cultures of the world. Anne McClintock argues that Haggard’s map:

‘[...] abstracts the female body as a geometry of sexuality held captive under the technology of imperial form. [...] The diamond mines are simultaneously the place of female sexuality

²⁵ Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*, London: Routledge, 1995, pp. 1-4.

*(gendered reproduction) the source of treasure (economic production) and the site of imperial contest (racial difference). Da Silvestre's phallic cleft bone is not only the tool of male insemination and patriarchal power but also the insignia of racial dispossession.*²⁶

Both map and narrative portray the profile of the mighty Patriarch, proud representative of the Empire, at *'the head of the 'Family of Man' – a family that admits no mother.*²⁷ Nevertheless, it was the same Empire that provided masculine enterprise with the opportunity to explore, conquer and rule over 'inferior' races, for it is already known the fact that patriarchy and imperialism are twinned in their mutual reinforcement which, nevertheless, permitted women to travel bravely and quite independently. This, despite the fact that nations and empires have often been regarded as female personifications (Britannia, Mother India), to say nothing of the fact that throughout the nineteenth century the British monarch who made history treasure her name centuries after was a queen and empress. *'If the nation is an imagined community, that imagining is profoundly gendered.*²⁸

For these, and other reasons, the écriture of most women travellers poses a very interesting problem, namely that of the issue of representation; women came to 'explore' the same 'geography' not with the eyes of the 'intruder' but with the bewilderment and bashful sensitiveness of someone who approaches the land of roots. Still, there was a tension between the subjective and the objective, symbolically mirroring the feminine and masculine that became apparent in the choice of language. Consequently, many ladies began to remove the 'I' from their writing with a view to improving the use of 'scientific' language, the language of exploration. The travel narrator, although uses the first person reference, 'I', addresses his/her discourse to an outer, public audience. Marguerite Helmers and Tilar Mazzeo argue that *"the autobiographical theory stresses that all representation of the self, like memory itself, is selective, self-censoring, and constructed an effort to impose the fiction of narrative unity and coherence on our lives and on the lives of others. Thus, any account purporting to offer a complete truth about an 'elsewhere' must be treated as the product of a travelling, writing 'self,' one with a constructed narrative point-of-view"*²⁹. Travel writers create a magical interplay of both documentary and fictional projections, thus intensifying the dramatic or rather comical effect of their writing:

*'The path goes on through grass, and then makes for a hollow – wish it didn't, for hollows are horrid at times, and evidently this road has got something against it somewhere, and is not popular, for the grass falls across it like unkempt hair. Road becomes damp and goes into a belt of trees, in the middle of which runs a broad stream with a log laid across it. Congratulating myself on absence of companions, ignominiously crawl across on to the road, which then and there turns round and goes back to the stream again higher up – evidently a joke, 'thought-you-were-going-to-get-home-dry-did-you' sort of thing.*³⁰

Despite the fact that many would write their stories as mixtures of personal reflections

²⁶ Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*, pp. 4-5.

²⁷ *Ibidem*, t, p. 4.

²⁸ Ania Loomba, *Colonialism, Postcolonialism. The new critical idiom*, London: Routledge and Kegan Paul, 1998, p. 215.

²⁹ Marguerite Helmers, Tilar Mazzeo, *The Traveling and Writing Self*, Cambridge Scholars Publishing, 2007, p.7.

³⁰ Mary Kingsley, *Travels to West Africa: Congo Francais, Corisco and Cameroons*, pp. 118-19.

and factual observations, they came to distinguish and separate what was defined as different forms of knowledge³¹, once women came to sense the power of language that encodes, and at the same time, encrypts a particular view of the world. In their study *Daughters of the desert*, Babcock and Parezo comment on this reality, pointing out the fact that women:

‘[...] compartmentalized and compromised their discourse, wrote poetry under pseudonyms, and packed away their feminist writings under pressure to conform to male standards of ‘scientific’ academic anthropology.’³²

Eric Leed, in his *The Mind of the Traveler*, highlights that:

‘‘travel’ is a mental and narrative manifestation of a physical act: The mental effects of passage—the development of observational skills, the concentration on forms and relations, the sense of distance between an observing self and a world of objects perceived first in their materiality, their externalities and surfaces, the subjectivity of the observer—are inseparable from the physical conditions of movement through space.’³³

The construction and deconstruction of the *self* is echoed by stories that multiply or collapse the narrative voices:

‘The self we write about is turned into ‘an Other’ when we progress in time. Thus, who we think we are when we write a text is already another self. We can thus know and write about our selves from a limited perspective [...] If we create ourselves as an ego in the text, we should be aware that it is not always our selves we are talking about.’³⁴

The fin de siècle witnessed ‘women’s issues come to the forefront of the national consciousness.’³⁵ Throughout the last half of the nineteenth century, venturesome women travel writers had provided British ladies, confined to the domestic sphere, with new possibilities—new ways of conjugating womanhood. While their writings empowered some, others were threatened by the *New Woman’s* self-confidence and determination. There were real concerns that the *New Woman* was a ‘threat to all the British held dear: home, family, nation, empire.’³⁶ Despite critics, the demand for travel literature remained strong. The bold, adventuresome writings by Isabella Bird Bishop, Mary Kingsley and Lady Florence Douglas Dixie encouraged feminist transformation and thereby contributed to the modern feminist movement. For these Victorian lady travellers, voyaging and adventure proved invigorating and liberating. Women (re)envisioned their roles and reshaped Victorian society and, with this type of (re)evaluation, marked the beginning of the modern feminist movement.

³¹ Dorothy Middleton, *Victorian lady travelers*.

³² B. A. Babcock and N. J. Parezo, *Daughters of the desert: women anthropologists and the Native American Southwest, 1880-1980*, Albuquerque: University of New Mexico Press, 1988, p. 4.

³³ Eric Leed, *The Mind of the Traveler: From Gilgamesh to Global Tourism*, New York: Basic Books, 1991, p. 72.

³⁴ Andrea Stöckl, “Ethnography, Travel Writing and the Self: Reflections on Socially Robust Knowledge and the Authorial Ego.” *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* 7.2 (February 2006): Art. 11. 29 Jun. 2006. Available at <<http://www.qualitative-research.net/fqs-texte/2-06/06-211-e.htm>>.

³⁵ LeeAnne Marie Richardson, *Engendering Empire: The New Woman and The New Imperialism in Fin de Siècle Fiction*, Bloomington: Indiana University, 2000, pp. 40-41.

³⁶ *Ibidem*, p. 102.

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