

Introduction to New Work about the Journey and Its Portrayals

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I-Chun Wang,
"Introduction to *New Work about the Journey and Its Portrayals*"
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Introduction to *New Work about the Journey and Its Portrayals*

In the following I present a brief and limited text on travel literature with focus on the middle ages to modernity and so with regard to the concept of the Other. According to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin the construction of Native cultures as primitive or degenerate is a core concept of colonial discourse. During the early modern era, "turning Turk" that resulted from the fear of Ottoman imperialism was considered as blasphemous, while going native in New England of the colonial period was equivalent to a lapse of behavior so that eliminating the Native culture became a part of the bloody history of colonization. Travelers of early modern Europe who tended to be not willing to "go native" tried to either distance themselves from the Native culture and assimilate or eliminate different ethnic groups. Although in a few cases they wore local clothes associating with their physical settings, an early modern traveler was not as free to cross over, traverse territory, or abandon their fixed identities. The journey as involved with identity formation has brought up various topics such as exploring the socialization of the self, physical journey and mind journey, cross-cultural interpretation, and envisioning the future by revisiting the past. As Tim Ingold reminds us, the traveler tends to link a world of maritime experience and home "facilitating global expansion of trade, settlement and empire" (77). Ingold's wayfarer is a passenger who juxtaposes between the home and the unfamiliar and the desire to relocate has specific destinations but those with imperialistic desire seek to occupy the inhabited lands (77). Thus journey and exploration not only suggest mobility but reveal cultural meanings of migration through interpersonal relations and collective reflections on the past history. The basic modules of the study of the journey and exploration include identity formation, aspects of transculturation, displacement, and the quest for belonging while interaction with cultural difference becomes the core concept in most stories of journeys.

The journey is a universal motif in mythology and literature: Odysseus, Gilgamesh, Sir Orfeo, Sir Gawain, Zal (Ferdowsi, *Shahnameh*), and Sun Wukong (*Journey to the West [Monkey King]*) all perform actual, as well as inward mental journeys. The medieval period was replete with examples of journeys about the "Wonders of the East." The earliest report about East is by Herodotus (Wittkower

159) and Strabo of Amasia who was popular with his account of Hindustan (Jackson 1). Zhang Qian (?-114 BC) was the first official envoy to visit various countries in Central Asia and his accounts contributed to the development of the Silk Road and thus the promotion of commerce; Zheng Ho (1371-1433), a diplomat and explorer, made voyages to East Africa and his journeys were recorded by his Arab-speaking interpreter Ma Huan (1380-1460) in *Ying-yai Sheng-lan (The Overall Survey of the Ocean's Shores)* (1433); and Zhou Daguan (1266-1346), a diplomat from the court of the Yuan Dynasty documented in *Zhenla Feng Tu Ji (The Customs of Cambodia)* (before 1312) the Khmer empire and Angkor. The most notable travel accounts to the East during the European medieval period were made by Sir John Mandeville (likely an alias who lived in the fourteenth century) who fictionalized his accounts about his experience of serving the emperor of China, Marco Polo (1254-1324), who wrote about his travel to the capital city of Kublai Khan in China, and Ibn Battuta (1304-1377), who traveled to the Arabian Peninsula, Somalia, the Swahili coast, Anatolia, and perhaps even China.

Early modern travelogues and diplomatic reports about foreign countries often reveal international, economical, and political relations. The English Moscovy Company was chartered in 1555; navigator Sebastian Cabot (1474-c.1557) and London merchants were granted the right to establish the first English joint stock trading company. Early ventures to the Far East and the New World include Afonso de Albuquerque's (1453-1515) journey to Hormuz and Malacca, Bernal Díaz del Castillo (1492-1584), conqueror of Mexico and the author of *The Conquest of New Spain*, and Jan Huyghen van Linschoten (1563-1611) who joined the Dutch India Company to break the monopoly of the Portuguese of the East Indies. Similarly, during the Age of Exploration mercantilism and the interest in foreign cultures including religion produced travel writing. For example, Anthony Jenkinson (1529-1610), a British envoy who spoke Turkish, was sent to the Levant and later to Muscovy for the development of trade; William Strachey (1572-1621) described the New England colony of Jamestown and Edmund Hogan, the first English ambassador to Morocco in 1575 described the king of Morocco as "well read in the scriptures both of the old and new testament, bearing a greater affection for our nation than any other ... and indeed the Moors call him the Christian king" (<<http://www.gutenberg.org/ebooks/13606>> Vol. 7, 301). Other delegates to Morocco during the seventeenth century include Henry Roberts (1554-1598), Henry Howard (1628-1684), and John Harrison was sent to Morocco in 1630 for the release of English captives. The most widely circulated accounts about Islamic culture in early modern England were those related to the Ottoman empire whose domains during the medieval and early modern periods extended from the Middle East to North Africa and India to parts of Europe.

The relationship between Great Britain and Islamic Morocco goes back to the reign of King John of England who sent his delegate to the fourth Al-Mohad Sultan Mohamed Ennassir (1198-1213) for an alliance against France (Rogers 5). Following economic relations with Morocco, in 1581 England established the Levant Company with the attempt to engage the Ottomans against the Queen's European rivals. Although England's trade relations with the Ottomans were encouraged, a good number of travelogues refer to the Ottoman empire as a land of cruelty. Captivity narratives were frequent and early examples include those of Thomas Webbe (1555-1607) and Henry Timberlake (1570-1625). Among the early modern British travelers, William Lithgow of Lanark (1582-1650?) was a conspicuous figure who ventured through the prosperous cities of the Ottoman empire, war-torn Central Europe, and the populous Maghreb area of northern Africa. In his book entitled *The Total Discourse, of the Rare Adventures, and Painefull Peregrinations of long nineteen years Travayles, etc.*, Lithgow contains narratives about the importance of traveling, but he was expressly anti-Muslim and anti-Catholic. His criticism of the Turks includes their lacking of "a patient resolution ... infused malice in their wicked spirits ... excessive cruelty and the poor Christians inevitable misery" and he describes the sultan's harem as cabin of lechery and carnal pleasure (94). Similar to another traveler Fynes Moryson (1566-1630), Lithgow takes Turkish as supporters of tyrannical masculinity. As a witness of foreign cultures and daily practices, Lithgow's descriptions of Turkey represent a collective desire to judge other cultures and to conceptualize a rationale of European superiority (see Suranyi).

Travel writing and information within was particularly effective with regard to trade and the development of British influence throughout Asia and British merchants were instrumental in

establishing lucrative trade across the continent. India in particular attracted British mercantilism not the least because of its culture. The history of the Indian Mogul empire is traced back to the early sixteen century when Babur — a descendent of Hun emperor Genghis Khan — became the first emperor. His empire situated between Persian, Mongol, and Indian cultures, Babur conceived his kingdom based on the toleration of religions, in the mid-sixteenth century, Mogul emperor Akbar welcomed Portuguese Jesuits and allowed Portuguese merchants to trade. Further, British Thomas Roe (c.1581-1644) traveled to Agra, the capital city of the Mogul empire in 1615, and his travelogue reveals how the British constructed a pre-colonial imaginary of India (see Aune 1). Roe presented to King James I the first British map of India and the compiled information regarding the kingdoms and provinces subject to Emperor Jahangir. The principle cities, rivers, borders, and products he had seen constitute not only a cultural description, but also useful and used as mercantile information (see, e.g., Strachan 114). Roe's contemporary Thomas Coryate (1577-1617) was fascinated by Chinese gardens and architecture and compared the river Indus to the Thames (Strachan 249). The prosperity of the Chinese empire is described in his *Traveller for the English Wits* in which Coryate described the place close to the East India Company as one that "no part of the world yielding a more fruitful vein of ground, then all that which lieth in his Empire" (22).

Maintaining class and particularly religious identity was a particular element in early modern travelogues and the idealization of a foreign land was not uncommon. For example, John of Plano Carpini (1182-1252), the first European to enter Mongol empire, referred to Chinese as the best craftsmen in the world in his *The Long and Wonderful Voyage of Frier John de Plano Caprini* and Odoric of Pordenone (1286-1331) claimed China as a country of splendor (see Wu 10). Matteo Ricci (1552-1610) established Catholic cathedrals in China arguing that Confucianism and Christianity are not opposed to each other. Dutch diplomat Johann Nieuhof made 150 engravings with motifs of China, which include architecture, flora and fauna, vessels and Jesuit Philippe Couplet (1623-1693) wrote several works on China. Fascination with exotic China in the eighteenth century parallels the perception that Chinese people were not as advanced as Europeans; however, Chinese gardens for example became fashionable in Europe via diplomatic and trade embassies, resulting in representing Chinese elements in French and Italian dramas (Ward 44; see also Zou). There were also many invented stories, for example George Psalmanazar (1679-1763) who was not only an impostor who claimed to be the first Formosan to visit Europe and wrote *Geographical and Historical Description of Formosa*. In a lecture at the Royal Society of London Psalmanazar claimed that he was from a sophisticated society where the noble people of Formosa live underground (see Keevak).

Travel literature became more popular with increasing expeditions and trade relations in the eighteenth century. For example, Nicholas Marion du Fresne (1724-1772) was the first explorer arriving in Australia and later travelers described the physical features, the customs, and the cultural encounters between Europeans and the Indigenous inhabitants of Australia and Hyacinthe de Bougainville's (1781-1846) record that "these people enjoy torturing and disfiguring themselves" (Dyer 41) stand out as exotic writing. *Histoire de la Nouvelle-France* by Marc Lescarbot (1570-1641) was one early modern example demonstrating French colonial policies and justification of the colonial rule by linking the natives to Biblical tribes and to ancient European peoples (see Brazeau 5-10). Samuel de Champlain (1580-1636) was the first European to recommend that, in order to explore and live in Canada, the "way to overcome physical obstacles to exploration was to become accepted by the Native people and learn to proceed with their help" (Heidenreich 239). Sir Joseph Banks (1743-1820) traveled to the Pacific islands and criticized the islanders' "perpetual acquisitiveness" and "thieving" (see O'Brian 41). John Hawkesworth (1715-1773), on the other hand, idealizes the Tahitians' local life by indicating they have no project to be pursued or the subject of unremitted anxiety (Edwards 96) and Captain James Cook's (1728-1779) writings based on relativism resulted in not only the essentialist interpretations of culture but also idealization of this navigator by his own contemporaries (see Obeyesekere xiii). With regard to the New World, István Parmenius de Buda (c.1555-1583), a Hungarian who traveled with Richard Hakulyt to New Foundland wrote a long poem in Latin on Newfoundland (see Quinn and Cheshire). One of the most significant writers devoted to the descriptions of America was François René, Vicomte de Chateaubriand (1768-1848) and his *Le Voyage en Amérique* is a work relating his encounters with Native Americans. In Chateaubriand's work the

absence of home and psychological anxiety parallel the development of moral subjectivity which tend to castigate the cultural others. In some other cases, assimilation and elimination policies imposed on the Native were frequently seen in the journey accounts in the colonial period. Last but not least, as a sub-genre of travel literature, exile and diaspora literature is significant. The theme of exile suggests not only the plight of displaced persons but estrangement and the irreversible experience of dislocation in both the physical and mental context. Exile literature is particularly extensive in the nineteenth and twentieth centuries with examples such as Anna Wilhelmine Gmeyner, Sándor Márai, Stanislaw Baranczak, Adam Zagajewski, Maria Kuncewiczowa, Witold Gombrowicz, Marek Hlasko, Kazimierz Brandys, Brian Moore, Desmond Hogan, and Paul Muldoon who all reflect intricate political turmoil imposed on personal and collective experience.

New Work about the Journey and Its Portrayals contains the following articles:

In "Muslim Science as the Source of the Portuguese Age of Discoveries"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/2>> Joseph Abraham Levi analyses the Jewish, mostly Sephardic, and Islamic contributions to science and their legacy in Iberia, particularly present-day Portugal. Using as a springboard the countless contributions to the sciences brought by Muslims to the Iberian Peninsula, southern France (mainly Provence), Sardinia, Sicily, and the rest of southern Italy, as well as other parts of the Mediterranean, Levi concentrates on the key role that Muslim scholars had, oftentimes assisted by their Sephardic Jewish counterparts, in training the scientific researchers of the then-burgeoning young Portuguese nation, thus opening the door to the Portuguese Age of Discoveries and Expansion Overseas, as well as paving the way to the modern era.

In "China as the Other in Odoric's *Itinerarium*" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/3>> Dinu Luca discusses the various ways in which the otherness of China is approached and integrated in the fourteenth-century travel text associated with Franciscan friar Odoric of Pordenone. Luca explores the multiple ways in which the text can be examined in relation to Odoric, his travels, and his text. Luca takes vision as a unifying trope and explores the meanings it acquires (sight, concept, projection) as Odoric abandons the familiar space of wonder and confronts the otherness of China. Several well-known episodes are discussed and one particular exchange (known as "De reverentia magni Chanis") is read as Odoric's most significant attempt at incorporating the Other into the order of discourse and also as a means of bringing closure to the text.

In "Alexander the Great, Prester John, Strabo of Amasia, and Wonders of the East"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/4>> I-Chun Wang analyses the wonders referred to the realm of Prester John and the imagination of India as exemplified in the pseudo-letter of Alexander the Great. The pseudo letters attributed to Prester John and Alexander demonstrate imagination and identity construction. Throughout history, *terra incognita* suggested a longing to discover new lands and utopia. Cathay, India, Timbuktu, and El Dorado have drawn the imagination of Westerners in different periods are represented in legends, folktales, literary texts, and travel and pseudo-travel texts. Including the said pseudo-letters, Wang explores several texts about the East as imagined by the western world of the late medieval and early modern periods.

In "Cannibalism, Ecocriticism, and Portraying the Journey"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/5>> Simon C. Estok discusses the ways early modern preoccupation with cannibalism is at once rooted in and reflective of an ecophobic environmental ethics. Looking both at descriptions of metaphoric and literal cannibalism, Estok shows that imagining cannibalism was central to the travel narrative and to its investments in writing the center and the periphery, the human and the nonhuman, the acceptable and the repugnant — binaries which reveal ethical positions, not only toward people, but, more broadly, toward the natural environment. Estok argues that it is relevant to discuss the discourse of cannibalism through an ecocritical perspective because it allows for the analysis of important interconnections of the writing of cannibalism with discourses of race, sexuality, and class. In many ways central to the imagining of "newly discovered" lands, the discourse of cannibalism is thoroughly soaked into the literature of the early modern period, and though cannibalism has long been a topic of literary scholars, little work has yet been done looking at cannibalism from an ecocritical perspective.

In "Evans's and Cheevers's Quaker Missionary Travels"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/6>> Hui-chu Yu investigates Katharine Evans's and

Sarah Cheevers's account of their experiences as Quaker missionaries in Malta between 1658-1662. For Evans and Cheevers traveling was a mission ordained by god and thus their journey is less a trip for the gratification of exploration than spiritual and physical trials. With a purpose to spread Quaker texts, Evans and Cheevers traveled to different lands such as Ireland and Malta. Although they perceived the hostility toward their belief, they still claimed to be god's handmaids with an aim to preach their religious belief. Their attempt to challenge the belief of a society — an act that involves the transformation of a people's mentality — inevitably caused cultural tension.

In "Gulliver, Travel, and Empire" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/7>> Claude Rawson analyzes Jonathan Swift's *Gulliver's Travels* as a central document of European intellectual history. Rawson focuses on the relationship between ethnicity and human identity and asks what constitutes humanity and how individual groups qualify (or not) for human status. Posing teasingly as a "parody" of travel books, it is both a series of voyages and an ethnically widening arc of moral exploration as Book Four at once expresses an ambivalent perception of the Irish under English rule and extends to what Swift/Gulliver calls "all Savage Nations" and ultimately takes in what Swift described in a letter as "that Animal called Man."

In "The Slave Trade in the Work of Fox, Johnson, and Spielberg" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/8>> Ya-huei Lin analyzes Paula Fox's *The Slave Dancer* (1973), Charles R. Johnson's *The Middle Passage* (1990), and *Amistad*, the 1997 film directed by Steven Spielberg based on the true event of 1841. Lin's examination of these three texts is an attempt to clarify the event's narration in the context of Walter Benjamin's historical materialism. Further, Lin explores what Louis Althusser proposes in "A Letter on Art" as to how the texts at hand make one see the ideology from which they are located. The authors' politics of representation thus become Lin's point of investigation. Taking into account the portrayals, as well as the portrayed, Lin presents a view of the forced journeys of the slaves.

In "Reading Wordsworth with Hegel and Deleuze" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/9>> Douglas Berman reexamines Wordsworth poem, *The Ruined Cottage*, in terms of the importance of the Pedlar, who serves as the witness and singular moral authority in the text. Berman focuses on the inherent tension between impermanence, as exemplified by the trope of wandering, and the redemptive vision which shapes the ending of the second version of the poem (1798). While recognizing the strength of earlier critics, particularly the New Historicists, who emphasized Wordsworth's displacement of social and material reality into nature, Berman argues that wandering, both in its physical form, and as metaphor for impermanence, undermines the quest for permanence, complicating thematically and linguistically, our efforts to wrest any coherent interpretation from the text. Instead of relying on the Hegelian *Aufhebung* as dominant paradigm, a critical interpretation based on a "Deleuzian" structure may be more fruitful in helping us understand the challenges Wordsworth faced when writing the poem — and, in particular, his conceptualization of nature — and better appreciate its power, even while acknowledging that, to adopt this paradigm works against the grain of Wordsworth's own text.

In "The Life Writing of Hart, Inspector-General of the Imperial Maritime Customs Service" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/10>> Henk Vynckier and Chihyun Chang analyze the life and writing of Sir Robert Hart (1835-1911). Hart arrived in China in 1854 and served as Inspector-General of the Imperial Maritime Customs Service 1863-1911. Although Hart disparaged his own role, Jonathan Spence views him as a key adviser to the Qing government. Despite of the historical importance of Hart's texts, of his seventy-seven volume diary only eight of the volumes have been published and the remaining volumes remain largely unexamined. Vynckier and Chang examine the complex transmission and reception of the diary and argue for the importance of our understanding of the intercultural dynamic between nineteenth-century China and the British empire.

In "Forgács's Film and Installation *Dunai exodus* (Danube Exodus)" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/11>> Zsófia Bán analyzes Péter Forgács's film *The Danube Exodus* (1998) and compares it with the installation *Dunai exodus: A folyó beszédes áramlatai* (Danube Exodus: The Talking Currents of the River) (2002). Combined with additional materials, the two works are based on footage by ship captain Nándor Andrásovits documenting two successive journeys of forced displacement aboard his vessel, the Queen Elizabeth. Bán's analysis includes the

1939 event of the Jewish exodus from Slovakia to the Black Sea with the eventual goal of reaching Palestine followed by repatriating Bessarabian Germans, fleeing to the Third Reich, who were relocated in occupied Poland on land of evicted Polish families. Bán investigates the medium specific differences of the film versus the installation and the different ways in which the two works offer access to the experience of history turning the journeys of dislocation into an exploration and discovery of the two filmmakers, as well as the protagonists' and the viewers' individual and collective memories.

In "Reimagining Tense and Tender Ties in Garcia's *Monkey Hunting*"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/12>> Yu-Fang Cho analyses Cristina García's re-narration of transnational histories of the multi-racial, multi-generational Chinese Cuban family in *Monkey Hunting* (2003) as a critical project that recasts developmental immigrant narratives primarily set in the United States as part of the emerging cultural archive of global migrations. Drawing on recent scholarship on comparative racialization, especially Ann Laura Stoler's formulation of "tense and tender ties" as a method, Cho examines how García's family saga unsettles the temporal and spatial logics of Euro-American modernity through the deployment of cyclical narrative structure that spatially maps emerging or even unintelligible connections between disparate life stories. Reading *Monkey Hunting* as a piece of imaginative critical historiography, Cho argues that it is through creative reconceptualization of the structure of history — and the social relations that it regulates — that García's narrative puts forward the most radical possible futures under impossible conditions.

In "Horizontality and Impossibility in Kafka's Parabolic Quests"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/13>> Frank W. Stevenson explores a horizontal-parabolic interpretation of several Kafka narratives. The key idea is that the meaning/truth of a parable is being thrown-beside-itself "on the horizontal": thus it is impossible not only to vertically reach any higher meaning/truth but even to "cross-over" to a truth which has now been horizontally "displaced." Noting that Derrida's and Agamben's reading of "Before the Law" — the narrator cannot "enter into the Law" because the latter "prescribes nothing," is nothing but an "opening" — not only excludes any vertical-hierarchical dimension but even any horizontal "entrance," Stevenson suggests that this impossibility of "entering into the open" is represented indirectly by the figure of a geometric parabola whose two curving sides continually "open out" without ever "reaching."

In "On Naipaul's Cultural Positions in *The Middle Passage*"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/14>> Shizen Ozawa discusses V.S. Naipaul's first travel writing. An account of his "returning" journey to the five Caribbean "colonial societies," *The Middle Passage* constitutes a major turning point in Naipaul's long literary career. Whereas his earlier novels depict his homeland of Trinidad ironically, although with a certain warmth and sympathy, from *The Middle Passage* on the world depicted both in his fictions and non-fictions turns bleaker. Correspondingly, his authorial persona changes from that of a West Indian writer to a controversial chronicler of chaotic postcolonial conditions. Ozawa analyses how Naipaul positions himself in relation to the Caribbean societies he describes and demonstrates that Naipaul characterizes himself strategically as a cultural insider in some passages and as an outsider in others. Naipaul's frequent references to Victorian metropolitan travelers are also discussed in terms of the writer's cultural affiliations.

In "Makine's Postmodern Writing about Exile, Memory, and Connection"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/15>> Mary Theis explores the implications of some of the many literary epiphanous moments that Andreï Makine shares with his readers in his neo-Romantic metaphysical literary quest to transcend lyrically the limitations imposed by our human condition. The analysis of this theme in Makine's literary career features several of his most important novels, his one play, and his subsequent meta-utopian reflections in *Alternance*, written under the pen name Gabriel Osmonde.

In "Miłosz's Quest for Affirmation and His Reflections on US-American Culture"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/16>> Joel J. Janicki discusses Czesław Miłosz's writings in exile devoted to his home in California. Miłosz, a Polish Lithuanian poet, essayist, and historian of literature, after experiencing five years of the Nazi regime in Warsaw and six years of Stalinized rule in post-World War II Poland, threw himself "into the abyss" of exile. Miłosz's writings and translations

have served as a bridge between the Polish and Anglo-Saxon cultures seldom encountered on such a scale. At the same time, his ability to look at a distance, his sensitivity to the powers of conformity present in both communist and capitalist states, the breadth of his knowledge, and multiple perspectives combine to give him a rare insight into the human condition. Janicki analyses the choices and priorities Miłosz set for himself in coming to grips with US-American culture, geography, and poetry as reflected in his writings.

In "Artaud's Journey to Mexico and His Portrayals of the Land"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/17>> Tsu-Chung Su examines Artaud's visions, visualizations, descriptions, and conceptualizations of Mexico. Su argues that Artaud's writings about Mexico were his textual appropriations and cartographical remappings of the land. They embodied both the geographic wandering of his itinerary and the bodily spasms of his thought. At once geographical and psycho-physiological embodiments, they were not only texts of a questing spirit but also words of a schizophrenic mind. While tracing and mapping Artaud's deterritorialized wanderings in cultures, religions, and rituals of Mexico, Su aims to explore the interlinking relationships among Artaud's experience of revolution and esoteric rituals in Mexico, his utter disillusionment with the European culture, his Theatre of Cruelty vision, and his strong abhorrence against the electric shock treatment as well as the incarceration at the Rodez asylum.

In "Mental Travel and Memory Mapping in Sebald's Work"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/18>> Jonathan White analyses several of the journeys — real and by means of the mind — by which W.G. Sebald follows what he once called "invisible connections that determine our lives." These connections are often although not always between the living and the dead "on the far side of time." In reaction against what Sebald interpreted as a conspiracy of silence in his youth over the destruction that Germany had caused and that which had been done in turn to it, Sebald attempted to reconstruct worlds and people destroyed or changed irremediably. Sometimes photographs are used in a form of communication akin to that which occurs between the living and the dead in Dante's *Commedia*. White suggests that Sebald's modes of real and mental travel are not only highly productive, but also capable of being followed by others in positive ways. Sebald's writing and the journeys of differing kind undertaken in it teach us negotiable routes into the uncanny.

In "Travel and Empire in Wertenbaker's *Our Country's Good*"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/19>> Yi-chin Shih analyzes *Our Country's Good* from the perspective of travel in order to explore the exercise of empire and the practice of resistance. Considered as one of the luminaries in British theater, Timberlake Wertenbaker (1951-) has produced several successful works, especially *Our Country's Good* (1988), which won her a Laurence Olivier Award for the Best Play and solidified her reputation as an important playwright in world theater. *Our Country's Good* is based on real historical facts about the First Fleet's transportation of criminals from England to Australia to build New South Wales in 1787. Shih explores aspects of travel in the early colonial period of Australian history and its relationship between travel and empire.

In "Power and Representation in Anglo-American Travel Blogs and Travel Books about China"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/20>> Stefano Calzati presents a comparative analysis between two travel books and two travel blogs written by Anglo-American travellers about China. The assumption is that travel books and travel blogs, being two differently mediated forms of travel writing, share some similarities: they are "autodiegetic narratives" and they bear a (cross)cultural potential. Through a Multimodal Critical Discourse Analysis I investigate how Anglo-American travel writers represent themselves and Chinese people as to what extent the definition of travel writing is medially affected; 2) to what extent the cross-cultural potential of travel writing is medially affected; and 3) how differences and similarities in appear in which Anglo American travellers represent themselves and the other.

In "*negra d'America* Remond and Her Journeys"

<<http://docs.lib.purdue.edu/clcweb/vol14/iss5/21>> Sirpa A. Salenius analyzes Sarah P. Remond's travels to Europe and her work towards the emancipation of African Americans and women. Remond, an African American born free in Salem, Massachusetts in 1826 into an abolitionist family, was a successful lecturer on abolitionism in the United States before traveling to England in 1859. During her

antislavery lecture tour there, she also became involved in promoting women's rights thus enlarging the scope of her social and political agenda to embrace both racial and gender oppression. Subsequently, she studied in London, graduating as a nurse from London University College before moving to Italy where she graduated as a physician and practiced medicine. Remond's life and activities are exceptional because she crossed the boundaries of her time — physical, geographical, social, and political — in both the U.S. and Europe.

In "Nádas's *A Book of Memories* and Central European Journeys" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/22>> Steven Tötösy de Zepetnek discusses theoretical, literary, political, social, etc., aspects of travel in Péter Nádas's novel. "Travel" in the novel represents both a conceptual and lived experience at a time when travel between the East and the West in Europe was restricted and when a person hailing from the "East" considered a journey to the West a complex and ideological matter. Further, the aspect of urbanity, that is, cultural and social spaces and the journey and what such entails in terms of ideology, points of origin, knowledge, and the individual's perceptions of "locus" are also discussed in the context of Hungarian, East German, and Hungarian Jewish literature. While in today's postcommunist 1989 order of Europe Nádas's text would be read in the context of history, the theme of travel by Hungarians to cities such as Vienna, Paris, Rome, or Berlin has been and remains a prominent genre in Hungarian, as well as Central European literature in general.

And in "Metropolitan (Im)migrants in the 'Lettered City'" <<http://docs.lib.purdue.edu/clcweb/vol14/iss5/23>> Stacey Balkan employs Ángel Rama's discussion of audience as a means of analyzing a Latin American diaspora that exists beyond the "rational periphery" of the state. Herein, the term diaspora is redefined as a translocal phenomenon wherein the metropolitan (im)migrant moves from rural margin to urban center. Normative definitions of exile — persons displaced from autonomous nation-states — are likewise scrutinized in the context of what Balkan terms a "post-contemporary city of letters." This post-contemporary city is the subject of what Mabel Moraña refers to as a "subaltern boom" — that is, the McOndo generation. Balkan discusses the work of Roberto Bolaño, Daniel Alarcón, and Junot Díaz who employ such narrative signatures as invisibility to reify the ephemeral (or "lettered") city while also amplifying the predicament of the now urban Indian living within its borders.

Compiled by Carlo Salzani and Steven Tötösy de Zepetnek, *New Work about the Journey and Its Portrayals* includes an extensive "Bibliography for Work in Travel Studies" <<http://docs.lib.purdue.edu/clcweblibrary/travelstudiesbibliography>>.

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