

# **THE SELF, THE OTHER, AND THE WORLD**

Narratological construction of subjectivity  
in Indonesian travel literature on Europe after *Reformasi*

Dissertation

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*SETITIK bintang itu berkerlip dan bergerak di atas desaku.  
Lalu aku bertanya pada ibuku, "Apa itu, Bu?"  
Ibuku saat itu menjawab, "Itu pesawat terbang yang akan ke luar negeri."  
Sebagaimana bocah-bocah kecil yang lain, kala itu aku sangat heran.  
Betapa benda sekecil itu bisa terbang dan membawa banyak orang.  
Aku membayangkan seekor burung raksasa,  
dan di dalam perutnya terdapat banyak orang.  
Di bawah bayangan bulan, aku melambaikan tangan ke arah pesawat itu.  
Malam itu, sekalipun lambat, aku mulai tahu, aku jatuh cinta pada perjalanan.*

(Susanto, 2005:xxiii)

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## **Abbreviations**

|              |  |
|--------------|--|
| ESA Hamburg: | Expand the Sound of Angkung; the name of the angklung music group led by Maulana M. Syuhada when participating in various music festivals in Europe; it is based in Hamburg. |
| TUHH:        | Technische Universität Hamburg, Hamburg University of Technology.  |
| SD:          | Sekolah Dasar (Elementary School).   |
| PPKI:        | Panitia Persiapan Kemerdekaan Indonesia (The Preparatory Committee for Indonesian Independence).   |
| AKAP:        | Antarkota Antarprovinsi (Intercity-interprovince).   |
| Gusdur:      | Abdurrahman Wahid (The fourth president of Indonesia from 1999 to 2001).   |
| NGO:         | Non-Government Organisation.   |
| LSM:         | Lembaga Swadaya Pemerintah (Non-Government Organisation).  |
| CD:          | Compact Disk   |
| DNA:         | Deoxyribonucleic   |
| UK:          | United Kingdom   |
| KMB:         | Komisi Meja Bundar, (Dutch-Indonesian Round Table Conference).   |
| Wanadri:     | Wana dan Adri, Perhimpunan Penempuh Rimba dan Pendaki Gunung (Mountain and Jungle Explorer Association).   |
| SMP:         | Sekolah Menengah Pertama (Junior High School).   |
| BUMN:        | Badan Usaha Milik Negara (States Owned Enterprises).   |
| DPRD:        | Dewan Perwakilan Rakyat Daerah (Regional House of Representatives)   |
| LV:          | Louis Vuitton.   |
| KITLV:       | The Koninklijk Instituut voor Taal-, Land- en Volkenkunde (Royal Netherlands Institute of Southeast Asian and Caribbean Studies).  |
| RNW:         | Radio Nederland Wereldomroep (Radio Netherlands Worldwide).  |
| BFO:         | Bijeenkomst voor Federaal Overleg (Federal Consultative Assembly).   |
| NEFIS:       | Netherlands East Indies Forces Intelligence Service.   |
| PKI:         | Partai Komunis Indonesia (Indonesian Communist Party)  |

## Glossary

|                        |   |
|------------------------|---|
| <i>Azan</i>            | The Muslim call to prayer.  |
| <i>Da'wah</i>          | Activities aiming at strengthening and deepening the faith of Muslim.   |
| <i>Eksekutif Muda</i>  | Young executive/interpreneur.   |
| <i>Extremist</i>       | A person who holds extrem political or religious views.   |
| <i>Hakiki</i>          | Essential.  |
| <i>Halal</i>           | Permissible by Islamic Law.   |
| <i>Hijab</i>           | A head covering worn in public by some Muslim women.  |
| <i>In Memoriam</i>     | In memory of.   |
| <i>Tukang Insinyur</i> | Engineer.   |
| <i>Jihad</i>           | A struggle or fight against the enemies of Islam.   |
| <i>Jilbab</i>          | A full-length outer garment, worn in public by Muslim women.  |
| <i>Juragan</i>         | Employer, entrepreneur, owner of an enterprise.   |
| <i>Zakat</i>           | Annual alms tax or poor rate that each Muslim is expected to pay as a religious duty.                                   |
| <i>Kafir</i>           | disbeliever, non-believer.  |
| <i>Kenduri</i>         | A feast.  |
| <i>Mihrab</i>          | A niche in the wall of a mosque that indicates the qibla.   |
| <i>Mu'alaf</i>         | A person who has officially converted to Islam.   |
| <i>Napoleon Code</i>   | the French civil code established under the French Consulate in 1804 and still in force.                                |
| <i>Ndeso</i>           | Cheesy, countrified.  |
| <i>Notabene</i>        | Incidentally.   |
| <i>Orang Awam</i>      | Common people, ordinary people.   |
| <i>Pelancong</i>       | A traveler.   |
| <i>Peregrinatio</i>    | Pilgrimage narratives.  |
| <i>Qibla</i>           | The direction of Kaaba, to which Muslims turn at prayer.  |
| <i>Reformasi</i>       | a movement to dethrone Suharto as President in 1998 and the post-Suharto era in Indonesia that began immediately after. |
| <i>Santri Kalong</i>   | Muslim students who do not stay in a single place but go from teacher to teacher during their studies.                  |
| <i>Santri Lelana</i>   | The wandering religious student.  |
| <i>Saudagar</i>        | Merchant.   |
| <i>Sharia</i>          | Islamic law.  |
| <i>Syiar</i>           | The symbol of greatness or glory of Islam.  |
| <i>Tabiat</i>          | Character, behavior.  |
| <i>Ustadz</i>          | Religious teacher.  |

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# I

## INTRODUCTION

Readers and researchers in Indonesia have witnessed the rapid development of contemporary Indonesian travel literature in the past decade. Several related phenomena that gave rise to distinct traditions of travel literature in the past have marked this growth. Where travel literature previously did not play a major role in the sphere of literature, since the turn of the millennium these works have expanded and diversified immensely in terms of genre, theme, motivation, and readership.

Raban aptly compared travel writing to a notoriously refined open house where different genres are likely to end up in the same bed, hosting the private diary, the essay, the short story, the prose poem, the rough note, and the polished table talk with indiscriminate hospitality (1988: 253-54). This is also true of travel literature in Indonesia, which is written in a variety of intersecting genres. The most common type of travel literature is written in the feature or diary format, such as Windy Ariestanty's book *Life Traveler* (2011). However, readers are also presented collections of long essays, such as those published by Sigit Susanto in his *Menyusuri Lorong-Lorong Dunia* trilogy (2005–2012), as well as short essays, such as those published by Trinity in his *Naked Traveler* series (2007–2019). Readers are also introduced to travel novels, such as the one offered by Wahyuningrat et al. in *Negeri Van Oranje* (2009). Meanwhile, Nungky Irma Nurmala Pratikto included a travel poem in her book *Perempuan Merah Putih: Kisah Pendakian ke Puncak Gunung Elbrus Tertinggi di Benua Eropa* (2011). Where earlier only certain genres were preferred, today many genres are used for writing travel literature. Even combinations of various genres are becoming increasingly common.

These works vary not only in format, but also in theme. Three popular

topics or motivations are particularly well represented in contemporary Indonesian travel literature: tourism, spiritualism, and education. To date, stories of tourism remain the most commonly written. Trinity, who has traveled to almost all of Indonesia's 34 provinces—as well as 93 countries around the world—can be considered a pioneer. She has written fifteen books, including *The Naked Traveler* series, as well as hundreds of short essays on her blog [naked-traveler.com](http://naked-traveler.com).

Often, the tourist stories are merely incidental to the idea of spiritualism that travel literature has spawned, and the journey itself is a manifestation of pilgrimage. A case in point is *99 Cahaya di Langit Eropa* (2011) by Hanum Salsabiela Rais and Reza Almahendra that revolves around religious identity and spirituality as well cultural differences between Indonesians and Europeans. While studying abroad, I came across travel literature about students' educational journeys. A very good example of this is *Negeri Van Oranje*, written by four Indonesian students—Wahyuningrat, Adept Widiarsa, Nisa Riyandi, and Rizki Pandu Permana—who studied in the Netherlands in the 2000s.

Aside from these three highly popular themes, others should also be mentioned here. For instance, Sigit Susanto wrote the trilogy *Menyusuri Lorong-Lorong Dunia* (2005–2012), based on his attempt to travel to places around the world attributed to the authors and figures he admires—a "literary pilgrimage" (Krouth, 2019). Some travelers detail the travels undertaken while completing specific tasks or representing certain countries or institutions. For instance, Rosihan Anwar went to the Netherlands in a journalistic capacity in 2009 to cover the commemoration of the Round Table Conference. His report, titled *Napak Tilas ke Belanda* (2009), was published shortly after his return. Likewise, Nungky Irma attempted to climb mountain Elbrus, the highest mountain in Europe, with her colleagues in WANADRI (Mountain and Jungle Explorer Association).

The multiformity of those internal aspects is accompanied by varied external factors. At least two different modes of travel literature production are

essential for consideration. First, much travel literature has been adapted for other media, most notably film. Aside from posting their work to their online blogs before seeking publication elsewhere, many travel writers—including those whose books are discussed in this study<sup>1</sup>—license their works to be filmed. Second, I have found commissioned writers among them. For illustration, the travel literature produced by the Bandung-based publisher Gagas Media is noteworthy. Through its *Setiap Tempat Punya Cerita* (STPC) project, in 2013 Gagas Media began publishing novels about love in specific places, asking Indonesian students who lived abroad to write about their life experiences and create a love story that featured information on iconic and significant tourism destinations. As of writing, eleven books have been published through this project.

Such multi-level modification has also produced various types of travel writers and readers, including men and women, students, workers, tourists who travel alone, with their partners, or in groups. The duration of their journeys ranges from a couple of days to many years. They can be professional writers who travel—the most common case—or travelers who become travel writers. Such travelers-cum-writers have established new groups who have participated in various literary festivals in Indonesia. For example, since 2013, the Ubud Writers and Readers Festival in Bali has regularly invited pioneers from this group (such as Agustinus Wibowo and Trinity) as keynote speakers about themes related to travels and travel literature at their annual events.

Travel writers also have their particular markets, with whom they can interact directly through their various social media accounts. For example, the writers of *Negeri Van Oranje* have continued their travel writing projects through diverse social media platforms such as blogs, Twitter, and Instagram. After the book was adapted to film, it became better known and found a wider readership.

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<sup>1</sup> *Negeri van Oranje*, *99 Cahaya di Langit Eropa* (filmed in two parts), and *Jilbab Traveler*.

Another important aspect of travel literature is multiple voices or agencies in travel literature. These two concepts are related to travel writers' self-description in their writing. Voice refers to the ideas or messages carried in the travel literature, which reflects the subjectivity of the travel writer or society represented, while agency refers to the ability to act or perform an action. In contemporary theory, agency hinges on the question of whether individuals can freely and autonomously initiate action, or whether the things they do are in some sense determined by how their identity has been constructed (Ashcroft et al. 6). In the context of travel literature, agency is concerned with how a travel writer conducts self-fashioning in such a way as to show her- or himself as an authoritative subject who produces knowledge on foreign places and people (Lisle, 2006:69). Travel writers may convey divergent voices and agencies in their writing because of their different backgrounds, motivations, and socio-political situations. This contingency underpins my research on the subjectivity of contemporary Indonesian travel writers, whose works I expect to be distinct from those written by earlier Indonesian writers and non-Indonesian authors.

Such shifts in Indonesian travel literature have only become possible because of the influence of globalization on travel literature. The wide-scale publication of travel literature and the development of its various aspects cannot be separated from changes in the socio-political and economic conditions of global society over the past thirty years (Lisle, 2006: 2). These changes have affected the frequency of and motivation for traveling (Urry, 1990; Lisle, 2006). In conjunction with the various phenomena it entails, liberalization, universalization, and digitalization (Strange, 1996; Scholte, 2005), globalization allows individuals to travel easily around the world for a variety of purposes (Lash 1990:1). This creates a greater demand for guidebooks and travel writing. In the specific political context of Indonesia, *Reformasi* brought new freedom after years of censorship and a restrictive political climate, and this stimulated the publication of travel literature. At the beginning of this era, books that were previously banned from publication and circulation appeared on the market. These include travelogues and biographies of Indonesian exiles (for example, all

of Sobron Aidit's travel writing). The trend of publishing exiles' writing inspired many travelers to write their stories. At the same time, the rapid advancement of information and digital technology has also marked this era, as digital social media platforms provide spaces for anyone to publish their travel writing. The exclusivity of travel writing vanished and its popularity surged.

Together, these lead to a further phenomenon in contemporary Indonesian travel literature: compelling discourse on subjectivity. As several scholars have noted, "I" has become the central issue of 21st-century travel writing (Blanton, 2012; Thompson, 2011; Jatschka, Green & Krauth, 2019). In the history of Western travel literature, "I" went from non-existent to central. At the same time, however, the identity of "I" has shifted; no longer the exclusively male travelers of western literature (see Pratt, 1992; Lisle, 2006; Thompson, 2011, etc.), "I" may be non-western, female, or a combination of both. Thus, contemporary Indonesian travel literature has gained a position as an alternative sort of subject. This issue of subjectivity is the focus of my research. I would like to look at how agency, voice, and subject construction occur in contemporary Indonesian travel literature, with the assumption that these subjects have specific voices that distinguish them from the western travelers who have long been considered dominant subjects. The Indonesian subject will see the World as the Other.

To examine the subjectivity of Indonesian travel literature, I have identified three main tropes in studying travel literature: the Self, the Other, and the World (Thompson, 2011: v–vi). As Holland and Huggan also emphasized, the attempt to find underlying rules and principles (of knowledge) is secondary in contemporary travel literature to the desire to achieve self-understanding. Travel literature provides a document of, or report on, other peoples and cultures while simultaneously using them as a backdrop for the author's personal quest (Thompson, 2011:12). This is a vigorous statement of how Self and consciousness of subjectivity are dominant in contemporary travel literature; this holds with the Other as well. In an Indonesian context, I have found that almost half of the domestic travel literature talks about the Self's trip to Europe and

describes various aspects of the continent. In Thompson's words, Europe becomes the World and the Other in which travelers wander and in which their writing is recorded. At the same time, Europe offers the (Indonesian) Self a place to build and represent its subjectivity.

Within the context of Indonesian history, this positioning of Europe as the Other through travel literature may be understood through the postcolonial term "writing back", as elaborated by Ashcroft, Griffiths, and Tiffin in their book *The Empire Writes Back Theory and Practice in Post-colonial Literatures* (1989). The term refers to the act of writing carried out by writers from formerly colonized countries, whose perspectives emerged *out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center* (Ashcroft, 1989:2). In Indonesian travel literature to Europe, one of the key ideas of the writing back paradigm applied in it is to redefine center and periphery or subject and object.

Previously, Indonesia was the Other, objectified in Western travel writing in part due to the colonial processes that were occurring in Indonesia. This othering process was crystallized in Indonesia–Europe relations, wherein the discourses of colonized and colonizer were reflected. Such an orientalist view has long colored Indonesian perspectives of Europe, particularly the Netherlands. Today, however, Indonesian travel writers are trying to do the opposite. They are othering Europe to redefine their relationship with it. Indonesia is no longer an object of Western writing; it is now the subject, the Self doing the writing.

However, such an effort is difficult, and much ambiguity has been noted. Two situations have influenced the ambiguity with which Indonesian travel literature positions Europe or the West. First, in the context of travel writing, the colonialism exercised by European countries shaped the circumstances in which the genre emerged. Early Indonesian travel writing on Europe was always overshadowed by "ethical policies". It was while studying in the Netherlands

and other European countries that young Indonesian intellectuals first put forth and defined their nationalistic discourses. On the one hand, Indonesians perceived Europe as representing colonialism, yet on the other Europe also stood for a free Indonesia. Owing to the effects of globalization on the creative process, this ambiguity has continued to underpin the travel writings of Indonesian authors and shape how they develop subjectivity.

The second factor is globalization, which seems to dissolve national boundaries and global divides—including those between colonizer and colonized. Nevertheless, many experts have understood globalization as an attempt to revive the colonial era through new forms and strategies (neocolonialism); this has been a major motive for travelers (particularly Europeans) (Lisle, 2006: 3). Huggan (2009) finds that colonial memories in postcolonial societies continue to haunt contemporary travelers when they visit once-colonized areas. Ambiguity, which is inherent in globalization, impacts the way that colonial memory is treated in contemporary travel writing. Moreover, the phenomena of traveling and tourism are sites of much ambiguity. Travel blurs the boundaries of cosmopolitan space, but also increases pro-local sentiments (Huggan, 2009: 3). Rather than decentralize, globalization creates new centers; for instance, certain attractions become more popular destinations for tourists than others. This not only increases the number of tourists, but also contributes to illegal immigration and other forms of migration (Goldstone, 2001:258).

In the Indonesian context, for instance, we can see in *99 Cahaya di Langit Eropa* (2011), when Hanum Salsabiela Rais and Reza Almahendra outline Islam's impact on Europe as well as Indonesia's position in that relationship. Islam is defined as an important aspect of European glory, and by uncovering its role in European development, the authors attempt to redefine the relationship between Indonesia and Europe and relate them to aspects other than colonialism. However, Hanum and Reza are only able to do so by positioning Indonesia vis-à-vis Europe, such that the countries seem to remain trapped in a hierarchical

binary opposition. Such mechanisms and ways of thinking still haunt contemporary Indonesian travel literature, particularly in the way they represent subjectivity.

Examining subjectivity in contemporary Indonesian travel literature means exploring its narrative aspects. Narratological research is crucial because, in any writing, the narrative is the primary vehicle for representing ideas. For example, the scale of the subject can be seen from the point of view used by the travel writer. We can trace the ideology of the subject through the focalizations and voices in the narratives (Genette, 1983: 189). In my observations, no investigation of travel writing has put its main focus on the narration. Therefore, while describing the subjectivity of Indonesian travelers, this study simultaneously attempts to prepare a typology of contemporary travel literature; to the best of my knowledge, no such project has been undertaken previously.

### **1.1 Objective of the Study**

This research departs from the hypothesis that Indonesian travel literature became increasingly commonplace and diverse after the Reform Era, and this wrought considerable changes in writers' writing of subjectivity. Influenced by discourses such as colonial memory and globalization, the subjectivities of contemporary Indonesian travel literature are distinguished based on travelers' underlying motivations for travel and choice of narrative.

Based on that hypothesis, this study poses the following detailed questions:

1. How has Indonesian contemporary travel literature developed from the early twentieth century to the present?
2. How are the narratives of contemporary Indonesian travel literature structured?
3. How is subjectivity constructed through the representation of the self, the other, and the world in the aftermath of globalization and colonial

discourse?

For the purpose of this research, a sample of ten texts of travel literature, mostly from the past decade, were selected. These ten works were authored by Indonesian travelers from a variety of backgrounds and present a variety of themes regarding Europe. The aim is to form a broad sample that allows a wide range of perspectives to be represented. These ten works are *40 Days in Europe: Kisah Kelompok Musik Indonesia Menaklukkan Eropa* (2007), by Maulana M. Syuhada; *Menyusuri Lorong-Lorong Dunia: Sebuah Catatan Perjalanan Jilid 1* (2005), *Jilid 2* (2007), and *Jilid 3* (2012) by Sigit Susanto; *Negeri Van Oranye* (2009) by Wahyuningrat, Adept Widiarsa, Nisa Riyadi, and Rizki Pandu Permana (2009); *Jilbab Traveler* (2009) by Asma Nadia; *Napak Tilas ke Belanda* (2010) by Rosihan Anwar; *Perempuan Merah Putih: Kisah Pendakian ke Puncak Gunung Elbrus, Tertinggi di Benua Eropa* (2011), by Nungki Irma Nurmala Pratikno; *99 Cahaya di Langit Eropa* (2011) by Hanum Salsabiela Rais and Reza Almahendra; and *Life Traveler* (2011) by Windy Ariestanty.

## 1.2 Literature Review

I have drawn on a considerable body of research for my study. Studies that have inspired my work range from those that address the character of contemporary travel literature to those that explore the narrative aspects of travel literature and those that relate to subjectivity in travel literature. I will describe these studies, as well as the extent to which my research will complement or respond to them, in more detail below,

### 1.2.1 Travel Literature in the 21<sup>st</sup> Century

I began my study with an exploration of studies of contemporary travel literature, often called 21st-century travel literature. The studies most relevant to my research were *The Global Politics of Contemporary Travel Writing* (2006), written by Debbie Lisle, and *Tourists with Typewriters, Critical Reflections on*

*Contemporary Travel Writing* (2000), written by Patrick Holland and Graham Huggan.

In her introduction, Lisle writes that her book politicizes travelogues by revealing their connection to the 'serious' business of world affairs, and their significance to the study and practice of global politics (Lisle, 2006: 1). She describes her book as concerned with how contemporary travel writing participates in, and responds to, the anxieties created by globalization in the late twentieth century (Lisle, 2006: 3). She then hypothesizes that travel writing was resuscitating itself in the face of globalization by pursuing two simultaneous strategies. First, travel writers alleviate the anxieties created by globalization by recalling the assurances of Empire, thereby reproducing a dominant western civilization with what she called "colonial vision". Second, many travel writers make deliberate efforts to distance themselves from the genre's implication of Empire by embracing the emancipatory possibilities created by an interconnected "global village". Unlike their colonial predecessors, these writers frame encounters with others in positive ways; through what Lisle called "cosmopolitan vision", they reveal moments of empathy, recognitions of difference, realizations of equality, and insights into shared values (Lisle, 2006: 4).

In my research, I will further explore representations of subjectivity, which differ according to the purpose of the journey. Here, globalization allows Indonesian travel writers to escape from the Western colonial vision under which Indonesian subjects feel a persistent sense of inferiority vis-à-vis Europe, or even reverse the situation by creating a circumstance where the subject and the Other (Europe) exist as equals.

Holland and Huggan also elucidate some elements of contemporary travel literature and the complex attitudes reflected within it. They add that present-day travel literature continues to provide sterling service to tourism, even though there is a feeling of belatedness. At the same time, however, they allow for the

transgressive potential that might appear in the forms and themes of travel literature written by women or postcolonial subjects.

Holland and Huggan offer a concept of textual zones, for which they borrow from McHale's notion of zones (McHale, 1987:55); I also borrow this concept for my research. Textual zones are spaces produced by fictional text that are inevitably overdetermined, and thus need to be seen in ideological and mythical, rather than merely geographical, terms (Holland & Huggan, 2000: 67–68). They identified that textual zones in western travel writing reflected their division of the world into certain zones. Similarly, I look for spaces represented in contemporary Indonesian travel literature and group them into specific textual zones.

The journal *TEXT*, in its October 2019 special issue titled "RE-Mapping Travel Writing in the 21st Century", explores travel writing through the modes, trends, and perspectives of travel. It focuses particularly on new forms and styles, especially new interdisciplinary approaches and creative writing practices. The articles in this journal conceptualize several new travel modes, including literary pilgrimage, nocturnal travel, and solo travel. I have found all of these in contemporary Indonesian travel literature, and these various modes and trends of travel are among the focuses of my research.

### **1.2.2 Studies of Narrative and Narrativity in Travel Literature**

The study of travel literature has evolved over time. Studies can commonly be distinguished by their emphasis on a work's content or form/narrative. Smethurst, in the opening of his analysis, likewise notes: "travel literature, from the Middle Ages to the present day, is discussed in the context of the empire, imperialist (and post-imperialist) politics and geographies; and, on the other hand, form" (2009:3). Studies of the content of travel literature have been most prevalent. Such analysis, Campbell (2002) notes, is always accompanied by other approaches (such as ethnography, anthropology, and postcolonialism).

Despite the difficulty of finding studies that focus solely on the form, especially narrativity, of travel writing, I found a book that emphasized these narrative aspects: Kai Mikkonen's *Narrative Paths: African Travel in Modern Fiction and Nonfiction* (2015). In this book, Mikkonen discusses the interplay between fiction and nonfiction in travel narratives. He concludes by showing the significance of travel as a frame in modern fiction, as well as how nonfiction travel narratives employ various fictional strategies.

Aside from this book, however, analysis of travel writing narratives mostly combines its discussion with other aspects. For instance, discussion of narrativity may emerge when scholars discuss travel literature as a genre with certain boundaries. Discussion of narratives in travel writing also arises when we confer about the questions of fact and fiction that always overshadow travel writing. This can be seen, for example, in Paul Fussell's edited book *The Norton Book of Travel* (1987) as well as the early parts of Carl Thompson's book *Travel Writing* (2011). These books provide many of the basic concepts used in my research for narratological analysis.

To complement these concepts, I also borrow the basic narratological concepts offered by literary scholars. First is the narrative concept developed by Gerard Genette in his book *Narrative Discourse: An Essay in Method* (1983), which is supplemented by several of the narrative concepts codified by Monika Fludernik in her *An Introduction to Narratology* (2009). I also see narratology as a means of conveying subjectivity, and thus for this section I borrow many of the concepts offered by Maike Sarah Reinert and Jan-Noël Thon in their *Subjectivity Across Media: Interdisciplinary and Transmedial Perspectives* (2016). I will further describe the relationship between subjectivity and travel writing in the following subchapter.

### **1.2.3 Studies of Subjectivity in Travel Literature**

As stated previously, contemporary studies of travel literature position subjectivity as a consequential topic. Analysis of travelogues, at various levels, always seeks to ascertain how writers depict their subjectivities in their writing;

how their journey shapes that subjectivity; and how notes on that journey help fashion the subjectivity sought by writers.

In *Travel Writing* (2011), Carl Thompson identifies an inward turn in contemporary travel writing, where the narrative no longer centers on the scene but the subject who is viewing it. Rather than lead to the desire to collect and convey information, this results in the formation of the writer's subjectivity. Thompson notes that, since the late eighteenth century, travel writing has begun looking inwards as well as outwards. This concern for the traveling self is pursued in several different ways and occurs in all aspects of a journey. As Thompson emphasizes, travel writing involves "an encounter between self and other that is brought about by movement through space. Therefore, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed" (10).

My research uses these elements—the Self, the World, and the Other—to investigate the representation of (Indonesian) authors' subjectivity. Aside from Thompson, several scholars of travel writing with a focus on travel literature also need to be mentioned here. Particularly noteworthy is Eric J. Leed, who wrote *The Mind of the Traveler* (1991) and published a paper in Marguerite Helmers and Tilar Mazzeo's edited volume *The Traveling and Writing the Self* (2007).

Among the many scholars who have studied Western subjectivities, Edward Said, David Spurr, and Marry Louis-Pratt are the experts whose concepts are most beneficial to this study. They have viewed Western subjects from a perspective critical of imperialism, colonialism, and post-colonialism, invoking terms such as "imaginative geography" and "imperial eyes" to portray Western views and perspectives that seep into travelers' narratives. These scholars have investigated Western travel writing and its subjectivity using a subversive and even deconstructive framework to examine its various weaknesses. Some have even specialized in female subjects in their travel writing analysis.

Ultimately, it is difficult to identify analyses of subjectivity that do not refer to the Western subject. Three books provide important insights for my research: *Under Eastern Eyes: A Comparative Introduction to East European Travel Writing on Europe* (2008), by Wendy Bracewell and Alex Drace-Francis; *Narrative Paths: African Travel in Modern Fiction and Nonfiction* (2015), by Kai Mikkonen; and *Journeys to a Graveyard: Perceptions of Europe in Classical Russian Travel Writing* (2005), by Derek Offord. Much of the remaining analysis of non-Western travel writing deals with Chinese and Arabic texts from the classic period to the 19th century.<sup>2</sup>

#### **1.2.4 Studies of Subjectivity in Indonesian Travel Literature**

My research attempts to address the shortcomings in the literature on non-Western subjectivities in travel literature by exploring contemporary Indonesian travel literature. Subjectivity in contemporary Indonesian travel literature cannot necessarily be equated with that in the West, as historically the genre has been relatively insignificant compared to other genres. Travel literature has always existed on the periphery, as has its study. Most studies have examined Indonesian travel literature primarily through the dimensions of knowledge and power, without considering its specific characteristics or differentiating it from other genres. Such studies, thus, do not perceive travel literature as a separate entity.

As such, studies of Indonesian travel literature have most frequently been part of postcolonial studies. Such studies are urgent, given that Indonesia experienced various forms of colonialism over three centuries. They have investigated the relations between colonizer and colonized and, more specifically, sought to discover a new way to perceive these relations in more equal or emancipative circumstances. I have found two studies dealing with this issue: Nia Nafisah's "Menjadi Orang Indonesia di Negeri Orang: Pencitraan

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<sup>2</sup> Take, for example, *In the Lands of the Christians: Arab Travel Writing in the 17<sup>th</sup> Century* (2002) by Nabil Matar and *Visionary Journeys: Travel Writing from Early Medieval and Nineteenth-Century China* (2012) by Xiaofei Tian.

Bangsa Indonesia dalam Novel *Edensor*" [Being Indonesian in Other Lands: The Imagination of the Indonesian People in the Novel *Edensor*] and Yusri Fajar's "Negosiasi Identitas Pribumi dan Belanda dalam Sastra Poskolonial Indonesia Kontemporer" [Negotiation of Indigenous and Dutch Identity in Postcolonial Indonesian Literature] (2015). Both articles show ambiguity regarding the position of the colonized subject. However, neither elaborates on how globalization allows ambiguity to occur nor discusses characters' motivations for traveling to Europe.

Postcolonial studies of Indonesian travel literature have also touched on subjectivity when travel writing is understood as a representational practice. Most relevant to my study is an article by Maslihatin (2015) that seeks to identify the objective and subjective observational strategies presented by two travel writers when encountering the Other. Maslihatin applied Thompson's concept of two observations to analyze *99 Cahaya di Langit Eropa* (2011), seeking to fill a gap in studies of contemporary Indonesian travel literature by analyzing form and narration before investigating other elements. With such narrative and formal awareness, travel literature can be seen as a distinct literary entity. To the best of my knowledge, Maslihatin's study is the only one to deal with the narrative aspects of Indonesian travel literature—albeit in an overly general manner, as the narrative aspects discussed are limited solely to point of view.

Nevertheless, several other studies have been significant. Take, for example, the study of Andrea Hirata's *Edensor* conducted by Nasution (2015). This research concludes that Andrea Hirata identified himself as a romantic traveler and presented himself autobiographically. His travel literature is full of self-conscious representations and motivations to find himself. However, because of his Eastern heritage, he also recognized himself as an inferior subject in the West.

Novi Sri Purwaningsih has also researched the representation of subjectivity in travel literature, in her article "Subjectivitas dalam Cerita Perjalanan Lumbini karya Kris Budiman" (Subjectivity in Kris Budiman's

Travel Story Lumbini). She concludes that the subject "I" in the novel is neither independent nor free as the author sometimes substituted "I" with "Us". During the trip, the subject "I" represents an imagined collective subject, particularly when they encounter the Other.

Another example is provided by Sari Fitria with her "Resistance Fluctuation in Self-Fashioning Leila S. Chudori: Short Story Paris, June 1988". Her analysis has depicted that "Paris, June 1998" uses Cartesian and Janus-faced self-constructing. The Cartesian-faced form is evidenced through impressiveness and trustworthiness, while in the Janus-faced form it appears through inward scrutiny and persona.

Building on such studies, this research will take more samples and choose a more specific narratological theory to discover how subjectivity is represented in Indonesian travel literature and comprehensively analyze the discourses contained therein. Furthermore, I seek to recognize aspects of subjectivity that are not only centered on the Self (as in previous studies) but also consider the World description and the position of the Other in the travel literature.

Generally speaking, my research seeks to fill two gaps in the literature simultaneously: by analyzing the form of the travel literature and analyzing non-Western travel writing. Using a narratological approach, my research intends to address the complex problems that have continually been debated by experts on travel literature, i.e. its typology and its limitations as a genre. At the same time, my research builds on the few studies that describe the non-Western subjectivities portrayed in non-Western travel literature.

### **1.3 Theoretical Background**

This section outlines some of the concepts that underlie my research and shape my perspectives. These include the limitations of the definition of travel literature, the theory of narrative, the notion and element of subjectivity, and its relation to the discourse of postcolonial and globalization I will describe one by one below.

### 1.3.1 The Scope of Travel Literature

There are a lot of experts who have defined the characteristics and boundaries of travel writing. Jonathan Raban (1988:253-54) notes that travel writing accommodates the private diary, the essay, the short story, the prose poem, the rough note, and polished table talk with indiscriminate hospitality (1988: 253-54). Patrick Holland and Graham Huggan (1998:8-9), stress that the form of travel writing in the late twentieth century can embrace everything from picaresque adventure to philosophical treatise, political commentary, ecological parable, and spiritual quest, whilst simultaneously borrowing freely from history, geography, anthropology, and social science'. As they argue, the result is a hybrid genre that surpasses categories and disciplines.

If Raban and Huggan give an inclusive definition, then Paul Fussel gives an exclusive one. In his influential books, *Abroad: British Literary Travelling Between the Wars* (1980) and *Norton Anthology of Travel* (1987), Fussel introduced the term 'travel writing' implicitly equates with the literary form he prefers to call the "travel book". Fussel insists that the proper travel book needs to be sharply distinguished from other forms or travel-related text, such as the exploration account and especially, the guidebook. For him, just as tourism is not travel, the guidebook is not a travel book (1987:15). Travel books for Fussel (1987:15) are travel literature that almost invariably extended to prose narratives, often broken up into chapters, and in this way they generally resemble novels, visually and formally, far more than they resemble guidebooks. Fussel suggests that the travel book may be contrasted with a novel or romance by its claim to literal validity and its constant reference to actuality. Fussel surmises that travel books profess to be a representation of a journey and of events that took place on that journey, and so they are better categorized as non-fiction rather than fiction. Or as Mary Campbell puts it (1988:2-3), the travel book is a kind of witness: it is generically aimed at the truth.

For Thompson, these observations apply to travel writings written after the 1900s (2011:17), whereas before that period, travel writings referred to the era

of voyages and travels. The term 'voyages and travels' embraced an enormous diversity of travel-related texts that took a variety of different forms and served many functions: ships' logs; travelers journals and letters; the reports of merchants or spies or diplomats; account of exploration, pilgrimage, and colonial conquest and administration; narratives of shipwreck; accounts of captivity amongst foreign people and much else besides (Thompson, 2011:19). These texts are regarded as emerging from an era, and an activity, that is designated 'pre-travel' (Fussell, 1987:21; Blanton 2002:4-5). They emerged from an era of exploration, rather than travel (Fussell 1980:37-39). This is understood to be an age in which the information gathered by the traveler was still very much at a premium.

Another expert, Borm, does not equate the 'travel book' with 'travel writing' in its entirety. He suggests that travel writing is understood to be “*a collective term for a variety of texts both fictional and non-fictional whose main theme is travel*” (2004: 13). While, Von Martels, interestingly, suggests that poetic as well as prose works can legitimately be considered travel. Even, Francis Ford Coppola's filmic reworking of Conrad's novella, *Apocalypse Now* (1979), arguably becomes a form of travel writing.

The genre is perhaps better understood as a constellation of many different types of writing and/or text, these differing forms being connected not by conformity to a single, prescriptive pattern, but rather by a set of what the philosopher Ludwig Wittgenstein would call “family resemblances”. That is, there are various features or attributes that can lead us to classify a text as travel writing, and each individual text will bring with it different choices and combinations of these attributes.

Central to the genre, undoubtedly, is the form that both Fussell and Borm label the 'travel book': that is to say, the first-person, an ostensibly non-fictional narrative of travel.

Many definitions have been formulated by experts to limit the scope of travel literature. These definitions may be divided into two categories: exclusive<sup>3</sup> and inclusive<sup>4</sup>. The most vigorous exclusive definition is that formulated by Paul Fussell, who identified travel literature as a record of a journey that really took place, and owing to its dominant literary characteristics it must be distinguished from a travel guide. An inclusive definition was strongly outlined by Jan Borm (2004:13), who stated that travel writing embraces all types of text, both fictional and non-fictional, with travel as the main theme. Another exclusive definition, given by Carl Thompson, is considered very comprehensive and fits the main focus of this research. Thompson said:

If all travel involves an encounter between self and other that is brought about by movement through space, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed (Thompson, 2011:10).

Following this definition, this research identifies travel literature as any report of someone's journey, encounters, and negotiations with others, be they different persons, places, or cultures. A more specific limit is applied by filtering out travel literature that does not use Europe as a destination. There are several crucial reasons why Europe is important to the existence of Indonesian travel literature. Owing to the lengthy relations between Indonesia and several European countries and their colonial practices, especially the Netherlands, Europe has become the most complex representation of the Other in Indonesian travel literature. Matters of sovereignty and relations between Indonesia and Europe—i.e., relations between colonized and colonizer, East and West, periphery and center—are the frequent topics in travel literature.

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<sup>3</sup> Here are also Nortop Frye and Carl Thompson.

<sup>4</sup> Also in this category are Peter Hulme, Michel de Certeau, and Von Martels.

It seems that the urgency to present such binary oppositions in contemporary travel literature, aside from offering different and/or new opinions about Europe, is an effort to—borrowing Aschroft's term—*write back* (1989). In this, relations between Indonesians and Europeans are re-imagined and rewritten. Where, in the early years of its development, travel literature depicted Europe as a relatively singular idea that could be practically useful for the country's political interests, depictions of Europe in contemporary travel literature vary. It is not only a place of political engagement, but also a place of dreams, a metaphor of achievement, and even a place for tourism and pleasure. This is another but important reason why narration about Europe in contemporary travel literature is very interesting to examine.

The global conditions that provided the context for the birth of contemporary travel literature influenced not only this shift in the presentation of Europe, but also led to greater variety in form. Where in its early days travel literature was dominated by diaries and collection essays, recent travel literature has had similarities with various existing literary works such as novels, short stories, and even poetry. This diversification has enabled travel literature to be read and also perceived by readers from various circles. These changes, then, have necessitated a broader and more comprehensive approach.

To engage further this phenomenon, this study has chosen the narratological approach, centered on the form and structure of travel literature narratives. Hopefully, this analysis of forms and structures, in addition to assigning its own value to the study of travel literature as a genre, may help articulate the ideas of Europe presented by authors in a certain way. At the end of this chapter, thus, I assume that it is necessary to describe studies that have previously examined contemporary Indonesian travel literature, so that the narratological analysis may amend or complement previous research.

### 1.3.2 Travel Narratives

The characteristics and development of narratives as frameworks for or forms of travel literature are never studied independently. Rather, travel narratives have always been observed in conjunction with matters of definition, genre, and the universal characteristics of travel literature. This section, thus, will briefly summarize the views of several scholars and compile them to create a paradigm for this study.

Gerard Genette offers three basic notions of narrative, which may be summarized as follows. First, narrative refers to the oral or written discourse that tells of an event or a series of events. Second, narrative refers to the succession of events (real or fictitious) that are the subjects of this discourse, and to their several relations of linking, opposition, repetition, etc. Third, narrative refers to an event that consists of someone recounting something (Genette, 1983: 25–26). Genette identified five elements of narration: order, duration, frequency, mood, and voice. Building on this, Monika Fludernik understands narrative as providing a fundamental epistemological structure that helps us make sense of the confusing diversity and multiplicity of events and to produce explanatory patterns for them. Narratives are based on cause-and-effect relationships that are applied to sequences of events (Fludernik, 2009: 1-2).

In the specific context of travel writing, narrative deals with how a travel story is presented and who presents it. Carl Thompson observes that, in relation to narrative, travel writing might be written as an immediate narrative (narration of the encounter events that occurred during the writer's travels); as an account that offers new perspectives or information acquired through travel; or even using a non-narrative mode, which includes simple lists and catalogs (Thompson, 2011: 10).

Thompson traces the development of narrative in travel writing since ancient times, finding that it is dominated by impersonal records filled with data and information, without plot and causality. Historically, in the classical and medieval eras travel notes were structured as episodic poems; some were already

using first-person narratives. Thompson also touched upon the problem of narrativity when discussing facts and fiction in travel writing. According to him, the narrative strategies used by travel writers created a fictive dimension, and as a result fictionality is inherent in travel writing. He writes:

In some cases, the writer will opt for a narrative mode of 'showing' rather than 'telling', electing not just to report an encounter retrospectively, but rather to reconstruct it on the page in a more vivid and novelistic fashion. Atmosphere will be created through description and imagery; thoughts, feelings and motives may be imputed to other participants in the scene, possibly through devices such as free indirect discourse (Thompson, 2011: 28).

Based on narration, Fussell identifies two types of travel writing: travel literature which contains an extended process narrative and guide books that prioritize non-narrative modes of presenting information (Fussell, 1987: 15). Fussell thus categorizes non-narrative travel notes as coming from a pre-travel period that prioritized exploration and information. The travel period, conversely, has been characterized by prominent narrative characters.

Referring to these understandings of narrative, it can be confirmed that there is no comprehensive study of this aspect of travel writing. Based on this situation, this research seeks to identify the essential narrative features of travel writing using the case of Indonesian travel literature. Borrowing the features formulated by Genette, this research will answer detailed questions of narrative: how is the relationship between story time and narrative time presented in Indonesian travel literature? How is narrative movement? What types of narrative repetitions are presented in travel literature? Which perspectives, points of view, and focalizations are used? Finally, what are the narrative levels and narrator types in Indonesian travel literature, and what are their functions?

### **1.3.3 The Trinity of Subjectivity**

Many scholars have identified subjectivity, i.e. the imagination and construction of the Self, as a prominent characteristic of travel writing. In this

process, the Other and the World are distant elements that always appear simultaneously and create an imaginary within an interconnected and mutually definitive trinity. Scholars emphasize the relationship between these elements when creating an understanding of subjectivity. For instance, Fussell writes that travel literature emphasizes the autobiographical narrative, defining it as a sub-species of memoir in which the autobiographical narrative arises from the speaker's encounter with distant or unfamiliar data, and in which the narrative (unlike in novels or romances) claims literal validity through constant reference to actuality (Fussell, 1987: 203). Thompson argues that travel writing is simultaneously a form of life writing, being a medium wherein writers can compose their autobiographical projects, question their identity and selfhood, and simultaneously show self-authorization to others. As he writes, *"the generic requirement to include an element of personal detail ensures that travelogues will often offer interesting insights into what is sometimes termed an individual's subject position, even when travel writers have not deliberately set out to write in such a self-reflective fashion. The traveler becomes as much the object of the reader's attention as the place travelled to"* (Thompson, 2011: 99).

In this study, the concepts of the Self and the Other—as well as the relationship between the two—are understood as rooted in the theory of psychoanalysis. The Self is a sense of cohesive unity, one that establishes our existence within our experiences. It constructs itself by actively distinguishing itself from the Other (Desmond 1987: 5). The Other, in that it defines all ranges of difference, is fundamentally meaningless; it is merely a "stand-in", a substitution for the non-Self, for the unknown. The Other is all that is different, and this expansive ambiguity allows for the exploitation of otherness (Gardiner 2004:5). Lacan digs deeper into this relationship by formulating the Other as a manifestation of a lack or void in the subject's sense of Self. It is this void, this sense that "something is missing" in the Self's internal world, that constitutes the ontological condition of human desire (1977:235).

This desire drives the Self to understand the Other as a manifestation of the foreign; that that does not belong to a group, does not speak a given language, does not have the same customs; the unfamiliar, uncanny, unauthorized, inappropriate, and improper. Over this kind of Other, the Self maintains a sense of superiority and exercises control (Fanon 1963:88). This perception of the Other, as well as the Self's relations with it, also appears in Indonesian travel literature.

Based on these concepts, the Self in this research refers to a situation where the traveler meets the Other and creates and/or discovers their Self. This discovery could mean a change in the Self, one that distinguishes it from before the journey. It could also be an affirmation of the previous Self's identity, or emphasis and restrictions (fashioning or tailoring identity) (Hibbert 2013:29). Change and reinforcement of subjectivity are determined by how the Self meets and interacts with the Other. Meanwhile, the Other refers to all travel destinations (particularly Europe) and their people, as well as all aspects contained within which are considered different from the Self. This scope is enormous, and therefore Europe—as a region described in Indonesian travel literature—is both conceptually fluid and highly contextual. It does not only refer to a continent with specific geographical boundaries, but also an area that contributes predominantly to writers' shaping of their identities. Accordingly, Europe has different emphasized meanings and representations in Indonesian travel literature.

Finally, the World refers to the real or imaginary places visited by a traveler, or unfamiliar places, that are presented with a thorough act of writing. Thompson calls it the translation of travel experiences in the travel text. It involves a selection process, as travel writing that strives for accuracy and objectivity offers only a partial depiction of the World, and an incomplete picture of a far more complex reality (Thompson, 2011: 62). In this study, the World focuses on European countries and how travelers represent them in the travel literature with various strategies to support their self-image (the Self) as reliable

sources of information. This way of describing the World, the background of the encounter between the Self and the Other, ultimately shapes the traveler's subjectivity.

### **1.3.4 Subjectivity and Postcolonial Discourse**

Studies of travel writing cannot be separated from the study of history and traces of colonialism. Edward Said's *Orientalism* (1978) was influential in awakening scholarly interest in travel writing and its relation to colonialism. Most studies of colonialism and travel writing, similar to Said, employed postcolonial theory.

Postcolonial studies on contemporary travel writings usually lead to two different areas. First, postcolonial studies on travel writings were written by people of the territories that exercised colonization, and second, the study of travel writing that was written by people from the colonized territories. In the first area, travel writing participated in the international realm by disseminating the goals of Empire: stories of 'faraway lands' were crucial in establishing the unequal, unjust, and exploitative relations of colonial rule (Lisle, 2006:1). Travel writings indirectly confirm the binary discourse and inequalities between the West and the East, civilized and savage, scientific and superstitious, observer and observed, and the narrator and narrated (Smethurst, 2009:1). In other words, travel writing was systematically involved in imperial meaning-making processes (Clark, 1999:6-8; Pratt, 1992). Hence, the charge of ideology and close relationship that exists between travel writing with activity colonialism, postcolonial studies began using travel writing (the Europeans) as sites that dismantle the forms and the operations of colonial ideology.

Now, while many postcolonial scholars have examined the role of travel writing during the colonial period, some experts like Lisle are particularly interested in how contemporary travel writings are addressing its colonial legacy by engaging - or not engaging - with wider intellectual and cultural debates about global politics (Lisle, 2006:1). Though the traveler no longer represents a literal imperial power and may specifically disclaim such complicity, he still arrogates

to himself the rights of representation, judgment, and mobility that were effects of empire (Sugnet, 1991:70–85).

The second category studies of travel writings consist of people who came from colonized territories. They possessed *colonial memory* which would appear if they travel and write it down. Travel literature which they wrote became a medium for expressing the colonial memory. To express this memory, travel writers use many strategies. They may reminisce or turn to nostalgia, travel to the past, or conduct vertical journeys (Cronin 2000). This nostalgia can create an opportunity for travel writers to reflect on and restore their memories (Boym 2001:37).

As a literary narrative, travel writing has distinctiveness because it is a first-person narrative, which is distinguished from the authorial narrative (Stanzel, 1984:215). However, travel writing's writer always relates extensively to what he or she has not experienced or known to other explanations: transition to the authorial mode, an unreliable narrator, etc. Stanzel's explanation for this phenomenon is that the first-person narrative is characterized by a mingling of reproductive memory and productive imagination (Stanzel, 1984:215). This distinction made travel writing's writer would strategically manipulate the organization of texts, with the aim of installing, subverting, and re-writing the imperialist form they seek to transcend. In the case of postcolonial travel writers, narratives' authority is linked to their postcolonial experience and heritage and to strategies of self-authentication. In their travel writing, the postcolonial subject engages in a "performative syntax of reassertion, engagements with historical contingency, challenges to colonial interpellations, and repossession of agency and gaze (Smethhurst, 2009:2).

### **1.3.5 Subjectivity, Globalization, and Cosmopolitan Discourse**

The development of travel writing cannot be separated from the process of globalization. Technically, globalization has led to people traveling more often and with greater ease. Ideologically, globalization allows the emergence of a new perspective within a traveler when they look at other areas and publish those

ideas in their travel writings. Formally, the style of travelogues generated by the contemporary traveler became more varied; from lush and lyrical to comic and picaresque, evoking a nineteenth-century tradition of exploration, enacting the ironic stance of late-twentieth-century postmodernism (Duncan, 1999:1). Such travel writings no longer only provide explorative and objective information like an early form of travel writing (Fussel, 1987:15) but rather convey the author's ideas about certain subjective and individual themes.

However, contemporary travel writings also leave anxieties because they participate in and respond to the concerns created in the late twentieth century of globalization (Lisle, 2006:3). Responses to globalization vary, but the most prominent reaction is precisely an attempt to reinforce or alter oppositions and boundaries between countries or between cultures. Davidson (2002:6) states that it is detectable how contemporary travel writing remain in the colonial tradition. It reiterates a dominant Western civilization from which travel writers appear to record other states, cultures, and people. By categorizing, critiquing and giving a judgement on less-civilized areas of the world, travel writers continue to defend their privileged position.

The shift from a colonial to a cosmopolitan vision is profoundly depoliticizing because it smuggles in the logic of Empire under the banner of universalism. This condition poses great irony, because global harmony and international unity are proclaimed by a travel writing that claims to have erased its colonial past, but casually produces new forms of colonial power. As many contemporary travel writers fail to cope with the strong influence of the genre's colonial history, they end up choosing ideas they believe to be universal (e.g. equality, tolerance, cultural diversity) without being aware of the particular Western heritage of those ideas (Lisle, 2006:15-16).

Patrick Holland and Graham Huggan's book *Tourists with Typewriters* (2000: viii) also examines how colonial power relations continue to inform contemporary travel writing. In analyzing the increasing popularity of travelogues in the context of mass tourism, Holland and Huggan argue that these

texts remain a refuge for complacent, even nostalgically retrograde, middle-class values. In other words, travel writing remains popular because it feeds on images of otherness utilized by colonial writers and, as such, provides a sanctuary from contemporary 'politically correct' attitudes about race, gender, sexuality, and class.

Finally, globalization, based on its cosmopolitan visions, puts contemporary travel writings into a contradictory position. They operate in a contested, antagonistic and uncertain political terrain that is haunted by the logic of Empire. Putting it simply, contemporary travel writing engages most profoundly in the wider debates of global politics through its structuring tension between colonial and cosmopolitan visions. Rather, these two visions exist in a complex relationship with one another, sometimes antagonistic, sometimes symbiotic, sometimes ambiguous (Lisle, 2006:5).

#### **1.4 Methodological Approach**

The method of this research is closely related to the research questions and theories that I have described above. These theories provide hypothetical answers to the research questions, and I thus required a method to prove my hypothesis as well as a technique for finding data, a procedure for collecting and classifying data, and a technique for analyzing it.

Based on these sequences, this study relies on a combination of historical, structural, and discursive approaches, as follows.

##### **1.4.1 Historical Approach**

This approach is used to answer the first research question by tracing the development of Indonesian travel literature from the early 20th century through the present day. It involved looking at the origins and development of travel literature at certain times, as well as its chronological or causal evolution. Most of the data used for this process came from secondary sources. Data units included literary events and other elements extrinsic to the works, including their

publication, literary criticism, biographical aspects, and sociological contexts (Welleck & Warren, 1947: 73–135).

I base data grouping on similarities and differences in the genres and temporal periods of travel literature. Analysis of data and the relationship between them was used to tease out causal relationships, especially those that shaped the development of travel literature over time.

#### **1.4.2 Structural Approach**

This approach is used to investigate the structure and application of narrativity while searching for subjectivity in Indonesian travel literature. It presumes that literary works are structured narratives, containing data units that could be events, images of places or times, etc. Data was structured according to the theoretical concepts coined by Genette, i.e. order, frequency, duration, voice, and mood. Data analysis was used to search for relationships between data or groups of data, thereby producing a coherent and integrated understanding of the travel writing patterns.

This method will identify the narrative structure of travel literature as it relates to the construction of subjectivity.

#### **1.4.3 Discursive Approach**

The discursive approach further elaborates the representation of the elements that build subjectivity, i.e. the Self, the Other, the World, and the external discourses that influence them—especially globalization and colonial discourses. This study's concept of discourse comes from Foucault, who refers to the statements that refer to the same object. Furthermore, discourse is a social force, one with a central role in what is constructed as "real" and therefore what is possible. As Foucault (1994:176) formulated: *"It determines how the world can be seen and what can be known and done within it. Discourse is thus crucial in explaining how the social subject is positioned and limited"*.

Based on that rationale, I elaborate on social and ideological contexts as discourses that influence the making of subjectivity. The social context includes

the changes in the social, economic, and political order as a result of economic and information globalization. Meanwhile, ideological contexts are understood as influencing the writing and publication process. In this study, globalization is understood specifically in the context of colonialism and neo-colonialism, as well as the changes wrought by them—especially in East–West relations.

#### **1.4.4 Interview**

I interviewed some informants to get information about the background of the travel writers, their writing, and the publishing process of the travel literature. In addition, I also interviewed some readers to find out their responses to the Indonesian travel literature I analyzed.

The data I obtained through the interviews were a complementary source to this research to provide external background to the material. Since the main focus of this research is the narrative and discursive analysis of Indonesian travel literature, the primary data is the narrative in the material.

### **1.5 Structure of the Present Work**

This dissertation is divided into five chapters, beginning with Chapter I—an introduction that describes the background, problems, theories, and methods used in the research. Chapter II ("The Development of Travel Literature in the Indonesian Archipelago") elaborates on the early development of travel literature in the Indonesian archipelago. It presents notable works and their influence on society, as well as the descriptions of subjectivity and how these images have transformed with the changing times.

Next, Chapter III ("Narrative Aspects in Indonesian Travel Literature") demonstrates all of the narrative aspects that have been found in the research objects. This is done with various types of contemporary Indonesian travel literature.

Chapter IV ("Construction of Subjectivity in Indonesian Travel Literature") reveals how the Self, the Other, and the World are imagined in travel

literature, as well as how their interconnectedness shapes subjectivity. This chapter aims to provide a distinct picture of Indonesian travelers' subjectivities.

Chapter V presents the conclusions of this study, summarizing the results from each chapter and putting them in the broader context of contemporary Indonesian culture. The findings of this study can be referenced by other scholars in their exploration of how Indonesian people present and imagine themselves through their activities—in this case, travel.

## II

### THE DEVELOPMENT OF TRAVEL LITERATURE IN THE INDONESIAN ARCHIPELAGO

This chapter explores the development of travel literature in the Indonesian archipelago, from the legends of Bujangga Manik and Hang Tuah to contemporary written texts—including those taken as the object of this research. Given that a comprehensive examination of all travel literature written in Indonesia is beyond the scope of this dissertation, I attempt instead to identify works that are representative of their era.

Focus has predominantly been given to the narrative aspects of works and their portrayal of subjectivity. Some of the works discussed here are well known, but rarely (if ever) seen and analyzed from a travel literature perspective. Therefore, aside from investigating earlier travel literature and its influence on contemporary literature, including the extent to which changes occurred, this exploration will also present texts using a novel paradigm. At the same time, it will describe the external circumstances (the political, economic, and social contexts) that influenced this process.

I use political time frames to classify the works that I will describe, identifying works as coming from the early/pre-colonial period, the colonial period, the independence period, and *Reformasi*. Such periodization does not refer solely to the period when the work was written and published, but also to the contexts that influenced the themes and forms of these works. More detail will be provided in each subchapter.

#### **2.1 Early Indonesian Travel Literature**

By early works of travel literature in the Indonesian archipelago, I mean works with one or more of the following characteristics: written in a regional

language, initially written in a non-Latin script, written in a non-prosaic form (poem or lyric), incorporating themes from regional myths and epics, published in pre-colonial times, or published in colonial times but with minimal Western influence. Of course, some exceptions can still be found, and thus such characterization is not rigid. Nevertheless, it will help focus my efforts to achieve the objectives outlined above.

To discuss the early travel literature of the Indonesian Archipelago (also known as Nusantara), I will begin by examining the *santri lelana* ('traveling student') genre, which contains a large body of descriptive songs and ballads dealing with the sights and wonders of Java. Works in this genre follow student-wanderers in Java who come to appreciate its Hindu and Islamic pasts, as evidenced through its ruins, palaces, schools, natural environment, and human activity (Federspiel, 2007:82).

Important in this genre is the account of Bujangga Manik, recorded in a Sundanese-language narrative poem in the late 1400s. Formerly a knight of the Pakuan Kingdom, Bujangga Manik became a Hindu hermit. In this capacity, he made two journeys: first to Central and East Java, and second to Bali. According to Noorduyn (1982:413–414), the account of Bujangga Manik focuses mainly on topographical descriptions. Often, he limits himself to naming the places, regions, rivers, and mountains situated on or near the route followed; indeed, the text contains some 450 names, most of them related to the island of Java (Noorduyn, 1982:413). However, this account also recounts events in the Pakuan Kingdom after Bujangga Manik's return, the author's life as a hermit, and even fictional stories of one's journey to the afterlife.

From a travel literature perspective, Bujangga Manik's account uses many elements that are found in modern travel literature. Noorduyn, for example, argues that this account combines fiction with important details that have great historical value—especially the topographical information mentioned above (1982:414). Lombard, meanwhile, argues that the geographical accuracy of the story pioneered modern tourism literature (2005:149). Also resembling modern

travel literature, throughout most of the story the main character and protagonist is the first-person singular narrator (Noorduyn, 1982: 414). The appearance of the traveler himself as the hero of his story shows a progressive character, one that distinguishes the account from classical texts that do not bring out the subjectivity of the traveler and/or writer.

Also important in this regard is *Serat Centhini*, a 12-volume encyclopedic poem as a Javanese encyclopedic poem that pays great attention to eroticism and theology (Wieringa, 2000:223). Despite being completed in 1814, during the colonial era, *Serat Centhini* and its themes were more reflective of Javanese literature (Wieringa, 2000:223). As noted by Pigeud, erotic descriptions are found in almost every important mythic, epic, historical, and romantic Javanese text (1967:274).

No less importantly, however, *Serat Centhini* provides a travel account reflective of the *santri lelana* genre. It follows the travels of Sunan Giri's children (Jayengresmi, Jayengsari, and Rancangapti), which are divided into three stages in accordance with the three stages of life, identified by Pringgoharjono&Santoso (2006:25) as the pre-adulthood journey, the adulthood journey, and the post-adulthood journey. They write:

The pre-adulthood journey is the journey of young travelers, young both in terms of age and in terms of mental and spiritual development. In the adulthood journey, the main characters are grown up and we come across a greater variety of older travelers, each in different stages where the development of their soul is concerned. In the third stage, the post adulthood journey, the travelers are physically advanced in age and their souls are highly developed. The final stage is not a journey anymore but the end of the journey or the point of arrival. It is, in other words, the meeting of the weary soul with the Supremes Soul or the Creator (2006:25).

The characters in *Serat Centhini* travel along an inward curve, spiritual in nature, with the ultimate goal of achieving union with God. In studies of Javanese literature, *Serat Centhini* is also understood as a form of *sastra suluk*, literature that contains Islamic religious teachings. In this case, it teaches the

importance of purifying oneself physically and spiritually to become close to (and even united with) God (Marsono, 1996: 3). To reach this goal, one must travel.

The account of Bujangga Manik and *Serat Centhini* reflect the core characteristics of travel literature in Nusantara, presenting a self-initiating process with content that reflects sequences such as teachers' descriptions, "search for data", and "search for meaning" (Lombard, 2005:149). Quinn (1992:5) thus identifies them as the initial inspirations for many subsequent Javanese travelogues as well as other literary works.

More relevant to the core questions of this study, however, these studies and their spiritual quests show that subjectivity was dominant from the beginning. Awareness of the self has been a hallmark of Indonesian travel literature since the beginning. Juxtaposing this finding with Thompson's (2011) note that subjectivity has only begun to characterize Western travel literature in the modern era, I argue that Indonesian travel literature is older in its presentation of subjectivity.

While the above-mentioned accounts show journeys undertaken to seek knowledge in a spiritual context, the story of Hang Tuah offers a different view. An admiral for the Sultanate of Malacca at the height of its power, Hang Tuah frequently traveled abroad as the sultan's ambassador. *Hikayat Hang Tuah* tells the story of his journey with four compatriots to allied kingdoms, detailing not only their royal missions but also their oft-emphasized interactions with pirates (Windstedt, 1921:121).

*Hikayat Hang Tuah* does not mention its author or its year of composition. Scholars estimate that the text was written after the Portuguese arrived in the Malay Peninsula. It is a cultural product that is part of the Malay World—large groups of people who constitute a cultural realm predominantly through the use of the Malay language (van der Putten, 2018:9). Based on its content, some experts categorize *Hikayat Hang Tuah* as a historical romance. However, with its myriad adventures and misadventures, the text also provides a striking

example of travel literature, through which the characteristics of early Indonesian travel literature can be identified.

*Hikayat Hang Tuah* has heavily inspired subsequent generations of authors. Most relevant here is Abdul Kadir Munsyi, the author of two travel stories. The first is *Kisah Pelayaran Abdullah ke Kelantan*, which was first published in 1838 in Singapore in Latin and Jawi script. The second is *Kisah Pelayaran Abdullah ke Mekah*, which details his voyage from Singapore to Jeddah and Mecca; this text was first published in *Cermin* magazine in Singapore c. 1858–1859.

In 2005, these accounts were edited by Amin Sweeney and published as *Koleksi Lengkap Abdullah bin Abdulkadir Munsyi: Volume 1* (2005). He identifies several significant characteristics of Munsyi's work. He notes that, in all his works, Munsyi uses the first-person pronoun. He is the narrator and the main character in the story (2005:55). Sweeney argues that this point of view has similarities with biographical writing, and carries the ethos of expressing the Self in a dominant way (2005:56). As such, though Sweeney does not discuss these works as travel literature, his concepts are closely associated with the genre.

Interestingly, Sweeney identifies various developments in the style and content of Munsyi's travel accounts. He understands the first work, *Kisah Pelayaran Abdullah ke Kelantan*, as being written in a naïve and awkward writing style (2005:54) that simply records the story down without literariness. Meanwhile, he considers *Kisah Pelayaran Abdullah ke Mekkah* to reflect the peak of Munsyi's literary skills. Sweeney recognizes Munsyi's talent as the narrator of excellent adventure stories, writing "Abdullah has a convincing talent to describe the storms and big waves experienced by his entire boat while exploring the South China Sea" (2005:55). Munsyi's works thus reflect several characteristics of modern travel literature, featuring narratives centered on Munsyi himself, while simultaneously highlighting tales of adventure and misadventure (as in *Hikayat Hang Tuah*).

## 2.2 Travel in the Colonial Era

Having delved into some pre-colonial texts, I will now examine the travel literature written in the colonial period, which is influenced to various degrees by colonialism and an awareness of it. Although several of the works I mentioned above, such as *Serat Centhini* and *Hikayat Abdul Kadir Musnyi*, were written in the colonial period, they differed significantly from those works discussed here, which tend to highlight the relationship between colonizer and colonized or are otherwise significantly influenced by their colonial background.

In his essay "Orang-Orang Indonesia di Universitas Leiden" (2008), Poeze records Indonesian students as studying at the University of Leiden by the end of the 19th century. They were the children of native noblemen, *peranakan* Chinese, and Eurasians living in Indonesia, who were sent abroad to study to guarantee a better future for them—in this context, the ability to work for the Dutch colonial government. As such, they were expected to obtain their education at the capital of their European overlords. These students established their own associations and took part in various intellectual activities. Some of them wrote about their life experiences in Europe in either Malay or Javanese. This writing also offered them a means of conveying their ideas about identity, Dutch colonialism, and (later) nationalism. Other writings come from ethnic Chinese merchants, who could potentially take perspectives that differed from those of students. I have thus divided this section into two parts, focusing first on the travel literature by Javanese noblemen before discussing those works written by ethnic Chinese merchants.

### 2.2.1 Javanese Travel Literature to the Netherlands

In 1868–1869, well before Indonesians began writing travelogues of their voyages to Europe *en masse*, an indigenous student in the Netherlands had already published a work of travel literature. That student was Raden Moentajib Moeda, and his travelogue was written in Javanese and published in 1876 in

Batavia under the title *Tjariyos Nagari Wlandi* or *Reis naar Nederland van Raden Abdoellah ibnoe Sabar bin Arkebah, door hem zelf beschreven* (Poeze, 2008:18). He is considered by various scholars (Rass, 1985, Otterspeer, 1989; Poeze, 2008) to be the first Indonesian to discuss a journey to Europe in a work of travel literature. In his text, Moentajib Moeda wrote of his admiration for various artifacts, landscapes, and community activities that reflected Dutch culture.

Poeze (2008:19) quotes a comment from *Tijdschrift voor Nederlandsch-Indië* magazine, which published a lengthy discussion about Moentajib Muda's travelogue. The travelogue is described as containing detailed coverage of Moentajib Muda's visit to Leiden and surrounding places. Moentajib Moeda's astonishment as a young Asian seeing the Netherlands for the first time is particularly emphasized, as is the author's meeting with Prof. Roorda, who asked him to serve as a listener in the Javanese oral exam for prospective civil servants (for Dutch East Indies). Another travelogue was penned by R.M.A. Suryasuparta in 1916, under the title *Serat Cariyos Kekesahan Saking Tanah Jawi Dhateng Nagari Walandi* (Account of a Journey from Java to the Netherlands, 1916). Unfortunately, as of writing, I have yet to gain access to either book, so further analysis has not been possible.

Such descriptions of international travels are but a few of the Javanese-language travel literature produced in the colonial era. Most examples detailed domestic travels. Quinn (1992: 7), for example, writes that the first substantial modern travelogue in Javanese was written by R.M.A. Candranegara in 1865 and published under the title, *Cariyos Bab Lampah-Lampahipun Raden Mas Arya Purwa Lelana*. This was followed by *Cariyos Negari Betawi* by R.A. Sastradarma, *Purwa Carita Bali* (1875) by Sasrawijaya, *Cariyos Negari Padhang* (1876) by R.A. Darmabrata, and many others (Quinn, 1992:7).

Javanese travelogue during this period served to "bridge" classical forms of literature (i.e., *babad*, *serat*, *suluk*, *wirid*, and *jangka*) with modern ones (i.e., novels) (Prabowo et al, 1995:1) during a time when Javanese noblemen were

increasingly influenced by the West (Ratnawati, 2009:2). Widati (1991:1–15) identifies two types of Javanese travelogue, with one being based directly on the experiences of the narrator/traveler and the second taking the form of a picaresque romance. This second form followed many of the conventions of more traditional forms. It was common, for example, for the protagonist to be a Javanese prince who disguised himself as an ordinary person, presenting himself as a poor wanderer, and undertook a journey in search of maturity or self-perfection (Prabowo et al., 1995:201–203).

Javanese travelogues dealing with journeys to the Netherlands tended to blend these forms. On the one hand, the travelogues were conveyed directly through the eyes of the narrator/traveler, providing an ethnographic report; some even contained photographs of destinations. On the other hand, these travelogues still echoed and maintained the important values of heroism, wanderlust, and spirituality. In Moentajib Moeda's travelogue, for example, the author was a nobleman (*raden*) who traveled to a distant land, met many foreigners, and faced differences and culture shock before obtaining new experiences. As with the literary characters of earlier Javanese travelogues, all of these experiences were part of his initiation.

Quinn argues travelogues were very important in colonial Java as they offered a genre that provided Javanese writers with more cultural space than possible in literary genres (such as novels) that came from the West. Adding to this, he writes:

In the case of the Javanese culture region, the form of written narrative called 'the travelogue' provides an opposite illustration of this point. Not only do Javanese-language travelogues show how internal cultural processes helped give special prominence to one particular form of 'borrowed' writing rather than another, but in many respects the travelogue also seems to be a direct antecedent of the novel, almost, if you like, a proto novel (Quinn 1992:5).

Quinn subsequently quotes Th. Pigeaud's observation that wanderlust and travel have historically been very important elements of Javanese culture, as well

as his argument that such tendencies are related to ancient Javanese religious concepts (Pigeaud, 1967:317–8). Quinn (1992:5) notes that several works, such as *Negara Kertagama* in the fourteenth century, *Serat Cabolang*, *Serat Centhini*, and *Cerita Panji*, used journeys as the initial inspirations for further literary works (Quinn, 1992:5). When Java experienced a political and cultural crisis in the face of 19<sup>th</sup>-century colonialism, "the appearance of the Javanese language travelogue and its persistence into early 20<sup>th</sup> century was a strategy on the part of a few Javanese whereby something of their literary culture could be salvaged and tailored to an endeavor to understand and draw power from the outside world" (Quinn, 1992:6).

Travel literature, thus, is a genre wherein Javanese identity has immense space to emerge, a situation that Quinn (1992:5) argues can be attributed as much to internal processes within Javanese society as to some irresistibly compelling intrusion of European models. The Javanese-language travelogue cannot be regarded as a passive imitation, but rather as a space where Javanese perspectives can flourish. In seeing the foreign places they visited, authors referred to various classical Javanese stories. With various literary strategies, they domesticated the distant non-Javanese world through powerfully Javanese literary transformations of it (Quinn, 1992:6).

In this context, further examination of Javanese travelogues about Europe—particularly their form and content—is beneficial to understand their involvement in the building of subjectivity. Even as its form became increasingly influenced by the West, with prose being more popular than the once-dominant *tembang* or *syair*, heroic subjectivity remained the most common motif. The continued presence of elements of classical Javanese travel literature, especially in matters of subjectivity, suggests an unbroken line of influence between travel literature in the Indonesian archipelago, one that unites not only Javanese travel literature but also literary works published subsequently.

### 2.2.2 The Travels of Ethnic Chinese Merchants

Claudine Salmon, in a chapter in the book *Sastra Indonesia Awal: Kontribusi Orang Tionghoa* (2010) notes that several ethnic Chinese merchants in Indonesia wrote records of their travels in the late 19th century (2010:272). One of these, written by Tan Hoe Lo,<sup>1</sup> was published in the *Bintang Barat* newspaper in Batavia in 1889 before being republished in *Bintang Soerabaja* (between September 26 and October 12, 1889). This text detailed the merchant's travels to the 1889 World Exhibition in Paris, which were undertaken together with a Dutch landlord from West Java (Salmon, 2010:273).

Tan Hoe Lo's travelogue was written in the Betawi language, though it also borrowed from Dutch and French. As Salmon points out, Tan Hoe Lo presented himself rather on equal par with a Dutch colonial subject; it is strengthened by Claver (2014:135), who states Chinese merchants "*played a pivotal role in the colony's economic sphere ever since the founding of Batavia which relies heavily on its population, revenue and services*". Both were loyal to each other (Claver, 2014:133), and this was reflected in Tan Hoe Lo's narrative. For instance, he described his meetings with several Dutch people who held important positions in the Dutch East Indies. These included, for example, Mr. der Kinderen, who became president of the Supreme Court in 1871; Tan Hoe Lo described him as a kind and refined man who treated people well, no matter their economic status (Salmon, 2010:277).

As Salmon points out, Tan Hoe Lo presents himself not as a Dutch colonial subject, but rather on a par with them; indeed, as Claver (2014:135) notes, Chinese merchants "*played an important role in the economic sphere of the colony since the founding of Batavia which depended heavily on its population, income and services*".

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<sup>1</sup> Tan Hoe Lo was the only agent in Batavia of the *Bintang Timor* newspaper, a Singapore-based published founded some time previously by Song Ong Siang, a Western-educated Christian man who contributed much to the advancement of his fellow citizens in the Malay Peninsula.

According to Salmon, the progress of the Malay world and the influence of the West were major attractions in this account (2010:273). So too was modernization, progress, and culture in Europe. In France, Tan Hoe Lo's first destination was the Eiffel Tour, which has just been completed. He also extensively discussed opera performances and art exhibitions, writing that he had several. Nevertheless, consistent with the primary purpose of his journey and his business interests, he also took time to look for unique items that he could sell in Batavia (Salmon, 2010:281). At the end of his travelogue, Tan Hoe Lo offered readers his impressions of Europe. However, he did not deal with social or political matters, focusing instead on differences in weather, climate, etc. In this regard, Tan Hoe Lo's account resembled modern touristic travelogues that deal especially with sightseeing and tourism destinations, rather than political issues.

Although contemporary with the travelogues of Javanese students discussed previously, Tan Hoe Lo's unique background and travel's purposes—especially his special relationship with the Netherlands—created a distinct narrative and perspective regarding travel, Europe, and the subject portrayed.

### **2.2.3 The Rise of Nationalism in Travel Literature**

After the 19<sup>th</sup> century, there is little information regarding Indonesian travelogues, at least until young Indonesian nationalists—those who ultimately spearheaded Indonesia's independence—began studying in the Netherlands. The most prominent of these were the *Tiga Serangkai* (the triumvirate of Suwardi Suryaningrat, Douwes Dekker, and Tjipto Mangunkusumo), who were banished to the Netherlands in September 1913 after the Indonesian student association they founded, the *Indische Vereeniging* (Indonesian Association/Perhimpunan Indonesia), was deemed illegal by Governor-General Alexander Willem Frederik Idenburg.

These young intellectuals incorporated their nationalistic and highly political views into their travelogues about Europe, became not only a place to study but also to promulgate discourses that provided fertile ground for pro-independence views. Such "rebellious" thoughts were recorded and published by independent magazines run by Indonesian intellectuals, thereby being conveyed to Dutch and Indonesian readers<sup>2</sup>. Their writings about Europe, Indonesia, and the relationship between the two, as well as their anti-Dutch propaganda, thus influenced Indonesian students' views of the Netherlands and Europe in general.

While studying in the Netherlands, Indonesian intellectuals traveled throughout Europe to attend various conferences related to colonialism and nationalism<sup>3</sup>. Based on their journeys, they produced numerous works about Europe. Some were quite influential, such as Mohammad Hatta's travelogue in three volumes<sup>4</sup> and Ahmad Rivai's *Student Indonesia di Eropa* (1926-1928), which I will analyze hence.

An editor of the newspaper *Bintang Timoer*, Rivai completed his education in the Netherlands. His writings, penned between November 1926 and May 1928, detailed his daily activities and those of other Indonesians studying in the Netherlands. His travelogue has a modern format akin to that used today. It employs a first-person point of view, using the word "I". In the introduction for the book edition that was published in 2000, Ibrahim Alfian (x) said: "Until now, we've known little about the lives and struggles of Indonesian students in Europe. Through Dr. Abdul Rivai, we can scrutinize the details of their life, because Rivai wrote in the form of an eyewitness account. For historians, eyewitness reports are considered primary sources, because they have very high heuristic value."

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<sup>2</sup> The Indonesian Association also published a journal for writings of a similar nature. Titled *Hindia Poetra* (Son of the Indies), it was established in 1916. Later, under Hatta, the title was changed to *Indonesia Merdeka* (Free Indonesia) (Noer, 2012: 20).

<sup>3</sup> In 1927, Hatta participated in a session titled "League to Challenge Imperialism, Colonial Oppression, and for National Independence" in Frankfurt (Noer, 2012:21).

<sup>4</sup> *Karya Lengkap Bung Hatta Buku 1: Kebangsaan dan Kerakyatan* (1998); *Karya Lengkap Bung Hatta Buku 2: Kedaulatan Rakyat dan Demokrasi* (2000), and *Karya Lengkap Bung Hatta Buku 3: Perdamaian Dunia dan Keadilan Sosial* (2001).

Using this eye-witness approach, Rivai dealt with several issues, including the lives of Indonesian students in the Netherlands, their socio-political activities, and their efforts to promote nationalism and realize Indonesian independence. Rivai also underscored the financial and security issues faced by contemporary Indonesian students in the Netherlands. In this manner, he produced a text that provides a clearer subjectivity than (for example) Hatta, who relied on a more abstract form of writing. Rivai's voice was conveyed clearly through his first-person perspective. At the same time, he did not forget about rhetorical aspects such as setting, plot, and characterization. As such, Rivai's travelogue readily fits the definition of travel literature I have used in this study.

As implicit in the above discussion, the works of travel literature produced by Indonesian students—despite being published primarily as a means to seek freedom and promote the idea of Indonesian independence—did not present a unified whole. Considerable dissent and conflict over the best politics and ideologies for manifesting the dream of an independent Indonesia is evident, with the most marked differences being between those who called for independence through revolution and those who called for independence through other methods.

The most prominent individual to espouse the second paradigm was Noto Soeroto. The grandson of Paku Alam V, he was an Indonesian student in the Netherlands who was highly active in the Indonesian Association and was twice elected as its chairman. Unlike his fellows, who called for armed resistance and revolutionary war, Noto Soeroto promoted a synthesis between the Netherlands and Indonesia. Where his peers saw the Netherlands (as a colonial empire) as the enemy, Noto Soeroto argued that independence had to start by conquering the enemy within, i.e., the social and economic problems of the country itself (Kerdijk, 2002:xxvi).

Noto Soeroto advocated his views through his numerous travel writings. In 1913, he published his first book, *De eendracht van Indie en Nederland* (Unifying the Indies and Netherlands), which called for the unity of the

Netherlands East Indies and the Netherlands. He subsequently published several further texts, including *Melati Knoppen* (1919) and *De geur van Moeders Haarwrong* (1916), which conveyed his longing for his mother and homeland.

However, it is Noto Soeroto's *Wayang-Liederen* (1931) that has received the most attention from scholars (Kerdijk, 2002:21–23). *Wayang Liederen* uses the first-person point of view and a lyrical style to express the soliloquies and reflections of its characters. According to Kerdijk, a comparison of *Wayang Liederen* and Noto Soeroto's speeches and other writings indicate that both presented the same ideals. I can thus say that Noto Soeroto's subjectivity was reflected in this book. Through this subjectivity, Noto Soeroto saw the Netherlands and Europe as abstract entities; indeed, concrete spatial descriptions of the Netherlands and Europe are rare. Europe is seen as a potential partner, an entity with which cooperation is based on love and humanity is necessary. Although Indonesia and Europe may differ, in their subsequent development they must be equals (Kerdijk, 2002:37).

This subjectivity—developed through a close acquaintance with European artists and Eastern philosophers (particularly Rabindranath Tagore and Mahatma Gandhi)—and its non-violent approach differed significantly from the subjectivities developed by earlier writers. Indeed, owing to his views, Noto Soeroto was opposed by other nationalists, who saw him as an "aristo-democrat" (Djajadiningrat-Nieuwenheuis, 2002:xxvii).

In its form, meanwhile, *Wayang Liederen* is highly lyrical, reminiscent of the late 19th-century Javanese travelogues discussed above. Noto Soeroto sticks to classical forms and symbols in expressing his idea of harmonious cooperation, distinguishing himself from Hatta and Rivai, who employed western forms (essays, features) to convey their message of seizing total independence.

Even as these young intellectuals were writing about nationalism, others emphasized travel and even tourism. First to be mentioned is Adinegoro's *Melawat ke Barat* (1936), which has frequently been described as one of the first works of travel literature narrating an Indonesian journalist's sojourn in Europe.

Based on Adinegoro's travels in Europe in the 1920s, it was serialized in the magazine *Pandji Poestaka* before being published in three volumes by Balai Pustaka in 1936.

This book details a trip to Germany taken by Adinegoro in 1926, including the numerous destinations he visited along the way. In *Melawat ke Barat Volume I*, Adinegoro writes about his time in France and surrounding areas. Meanwhile, in *Melawat ke Barat Volume II*, Adinegoro narrates his journey from France to the Netherlands and Belgium before arriving in Germany. Finally, *Melawat ke Barat Volume III* follows Adinegoro during his return trip via Italy and Turkey.

Commenting on this book, Haryanto (2017) notes several narrative tendencies. He writes: "Adinegoro did not write based on a specific date. He wrote in a flow, without giving notes about the time, even though he wrote chronologically about the places he passed. This manuscript is not a kind of diary, because what Adinegoro feels is not easily seen in his writing." However, according to my observations, Adinegoro's voice as a subject is still visible (albeit not directly). He wrote in the first person, sometimes using the singular *saya* and sometimes using the plural *kita*. Other times he changed the point of view entirely, employing a third-person perspective by mentioning his own name as a character. See, for example, the quote below regarding his trip to Italy:

Previously, when people wanted to study, they went to Italy so they could get perfect teaching. Like now, Adi Negoro visited Europe, and in the era of thousands of years ago, Fa Hian from China went on a visit to Hindu land, so were the Western Europeans during the greatness of Italy. It is a country that became the center of knowledge, after the disappearance of Islamic civilization in Spain (Adinegoro, 1939:87).

Adinegoro did this when presenting himself as a reliable and objective speaker, as well as when emphasizing certain stories. When he uses "I" (*saya*), he refers to himself as both narrator and character, thereby emphasizing his involvement in the events he recounted. Other times, he uses *we* (*kita*), employing the plural first-person pronoun to refer to Indonesians dealing with

Europe. In the quote above, he suddenly mentions his name, switching to the third person to convey an idea to compare himself to other travelers. He likely changed his point of view to avoid giving the impression of arrogance, as he was mentioning himself in the same context as famous travelers from other countries.

At the same time, in addition to this narrative awareness of the importance of perspective, it is important to recognize the way he compared his travels with those of his predecessors. This indicates that Adinegoro had read numerous works of travel writing before penning his own. Indeed, this is explicitly stated in his first book, during which he narrates a visit to the Methodist Publishing House where he bought several books—including all of the books by Abdullah bin Abdul Kadir Munsyi, as well as five volumes of *Hikayat Hang Tuah* (Adinegoro, 1939:12). These texts, as discussed above, offered early examples of travelogues by indigenous authors.

At the same time, Adinegoro often inserted descriptive information about the places he visited or events related to said places, gave travel tips, and even inserted photographs as well. This indicates that he sought to seek and compile knowledge about Europe while simultaneously contemplating his experiences. It is in these contemplations that Adinegoro's ideas emerge. When he sees new technologies, he often contemplates the idea of progress. Likewise, when he shares stories about students on the same ship, prospective doctors, and jurists seeking to study in the Netherlands, he contemplates philosophical ideas related to human nature and expresses his longing for his country of origin.

Although previous studies of Adinegoro's account have merit, it must be recognized as more than the first travelogue by an Indonesian journalist traveling to Europe. This work is similar in form and content to texts published today, combining complex and abstract reflections with touristic information. At the same time, it reflects a clear awareness of form and its importance, as manifested in the dynamically changing perspective. Such techniques are uncommon in Indonesian literature today, giving Adinegoro's book an exceptional place in the history and development of travel literature in Indonesia.

### 2.3. Indonesian Travel Literature in the Independence Era

After Indonesia's independence, the euphoria of freedom and a dynamic socio-political situation provided a distinctive and determinant background for travel writing. In the five decades following independence, various travelogues were published with diverse themes that reflected the popular characteristics of their times. For ease of analysis, I have divided this section into four thematic categories: Balai Pustaka, political travel, exile, and pilgrimage.

#### 2.3.1 Balai Pustaka's Travel Literature

Although Balai Pustaka was established by the Dutch colonial government, and thus existed before Indonesia's independence, its publications—including travel literature—have remained cornerstones of the Indonesian literary canon. Balai Pustaka created a generation of writers with a distinctive ideology, the so-called Balai Pustaka generation, many of whom remained influential long after Indonesia's independence.

Balai Pustaka's Indonesian authors were influenced by the Western books they read as well as the Western educations they received. Such litterateurs as Sutan Takdir Alisyahbana (STA), JE Tatengkeng, and Moh. Yamin clearly adopted a European literary style; STA even promoted the introduction of Western-style freedom and enlightenment, considering both being necessary to ensure that the nascent Indonesia could become as free as Europe. As with STA, JE Tatengkeng was a writer who was influenced by the *Tachtigers*<sup>5</sup> in all of his creative processes. The thoughts of these authors regarding Europe were recorded in numerous works,<sup>6</sup> though only a few were written in Europe as travelogues. Literary works written during "journeys"

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<sup>5</sup> A revolutionary Dutch literary group established in the 1880s.

<sup>6</sup> STA's book *Puisi Baru* (New Poetry) is one literary work that shows the influence of European literature on Indonesian literature.

through Europe only became common in the 1950s. One such work is *Manusia dan Tanahnya* (1952), by Aoh K. Atmadja.<sup>7</sup>

Of the numerous works of travel literature published by Balai Pustaka, I have chosen Sutan Takdir Alisjahbana's novel *Grotta Azurra* as representative. Published in 1971, this novel—over 500 pages thick—is set in Italy and Germany. Its plot stems from STA's trip to Europe to attend the Congress of Cultural Freedom in Paris in 1950, after which he stayed for a while in Germany (Said, 2020). This novel offers an example of what Nigel Krauth calls literary tourism, describing trips (usually undertaken by authors) to areas that have significance for literature. At the same time, it offers a record of political tourism.

This romance focuses on a couple, an Indonesian named Ahmad who had joined the PRRI before becoming a fugitive abroad, and a French expert named Janet. Over the course of the novel, it deals with several philosophical, political, religious, and economic issues. Particularly prominent is STA's admiration for the West, and through closer investigation of the Western world, STA makes comparisons and criticisms of his country. For example, in this book STA criticizes Soekarno as a dictator who ignored the tenets of democracy, even drawing several comparisons between Indonesia's first president and Adolf Hitler (Said, 2020). Likewise, the main character embraces aspects of Western culture that were prohibited in contemporary Indonesia, such as rock and roll music.

The perspective used by STA in this novel reflects his general attitude regarding the role of writers. As he wrote in the book *Poedjangga Baru* (1938), he said that in the age of cultural transition, conscious writers must not be carried away by the trends of their era. They must choose, and in that choice, become significant factors in shaping a fresh and alternative world. When *Grotta Azzurra*

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<sup>7</sup> Aoh K. Atmadja also submitted numerous essays for publication in such magazines as *Budaya Jaya*, *Horison*, and *Indonesia Raya*. Some more of his writings, in the form of short stories, were collected in *Poligami* (Polygamy, 1975).

was published in 1971, STA stated that he stood by this ideal. Indeed, it is relevant to the attitudes he displayed in *Grotta Azzurra*, which in some ways were critical of Indonesia's situation at that time.

Apart from being a record on literary tourism, this romance also shows the author's overt subjectivity. Kratz (2017: 230) describes this novel as one of three philosophical romances written by STA, with the other two being *Layar Terkembang* (With Sails Unfurled, 1937) and *Kalah and Menang* (Loss and Victory, 1978). Kratz shows that Indonesian romance in the 20th century designates towards two forms, either realist or abstract/symbolic, with STA skewing towards realism as it is in line with his understanding of Western progress. STA regularly emphasized the direct and personal expression of one's emotions, and embodied such expressions in his novels. This subjectivity differs greatly from the travel literature regarding the political journeys of Indonesia's politicians or statesmen, which were also quite common at the time.

### 2.3.2 The Political Journeys of President Soekarno

During the 1950s, the Indonesian government published many works of travel literature that recorded the trips of President Soekarno and his team to various countries, especially in Eastern Europe. Teams or individual writers (usually journalists) were ordered by the government to write such works, which were presented as diaries, using very chronological time sequences and depicting some of the president's activities. Such works of travel literature also included photographs and speeches from the president and other statesmen involved in the trip or activities. Examples of such works include *Perjalanan PJM. Presiden. Ir. Dr. Haji Achmad Soekarno ke Amerika dan Eropah* (1956) by Winoto Danoeasmoro and *Bulgaria Sekarang dan Seterusnya: Presiden Soekarno di Bulgaria April 1960* (1960) by Nikola Tiholov. Some of these works did not even include the name of the writer(s), while others were compilations of presidential travel stories published in newspapers, as can be seen in *Presiden Soekarno di Tiongkok* (1956).

As an example, I will briefly review the travel literature written by Winoto Danoeasmoro that originated from Soekarno's visits to the United States, Canada, Italy, West Germany, and Switzerland from May 4, 1956, to July 3, 1956. At the opening of this book, Winoto writes that he wrote this travelogue with the encouragement of his friends and President Soekarno's approval. He stated that Soekarno's journey to several countries was political, serving to introduce Indonesia as a recently independent country, including its national philosophy of Pancasila, while simultaneously gathering international support and establishing cooperation in various fields. In this travelogue, Winoto included Soekarno's speeches as well as quotes from newspapers covering the trip and official travel reports submitted by the president and his ministers, especially after they returned to Indonesia. He also wrote profiles of the countries they visited, especially their government and political systems. Overall, this travelogue provided a prototype for the state travel literature written in Indonesia afterward. Many detailed President Soekarno's travels both within and without Indonesia.

Other pieces of travel literature followed not state leaders, but other state symbols; for example, two pieces of travel literature were written based on the 1965 journey of *Dewa Rutji*, a training ship that had been purchased from Germany in 1953: *Sangsaka Melanglang Djagat* (1965) written by C. Kowaas and *Menjambut R.I. Dewa Rutji di Sukarnapura* (1964), a short report compiled by the Information Service of the Regional Maritime Command VII Irian Barat. This ship was the first Indonesian sailing ship to successfully circumnavigate the globe. Kowaas, in the opening of his travelogue, wrote:

"Itulah sebabnja buku ini kutulis, untuk dorongan kepada Generasi mendatang, untuk mertju suar kepada bangsaku, supaja kita tetap setia kepada sumbernja, seperti nenek Mojang kita dahulu jang adalah djuga djago2 dilautan, dan bukan monopoli Inggris dengan senjoan "Birtain rules the Waves" atau tidak seperti kata pengarang Inggris Captain Joseph Conrad: this could have occurred nowhere but in England, where men and sea interprenetrate,...dst" (1965).

*"That is why I write this book, to encourage future generations, to become lighthouses for my nation, so we remain loyal to its sources,*

*like our ancestors, who were also good at sea, rather than the British monopoly embodied in "Britain rules the Waves", or, as the British author Captain Joseph Conrad, said: this could have occurred nowhere but in England, where men and sea interpenetrate,... etc."* (1965).

In his introduction, Roeslan Abdul Gani, then the Coordinating Minister for the Department of Transportation, described *Dewa Rutji* and its crew were ambassadors for the revolution. He wrote that the voyage was carried out as part of a campaign to reject neo-colonialism while simultaneously promoting world friendship and peace.

Another political travelogue traced its roots to a mountain-climbing expedition. *Maju Terus Pantang Mundur! Kisah Pendakian Puncak Soekarno* (1964) was published by Supreme Operations Command based on a joint Indonesian–Japanese expedition to West Papua. This expedition aimed to stick the national flag of Indonesia upon the peak of Mount Sukarno (now Puncak Jaya), a land of eternal snow, while simultaneously conducting a scientific investigation of Papua's central highlands.<sup>8</sup>

From these examples above, it can be seen that, no matter its form, journeys carried out by state representatives or symbols (especially the military) had the same political goals. Many were accomplished in the same period, between 1963 and 1965, serving to buttress Indonesia's image both international and, more importantly, domestically. Although these works were not disseminated broadly, the government nonetheless made them available to the public, thereby promoting the fight against the forces of neo-colonialism while seeking international support.

As such, in these texts, the subjectivity of the author is secondary to the collective subjectivity of the Indonesian nation, often represented by President

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<sup>8</sup> This study involved a range of fields, including physiography, meteorology, geology, botany and forestry, animals, agricultural-ecology, demography, and health.

Soekarno, who deemed himself the representative of the Indonesian people. The actual writer no longer mattered; rather, the institution for whom they wrote was more important. This had consequences for these books' narrativity, as they did not use the first-person perspective common in travel writing but rather a third-person view; some had no narrator at all, being presented as mere exposition. General information, including the speeches of the president and his cabinet, was dominant in these travelogues.

### **2.3.3 Exile: Longing for Home**

One group that prominently produced travel literature was Indonesia's political exiles, people forced to live abroad following the putsch of September 30, 1965. These exiles, around 500 in number, spent about fifteen years in socialist countries—mainly China, the Soviet Union, Vietnam, and Albania. Most underwent military and ideological training, preparing themselves to bring revolution to Suharto's New Order. Ultimately, however, many moved to Western Europe in the 1980s and settled in capitalist countries such as the Netherlands, France, and Sweden (Chambert-Loir, 2016). Some, however, remained in Cuba, the Soviet Union (and, later, Russia), China, North Korea, Burma, and Macao.

Among them were artists and academics from Indonesia who had been attending programs in foreign countries, often through cultural collaborations with communist countries such as China and the Soviet Union. These included A. Kembara, Agam Wispi, Basuki Resobowo, Hersri Setiawan, Sobron Aidit, Utuy Tatang Sontani, etc. Scholars consider them to be the vanguard of exile writers, producing texts that became known as Indonesian exile literature. Chambert-loir groups these works into six categories: essays, poetry, plays, short stories, novels, and self-writing (2016:177). Of these, self-writing—especially in the form of autobiographical text (identified variously as memoirs, short memoirs, biographical romances, or biographical novels)—was particularly prominent.

Chambert-Loir considers this category the most important, as it could maximally accommodate exiles' need to speak out. Consequently, exiles' subjectivity could be freely explored. This motivation was an important one, and inexorably related to my research topic. A particularly important subjectivity issue in exile literature was identity; exiles wrote these works to affirm their identities as Indonesians, to convey their longing for their homeland, to express their feeling of loneliness in a foreign land, and to share their experiences and perceptions of these foreign places. Such motivations were also principal themes of travel literature.

To understand how exiles explored their subjectivities in writing, we must examine several works that are considered particularly significant. Chambert-Loir (2016) records nineteen exiles (or more, or less, depending on one's definition) who produced autobiographical writings. Their works fell into two main genres: more or less systematic autobiographies, represented by the writings of Ibarruri Putri Alam, Ali Chanafiah, Francisca Fanggidaej, Syarkawi Manap, Umar Said, and Waloejo Sedjati, and short narratives relating to particular periods, as written by Asahan Aidit, Sobron Aidit,<sup>9</sup> AM Hanafi, Ibrahim Isa, Mawie Ananta Jonie, J. Kusni, Tatiana Lukman, Waruno Mahdi, Utuy Tatang Sontani, and Soeprijadi Tomodihardjo.

To begin, Ibarurri Putra Alam wrote an autobiographical novel entitled *Anak Sulung D.N. Aidit* (2006), which detailed much of her life in Europe. It mostly deals with the experiences of traveling abroad in a foreign land, without dealing with the reason for her exile in Europe. Chambert-Loir notes that this novel, like other autobiographical ones, sought to avoid political pretensions as far as possible. To quote a review from Tempo, "although it does not pretend to present historical facts, this biographical romance can be a social document about one period in the course of the Indonesian Republic."

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<sup>9</sup> Sobron wrote 250 stories of this kind.

Indonesia's former Ambassador to Sri Lanka, Ali Chanafiah, and his wife Salmiah Chanafiah wrote a biography entitled *Kisah Kehidupan Sepasang Pejuang* (2010). Addressed to their grandchildren, this novel takes place in Sweden, where the couple spent much of their lives after the political upheaval of 1965. Previously, they had lived in Moscow until 1982; after attempts to return to their homeland failed, they settled in Stockholm.

Other works in this genre included Waloejo Sedjati's *Bumi Tuhan: Orang Buangan di Pyongyang, Moskwa, dan Paris 1960-2013* (2013); Syarkawi Manap's *Kisah Perjalanan* (2009), and Umar Said's *Perjalanan Hidup Saya* (2004). No less important was Utuy Tatang Sontani's *Kolot Kolotok* (undated), which was given a limited printing by the Indonesian Program at Moscow State University. Utuy also wrote a memoir, *Langit tak Berbintang* [2001], which detailed his life in exile in China and Russia (Supartono, 2001).

In his research, Chambert-Loir revealed that exiles' autobiographies always begin with stories about childhood or from the departure. They detail life, before the tragedy of 1965, but are vaguer about the time after they lost control over their destinies as they submitted to a foreign authority. Several writers, especially Umar Said, emphasized failure and his efforts to overcome it. His memoirs end with an appreciation of the entire course of his life, the continuity that he perceives clearly despite the accidents of history. This allowed him to draw a positive conclusion because, despite all vicissitudes, he realized his parents' ambition of "becoming someone"—not somebody wealthy and powerful, but someone good and respectable (Chambert-Loir, 2016).

Some writers chose to tell only specific memories, as seen with Sobron Aidit's biographical short stories. Such biographical short-story writing was a mainstay for writers such as Sobron Aidit and Asahan Aslam. During his time in France, Sobron wrote numerous memoirs and short stories, including those compiled in *Razia Agustus* (1992), *Mencari Langit* (1999), *Cerita dari Tanah Pengasingan* (1999), *Kisah Intel dan Sebuah Warung* (2000), *Gajah di Pelupuk Mata: Memoar Sobron Aidit* (2002), and *Surat Kepada Tuhan: Memoar* (2003).

In these short stories, Sobron tells a lot of his life from childhood, his life in China, and France. According to Chambert-Loir, his biographical short stories provide short memories that give a spontaneous, humorous, and picaresque impression. Because of their brevity, these stories do not provide room for reflection or systematic historical descriptions, let alone his private and political life.

Similar experiences were had by Agam Wispi<sup>10</sup> who completed a poetry anthology titled *Kronologi in Memoriam 1953–1954* during his life as an exile, writing in several countries, including Germany (1973–1978) and the Netherlands (1978–1996). In the latter country, Agam managed the cultural section of the magazine *Arah* (Alham, 2002: 246).

Given this brief description of exile writers and their works, I see a complex performative subjectivity that I yearn to explore. Complexity appears when subjectivity is associated with writers' freedom to form themselves and speak out face various obstacles, thereby creating a paradoxical situation. In this case, writers faced at least two obstacles: the necessity for them to conceal their involvement in the Communist Party of Indonesia (PKI, which was blamed for the putsch) and difficulties related to readers in Indonesia. As Chambert-Loir writes:

Writing memoirs and describing this period of 'war' equals the risk of betraying at every moment, or at least the risk of being accused of betraying. The second obstacle is caused by caution." Exiles write for the general Indonesian public, that is, for the average Indonesian, who has undergone thirty years of New Order's indoctrination, with all the prejudices, the common places and the myths that this implies. Communism is still demonised. It is impossible to talk about it without creating misunderstanding or even violent reactions, to the point of putting relatives and friends in danger and to arouse new

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<sup>10</sup> In May 1965, Agam was invited to stay in Vietnam for several months; during this trip he met Ho Chi Minh. However, following the changes in the Indonesian political regime following the failed coup, Agam was unable to return to Indonesia. From September 1965 until December 1970, he lived in China, moving to Leipzig, Germany, in 1973. For five years, he studied literature at the Institut für Literatur and worked as a librarian at the Deutsche Bucherei. From 1988 until his death, Agam lived in Amsterdam, the Netherlands (Alham, 2002: 246).

hatred. It is necessary to temporize, to progress cautiously, to keep secrets" (Chambert-Loir, 2016).

According to my search of exile works, most writers avoided talking about their private lives and family problems. The same was true for their religious and political lives. Indeed, related to the latter, their narratives were still strongly influenced/controlled by the situation when the book was published, i.e. the New Order. Compared to the self-writing published by people who were part of the regime (described in detail below), exiles' writings offer stories of failures, or successive failures: the failure of the PKI in 1965, of their training in socialist countries, of their adaptation in Europe, and finally of their return home. A similar formula is identified by C.W. Watson as showing that political prisoners' autobiographies are "framed" or even "dictated" by the demands and expectations they ascribe to their readers.

Most of these writers used a pen name. Asahan Aidit wrote under the name Asahan Alham; Aziz Akbar used the names Astama and I Sartika; Kusni Sulang used the names Az Andreas, Magusig O. Bungai and JJ. Kusni; Kamaludin Rangkuti used the name Alan Hogeland; Suar Suroso used the name Nurdiana; Suparna Sastradiredja used the name Agrar Sudrajat; Soeprijadi Tomodihardjo used the name Supriadi; and A. Kohar Ibrahim used the name D. Tanaera (Chambert-Loir, 2016). They acted as political subjects when writing, and publication required them to protect themselves; a pen name was deemed the most concrete strategy for that effort.

The above obstacles limited exiles' ability to represent their subjectivity directly and freely, a paradox that Chambert-Loir terms "saying without saying". Their narratives are characterized by silences, by absences, as much as they are characterized by their contents. Interesting then, aside from their continually presenting themselves, their subjectivities, and their narration through silence, exiles were shaped by both their country of origin (Indonesia) as well as their European host countries. Their framing of Europe is interesting to be reviewed, especially within the context of my study.

Most exiles chose the Netherlands as a place to seek asylum, due primarily to the historical relations between the two countries; the Netherlands had subjected Nusantara, in whole and part, to colonialism from the early 17th century to the early 20th century. There was an ambiguous relationship, one felt by some as conflictual ("the one country in the world I hated the most until then," wrote one of the immigrants), but a relationship of familiarity for those born as Dutch subjects of the Netherlands Indies, and who had learned Dutch at school. Such ambiguity is similarly found in the minds of other Indonesian citizens who have traveled to the Netherlands more recently.

Exiles' time in the Netherlands wrought various changes, both in themselves as individuals and among other exiles. For example, in the Netherlands (and in Europe in general), they experienced Western democracies. Following their experiments with applied socialism, this was a revelation for many. Interestingly, based on Chambert-Loir's search, exiles in the Netherlands more or less knew each other, recognized each other, but nonetheless exhibited a certain distrust. Those who were pro-China (identified by Chambert-Loir as "adventurers") would conflict with those who were pro-USSR (identified as "revisionists"). Therefore, they did not "unite" overseas; Indonesians most often met in the Netherlands in the cemetery.

I also see evidence of how writers accepted Europe ambiguously, showing that their experiences and life histories continued to influence their behavior in foreign countries—as well as the tropes used in their travel writing.

#### **2.3.4 Notes on Pilgrimage**

Historically, pilgrimage reports are among the oldest types of travel writing. Taglioso described the 16th-century story of Hang Tuah as the first pilgrimage text, being followed by stories written in Jawi such as *Sulalatussatin* and *Tajussalatin*. These works have influenced contemporary pilgrimage reports, be it directly or indirectly, formally or thematically.

Nonetheless, I have included pilgrimage writings in this discussion of contemporary travel literature because it has become particularly prominent in recent times, taking new functions—especially for affirming authors' subjectivity as politicians, officials, etc. Entering the New Order era, the government's militaristic ideology and strict censorship of cultural and literary activities also influenced what kind of travel literature was widely published.

There was a marked increase in pilgrimage travel literature, which I will describe below. The rise in travel literature was motivated in part by the increased number of pilgrimages undertaken since the early 1970s. According to data from 1970, 12,845 pilgrims went on hajj by ship, while 1,229 traveled by airplane. This number increased sharply in 1975; in that year, 15,396 people went on pilgrimage by ship and 53,752 traveled by airplane (Iphi Website, "Catatan Penyelenggaraan Haji"). As the travel industry mushroomed, pilgrimage literature grew. At the same time, many members of the New Order government—especially its officials—wrote their pilgrimage literature to cultivate a public image of devotion, honesty, and spirituality.

Authors came from different backgrounds, including bureaucrats (including the president and his staff), scholars, politicians, doctors, housewives, artists, journalists, and authors. Examples of pilgrimage travel literature from bureaucrats, for example, included *Perjalanan Ibadah Haji Pak Harto* (1994), published by the Indonesian Ministry of Religious Affairs; *Naik Haji Hanya Untuk Ibadah* (1994) by Harmoko; and *Pengalaman Seorang Haji (Perlawatan ke Haramain)* (1975) by Fuad Hasan. Politicians who wrote pilgrimage travel literature included Baharuddin Aritonang, who penned *Orang Batak Naik Haji* (1997). Writers and journalists who also shared their pilgrimage experiences, as seen in *Orang Jawa Naik Haji: Catatan Perjalanan* (1984) by Danarto; *Surat dan Kenangan Haji* (1994) by A.A. Navis; and *Surat-surat dari Tanah Suci* (1979) by A. Hasjmy.

For this discussion, I will take as my first example Fuad Hassan's travelogue and its complex portrayal of self-subjectivity. Hassan was an

intellectual, a professor of psychology at the University of Indonesia, who served as a member of parliament between 1968 and 1970 before becoming Indonesia's ambassador to Egypt (1976–1980) and Minister of Education (1985–1993). His book *Pengalaman Seorang Haji (Perlawatan ke Haramain)* was written in 1975, during his time in parliament.

In the opening notes of his book, Fuad recounted his doubts and fears. He wrote:

... Apa yang akan kita alami di tanah suci itu adalah cerminan dari tingkah laku kita sendiri. Dan ini bukan untuk pertama kalinya saya dengar ceritera-ceritera yang menguatkan gambaran demikian itu sudah banyak dikisahkan para jemaah sepulangnya dari ibadah haji.

Ceritera-ceritera itu tentu saja ikut menggelisahkan saya. Bagaimana kalau di sana saya harus mengalami peristiwa-peristiwa atau perlakuan sebagai imbalan perlakuan saya sendiri terhadap orang lain?

Entah bagaimana, maka satu demi satu perbuatan-perbuatan saya timbul dalam kesadaran, terlebih-lebih perbuatan-perbuatan yang kurang baik selama ini. Saya sungguh-sungguh takut (Hassan, 1975: 17).

*What we will experience in the holy land reflects our behavior, and this is not the first time that I have heard stories that reinforce these things told by pilgrims after returning from the pilgrimage. The stories disturbed me. What if I have to experience certain events or behaviors in return for my treatment of others? If, somehow, my actions emerged in my consciousness one by one, especially the bad ones, I would be terrified (Hassan, 1975: 17).*

After reconciling with that fear, Hassan outlined his doubts about writing about his pilgrimage. He questioned the limitations of his abilities, feeling that he lacked knowledge of religion. Hassan worried about his writing as well, because he was neither a journalist nor a tourist, and thus feared that his writing would be too subjective. He also worried about others' perceptions, fearing that he would be accused of showing off, as spiritual journeys need not be proven by material things. Nevertheless, he still wrote, considering it his responsibility to

detail a journey of worship (Hassan, 1975:15). He asserted that subjective exposure would emerge as evidence of individuals' privilege, wealth, and gratitude to God Almighty.

Because pilgrimage is worship, its discussion should not be playful nor leisureful. The account is also part of the worship service itself and is opposed to the touristic travel literature. As such, to ensure that his travel literature embodied worship, Hassan included verses from the Qur'an and the Hadiths to confirm the author's experiences. At the same time, he included quotations from Western philosophers and other prominent authors, including Soren Kierkegaard, Karl May, Honore de Balzac, and Ortega Y Gasset. These quotes, though relatively few, show that Hassan also wanted to portray himself as an intellectual.

Hassan arranged the content of his book following the order of the pilgrimage, finishing his writing as soon as he finished performing *tawaf* and *sa'i* in the Masjid al-Haram. He thus concluded his story, writing that his return to Indonesia did not have the specificity of personal experience. The trip was less spiritual, and thus did not need to be included in the travel literature, which is a reflection of the pilgrimage itself.

Also worth discussing is Danarto's book *Orang Jawa Naik Haji*. Where Hassan presented himself as an intellectual, Danarto showed a clearer 'Javanese' identity in carrying out his pilgrimage. He observed his journey along with other Javanese people, noting their unique behaviors and the *kejawen* traditions that remained evident in their pilgrimage. He described how Javanese people carried ritual offerings and presented them in the holy land. While narrating these syncretic practices, Danarto also presented funny or silly stories, such as his observations of Javanese people who spent money shopping even as they performed the hajj.

Danarto's text differed from that of Hassan. Rather than prioritize the pilgrimage itself, through a formal and devoted narrative, Danarto put more emphasis on human elements. His stories show that humans can worship with

humor, even as he presents himself not only as Muslim and Indonesian, but also as Javanese.

Following the categorization of Tagliacozzo (2013), these pieces of travel literature can be included as modern pilgrimage travel literature, having been published in the post-colonial era. They are also marked by differences in their narration and composition. Although the order of the topos/place (Jeddah, Mecca, Arafat, Mina, and Medina) is clear, as seen in Hassan's writing, they often deal with matters of ocean journey, quarantine, architecture, etc. These travelogues present the hajj as an entire socio-religious-medical-political-economic phenomenon. While the authors of premodern texts tended to align themselves with the sovereigns or elites with whom they traveled, in modern times their issues have been far more diffuse. This can be most vividly seen in how hajj pilgrims identify themselves: the pilgrim from x on hajj, as seen in *Orang Jawa Naik Haji*. Authors sway between their identities as pilgrims (the spiritual) and as other-selves (material and cultural). The pilgrimage is a time for inner knowledge, for being alone with God and oneself. However, these selves are never separate; they mutually support and influence each other. The hajj is an individual quest, but at the same time an achievement in society.

### **2.3.5 HOK. Tanzil: The Man of 161,000 Kilometers**

Around this time, travels that were more heavily influenced by tourism began to increase. One of the most prominent was a series of four books written by Haris Otto Kamil Tanzil in the 1980s about his travels around the world: *Catatan Perjalanan Alaska dan Eropa* (1982); *Catatan Perjalanan Asia Afrika* (1982); *Catatan Perjalanan Indonesia* (1982), and *Catatan Perjalanan Pasifik, Australia dan Amerika Latin* (1982). The author thus became known as the man of 161,000 km, a nickname that referred to the total distance he traveled throughout his life.

Born with the name Tan Thiam Hok in Surabaya on July 16, 1923, Tanzil was a professor of microbiology at the University of Indonesia. As reported by

Irfan Teguh (Tirto.id, 2018), he had begun traveling with his brother while a child. For health reasons, he resigned from teaching in 1975 and focused on research. With his wife, he then traveled to many places in Indonesia, as well as several countries in Asia, Africa, Europe, Alaska, and Australia. During these travels, he recorded his notes in a diary, a habit he had begun in 1943. Tanzil recorded his every activity, such as eating, buying gasoline, bathing. Andreas Martoyo (Kompas, 2017) describes Tanzil's diary, which was kept over the course of seventy years, as the longest-running personal record in Indonesia.

Tanzil stated that, as a travel writer, his diary was fundamental for recording details before putting them into an article. His diary helped him remember details, especially since he recorded the date and time of every activity. Excerpts from his diaries were regularly published in *Intisari* magazine, with all proceeds donated for social activities (Tirto.id, 2018); Tanzil thus became known as a philanthropist. These works were later compiled in book format by Alumni Publishers, Bandung, recording his journeys to 238 countries and across 741 borders.

These works have been used by the Indonesian Ministry of Education and Culture as reading material for students, with a particular focus on his reports of his travels within Indonesia—including his trips to Aceh, Toraja, Bali, Lombok, Madura, and Cianjur. Tanzil's book is considered very informative, even cold, without metaphors or excessive sentences. However, like conventional travel writing, Tanzil reported not only those beautiful and pleasant things, but also difficult ones. Moreover, Tanzil also made trips to places that were not yet popular, being motivated by a desire to travel to less touristy places. This book, thus, has been deemed capable of introducing new places to younger Indonesians.

Regarding his decision to spend time traveling, Tanzil said that he was motivated by a desire to achieve inner satisfaction and to create a passion for life (Tirto.id, 2018). Seeing his transformation into a travel writer, as well as his motivation and travel destination choices, we can consider him to have a

romantic character as a traveler. He sought virgin places, those that were not mainstream, using his own car—at that time, more difficult than using public transportation—for the sake of inner satisfaction.

In the appearance of this romantic traveler, the magazine columns that accommodated his writings were no less important. Many magazines contained travel writing, although none as regularly and popularly as *Intisari* magazine. For example, the biweekly magazine *Bintang Hindia* (published between July 1902 and June 1907) provided detailed descriptions of the conditions and events that occurred in Indonesia and abroad. It even contained several travel stories, material not found in other contemporary publications (Faruk, 2007: 170). Travel writing was also found in magazines such as *Suara Rakyat*,<sup>11</sup> *Terang Bulan*,<sup>12</sup> *Zenith*,<sup>13</sup> and *Nadi*. Several travel reports were also published in newspapers, both as single stories or as serials.

Travel literature became increasingly prevalent in the 2000s, experiencing developments both in theme, form, and distribution. Various circumstances, including globalization, encouraged this development. These will be discussed in more detail below.

## 2.4 Indonesian Travel Literature After *Reformasi*

In this section, I will provide the background against which travel literature developed after *Reformasi*, with particular focus on Indonesia's political, economic, and social situation. Also considered is the condition of Indonesian literature, particularly the effects of technology and media on its development. This provides important information that will guide my analysis in Chapters III and IV.

One important effect of the political reform that began in 1998 was increased freedom, manifested (for instance) in the publication of books that

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<sup>11</sup> Report on European tourists visiting Bali, published on March 3, 1957.

<sup>12</sup> Report on the journey of Imam Supardi to USA, published on September 15, 1957.

<sup>13</sup> Report on the journey of Bahrum Rangkuti to Pakistan, published on May 15, 1951.

were once banned. These included the travel writing of Indonesia's exile writers, which had previously been extremely limited in their publication and circulation, or published in exiles' host country (as described earlier). Consequently, after *Reformasi*, these writers could reach broader audiences. Aside from providing information on the political history of Indonesia and the once-hidden lives of the exiles, these writings brought the genre of travel literature to unprecedented popularity.

Also bolstering the popularity of travel writing was the ease with which Indonesians could travel. Tourism grew exponentially, both in its geographic spread and in absolute terms, providing evidence of what is commonly referred to as globalization (Meethan, 2001:41). According to Appadurai (2005:33), globalization has five dimensions (which also influence the tourism industry): ethnoscapescapes, mediascapescapes, technoscapescapes, financiescapescapes, and ideoscapescapes. Any changes or movements in these five dimensions could change tourism or facilitate the emergence of new/different trends, as seen in Indonesia.

Ethnoscapescapes are the persons who constitute the shifting world in which we live (Appadurai, 2005:33). Tourists are people whose movements transform ethnoscapescapes while simultaneously being shaped by them. Meanwhile, technoscape refers to the spread of technology across various boundaries (Appadurai, 2005:34). As argued by Urry (1990:46), tourism is an industry in which new technologies are particularly appropriate because of the immense informational and communication problems involved. Systems now permit customers to "self-serve", to purchase airline tickets and other standardized products themselves. Indeed, it is possible to envisage "paperless travel agencies". Consumers are now able to put together much more flexible packages, a kind of holiday "mix and match" or what the industry terms "Free and Independent Travel" (FIT), via the internet. Several of Indonesia's major airports have independent check-in machines, as well as ones for passport control; this has certainly eased travel.

Third are financescapes, the disposition of global capital, which has become more mysterious, rapid, and difficult to follow than ever before (Appadurai, 2005:34). In the context of tourism, financial movements can be seen in the increased flow of foreign investment to develop facilities that promote tourism, such as hotels, resorts, and international/global tourist agencies. Regarding the increased frequency of Indonesian tourists traveling abroad, the rise of budget airlines traveling to various countries, as well as cheap travel packages (i.e. seat only-flights) are the main supportive factors. Recently, Indonesia has seen the rise of AirAsia, Lion Air, Citilink, and others that provide passengers with cheaper international flights. Other airlines, such as Garuda Indonesia, regularly conduct travel fairs in which they sell tickets at very cheap prices.

Further influencing this situation are mediascapes and ideoscapes. Mediascapes refer to the distribution, production, and dissemination of information through newspapers, magazines, television stations, and film production studios, all of which have become available to the growing number of private and public interests throughout the world (Appadurai, 2005:35). Also involved in mediascapes are the mediatized depictions of travel. In Indonesia, this has been manifested in the rise of travel programs on television as well as the emergence of special travel magazines.

Although ideoscapes are also concatenations of images, they are often directly political. Frequently, they involve state ideologies and counter-ideologies that are explicitly oriented towards capturing (a piece of) state power (Appadurai, 2005:36). In the Indonesian tourism industry, this attitude is apparent in the creation of new policies within the last decade that have eased Indonesian tourists' acquisition of visas. As of 2018, Indonesian citizens can visit 70 countries for a specified time without a visa, with a visa on arrival, or an e-visa.

As a result of such factors, tourists are no longer exclusively "exported" from the West to other locations or regions. The flow of tourists is no longer

unidirectional (Meethan, 2001:48), as can be seen in the number of Indonesian tourists traveling abroad. Data from the Center for Statistics of the Indonesian Ministry of Tourism indicate that, in 2016, a total of 6.6 million Indonesian tourists traveled abroad, a 1.97% increase over the previous year. Meanwhile, according to Kompas Travel, some 7 million Indonesian tourists traveled abroad in 2019.<sup>14</sup>

Such numbers have been made possible by various global situations, as well as the diversification of the type and character of travel itself. While this has been driven by economic interests, there has also been criticism of mass tourism and its detrimental impact on the sustainability and cultural entities of tourism destinations (Meethan 57). In response, various counter-concepts such as ecotourism, pilgrimage, study-tourism, and business tourism have emerged.

Ecotourism remains relatively underdeveloped in Indonesian travel literature. Pilgrimages (of various types), however, have long been staples of traveling in Indonesia. Also common has been study-traveling, which refers to the traveling done by students in search of education, often abroad; this group has driven the writing of travel literature in contemporary times. Business travel has also emerged, with meetings, conferences, and travel as non-taxable perks (Williams & Shaw, 1988:19; Urry, 1990:49). Some contemporary travel literature has recounted business travel quite well; see, for example, Windy Ariestanty's story in *Life Traveler*.

Elsewhere, others have moved increasingly further from standardized leisure packages to become independent travelers (Desforges, 1998:175–191). While groups hire guides from tour service companies and travel to specific destinations at specified times, independent travelers travel according to their own plans and budgets. In this context, a new style of travel featuring an independent and egalitarian spirit has become the starting point for

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<sup>14</sup> <https://travel.kompas.com/read/2020/12/17/140600027/menparekraf--7-juta-wisatawan-indonesia-ke-luar-negeri-pada-2019>

contemporary travel literature. Travelers' unique and interesting individual experiences, as well as their challenges and surprises, are the main sources of contemporary travel literature.

According to Fussel, the independent traveler is a true traveler, distinguished from tourists, who are part of mass tourism. According to Fussel, tourism:

Soothes you by comfort and familiarity and shields you from the shocks of novelty and oddity. It confirms your prior view of the world instead of shaking it up. Tourism requires that you see conventional things, and that you see them in a conventional way. Tourism can operate profitably only as a device of mass merchandising, fulfilling the great modern rule of mediocrity and uniformity. A tourist is at all times attended by his couriers, guides, and tour directors lecturing at him, telling him things, and insulating him from unmediated contact with abroad, its surprises, mysteries, and menaces. By contrast, the traveler often arrives at the wrong moment: too hot, too cold, the opera, theater, museum is closed for the day, and so on (1987:651–652).

Most travel writers in contemporary Indonesian literature are independent travelers, with characteristics as defined by Fussel. Some also choose to be free of other bonds, such as work and social position, fully becoming travelers and travel writers. Presumably, this is because travel literature has become increasingly popular, and writers are thus able to establish themselves as people whose work involves traveling and writing about it.

#### **2.4.1 Author-then-Traveler vs Traveler-then-Author**

Although travel writers might come from various backgrounds, there is a clear difference between travelers with previous writing experience and travelers driven to write by their travel experiences. This study takes both the writings produced by the first group and those produced by the second group to see the possibility of a varied picture of subjectivity. Sigit Susanto and Asma Nadia were novelists before writing travel literature. Rosihan Anwar and Hanum

Salsabiela Rais were journalists. Meanwhile, Windy Ariestanti was an editor (working for a publishing company) before writing travel literature. All, thus, had previous experience in the world of writing. After starting their journey and writing it down, they directly or indirectly referred to themselves as authors-cum-travelers.

As an example of the first group, it is good to elucidate the story of Asma Nadia's authorship. Before writing *Jilbab Traveler*, she was known as a novelist who had published 53 novels. Since then, however, her name has brought her renown as a traveler. She has visited over 65 countries and has published records of those trips; two, *Assalamualaikum Beijing* and *Jilbab Traveler*, have been filmed. In an interview with a newspaper, she admitted that "*traveling is an investment to enrich knowledge and inspire writing. The journey becomes energy that I collect as fuel to be developed into writing.*"<sup>15</sup> With this view, she explains that her dual roles as author and traveler are mutually supportive.

The second group of travel writers, meanwhile, only learn to write after finishing their journey. Examples include Wahyuningrat et al., the authors of *Negeri Van Oranje*, and Maulana M. Syuhada, the author of *40 Days in Europe*. These writers have no professional writing experience and generally come from different circles. Most are students, but some are mountain climbers, migrant workers, government officials, housewives, exiles, etc. They are people who with the opportunity to travel abroad, gain valuable experience, then write it down as a form of appreciation.

Interesting to review is how these two groups present different pictures of their subjectivity as travel writers. In an interview I conducted, Insist Press—the publisher of Sigit Susanto's *Menyusuri Lorong-Lorong Dunia* trilogy—emphasized the difference between these two groups. They argued that the travel writing written by authors has specific goals that are achieved through the journey; as such, the journey is the method through which other experiences are

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<sup>15</sup> <https://wolipop.detik.com/travel/d-3494796/cerita-asma-nadia-hijab-traveller-yang-telah-berkeliling-ke-61-negara>.

obtained. Meanwhile, there is a tendency for travel writing written by non-authors to not have such purpose, but to have nevertheless become popular as interest in tourism has surged.<sup>16</sup> As of writing, most works of Indonesian travel literature available in bookstores were written by authors in the second group. Some became famous as travel writers, but many only published one work before disappearing.

Some critics have also distinguished between travel writers who write as tourists and writers who write with the awareness of a travel writer. Lisle distinguishes between tourists and travel writers, especially in their encountering of foreigners and taking care of themselves on their journeys. Tourists tend to be constructed by the tourist gaze and have no way to engage with cultural differences, while travel writers genuinely consider reality and have an authentic way of engaging with different cultures. Tourists are not willing to be deprived of comfort and leisure in their collective encounters with difference, while travel writers move alone through alternative and lesser-known circuits. Travel writers in Indonesia may be tourists, travelers, both, or neither. These characteristics affect how they write and can be traced through their writings, as described in subsequent chapters.

#### **2.4.2 Female Travelers in the Spotlight**

Female travelers have received considerable attention in Indonesian travel literature since the beginning of *Reformasi*. This can be associated with the belief that mobility is predominantly enjoyed by men, and thus women traveling alone taking part in an emancipatory action that motivates and underlies their travel literature.

Sidonie Smith, in her book *Moving Lives in Twentieth-Century Women's Travel Writing* (2001), sees that the tendency to travel has generally been

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<sup>16</sup> Interview conducted on April 25, 2016. Involved in the interview: Markaban Anwar, Sigit Susanto, Lubabun Niam, and Udin Khoirudin.

associated with men and with masculine prerogatives. She quotes research conducted by Leed (1991), which acknowledges the constitutive masculinity of travel when arguing that "from the time of Gilgamesh," journeying has served as *"the medium of traditional male immortalities," enabling men to imagine an escape from death by "crossing" space and "record[ing]" adventures "in bricks, books, and stories"* (Smith, 2001:ix). Leed then contrasts the masculine logic of mobility with the logic of "sessility". To be "sessile," in botanical terms, is to be permanently planted, tenaciously fixed, utterly immobile. It is, in a sense, to remain always "at home," which has been the traditional locale assigned to women (Smith, 2001: 171).

As such, Smith (2001:x) argues that, even though travel has functioned as a domain of constitutive masculinity, women have always been and continue to be on the move. She says "whatever particular women may be doing in their everyday lives, the idea of woman as "earth, shelter, enclosure", as "home", persists, anchoring femininity, weighing it down, fixing it as a compass point." Moreover, the "home" that is identified as feminine, feminized, and equated with woman becomes that which must be left behind in the pursuit of agency. Meaghan Morris (1988:12) observed and referred to this home as "stifling home", that is, the home that became *"the place from which the voyage begins and to which, in the end, it returns"*.

Nearly all of Indonesia's female travel writers have raised such issues in their travel literature, especially those who are Muslim, wear the hijab, and travel to countries where Islam is a minority. They contrast their state as a Muslim woman and the area to which they travel. This can be seen, for example, in Asma Nadia's story about the challenges of being a jilbab traveler and the stories of discrimination experienced by Hanum Salsabiela Rais as a Muslim in Europe. These Muslim women travel to Europe and face a double challenge because they are women and Muslim; this is one of the main themes found in contemporary Indonesian travel literature, as will be described further in Chapter IV.

### 2.4.3 Role of Publisher and Reader

Publishers have a major role in the development of travel literature in Indonesia and adjust to its different trends of content and form. Of course, the primary opportunity seen by publishers is that books can be used as a source to increase public enthusiasm about travel. When publishers have various forms of travel literature, they seek out new characters and figures. This enthusiasm can be seen in Insist Press' description of the process through which it published Sigit Susanto's trilogy *Menyusuri Lorong-Lorong Dunia*.

Previously, Sigit Susanto's writing had been published online on a blog titled *Bumi Manusia*. One editor from Insist read these posts and offered Sigit the opportunity to collate these posts and publish them as a book. The publisher's intentions are expressed in the second printing of *Menyusuri Lorong-Lorong Dunia*, which offered the following introduction:

... buku yang kebanyakan terbit adalah buku-buku yang lebih bersifat sharing tentang bagaimana cara melakukan perjalanan-perjalanan itu. Mulai dari ongkosnya, trik-trik menghemat akomodasi, panduan praktis menjelajah ke negeri ini-itulah dengan murah, dan sebagainya. Juga tentang pengalaman-pengalaman traveller selama perjalanan. ...

Maka, agar euforia berpetualang yang riuh-rendah itu semakin kaya, semakin lengkap, kami memandang perlu untuk kembali menerbitkan buku ini. Buku di tangan Anda ini, yang pada penerbitannya mula-mula sekitar tujuh tahun silam cukup ramai dibicarakan media massa. Kumpulan catatan perjalanan yang sangat bernas, lebih daripada panduan perjalanan dan kumpulan tips agar tak tersesat di belantara negeri orang (Susanto, 2012:x).

... the most commonly published books are those that share information on how to travel. Starting from the cost, the tricks to save on accommodations, practical hints for exploring the country cheaply, and so forth. Also travelers' experiences during the trip.

...

So, to enrich this widespread euphoria, we consider it is necessary to re-publish this book. The book in your hand, upon its first printing about seven years ago, became widely discussed in the mass media. A very succinct collection of travel writing, rather than a travel guide and collection of tips for not getting lost in a country's wilderness (Susanto, 2012: x).

From this, it can be concluded that the publisher took an active role in searching and reading travel literature as a genre that offered significant publication opportunities. Another systematic example of this process can be seen in a collaborative effort by the publishers Gagas Media and Bukune, which held a writing program that yielded a series of love and travel stories that had Europe and several other countries as their background. This program was named "Setiap Tempat Punya Cerita" (Every Place Has a Story). Eleven novels were written in this series, mostly by Indonesians studying abroad. From some of the information collected, it is clear that the novels produced by this program combine fiction and traveling experience. What must be observed, then, is the way publishers contacted writers and asked them to write according to certain guidelines. This is quite unlike the general tendency in publishing.

Publishers also organize programs and activities that are intended to promote the popularity of travel literature. Most often, these programs take the form of writing competitions. One quite compelling example was held by Elex Media Computindo Publisher. Titled Elex Travel Writing Contest 2016, this competition was intended to produce some texts that could be published. Publishers thus actively look for and creating new travel writers, who may appear from anywhere. For them, the more diverse the writers' backgrounds, the more readers that can be reached. Anyone can travel and write about it, just as anyone can read and become engaged in the stories, or even be driven to travel as well.

Readers' tastes and positions also determine how publishers choose and direct the publication of travel literature. I interviewed several readers,<sup>17</sup> and from their answers, I can conclude that the principal motivation for reading travel literature is its description of distant and unfamiliar places as well as its presentation of the authors' adventures. Some also mentioned the light and witty way of telling stories, which made travel literature more interesting to read.

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<sup>17</sup> Interviews were held on April 18, 2016.

When asked whether travel literature has motivated them to travel, not all agreed. Nevertheless, travel literature has changed their view of their own life journey, and this is understood by publishers. They understand that travel literature is written not only for readers who can travel, but also for those who can only enjoy travel through the stories in their publications. Consequently, publishers sometimes prioritize works of travel literature about distant and exotic places that are written by ordinary people, so readers can viscerally experience the travel that they dream of but cannot attain.

#### **2.4.4 Cases of Remediation**

Remediation in travel literature is another interesting phenomenon for further observation. According to Bolster and Grusin (2000:45), remediation includes several elements. First, remediation involves the borrowing, or repurposing, of media, whereby properties are taken from one medium and reused in another; for example, the internet borrows from television, photography, film, and print media. It also refers to the mixture of old and new media, or a combination of several forms of media in one document (for example, the mixture of images and words in travel literature). Remediation can also involve the individualization and deconstruction of mainstream media, such as when travel writers upload content from their books on their blogs.

Remediation serves a variety of purposes. When new media absorbs old media, it minimizes the discontinuities between the two (Bolster & Grusin, 2000:47). Apart from that, new media are also continuously refashioning old ones (Bolster & Grusin, 2000:48). However, apart from offering improvement, remediation also emphasizes and maintains the difference between the two or more media, thereby resembling a mosaic.

In contemporary Indonesian travel literature, remediation occurs from blogs to books to films to websites to various social media in a reciprocal relationship. Of these, the one that received the most attention has been the

remediation from book to film. Take, for example, the films based on Hanum Salsabiela Rais's novels such as *99 Cahaya di Langit Eropa 1* (2013), *99 Cahaya di Langit Eropa 2* (2014), *Bulan Terbelah di Langit Amerika* (2015), *Hanum & Rangga, Faith & City* (2018); the films based on Asma Nadia's novels such as *Assalamualaikum Beijing* (2014) and *Jilbab Traveler: Love Sparks in Korea* (2016); and *Negeri Van Oranje* (2015), based on the 2009 novel of the same name by Wahyuningrat et al.

To discuss the remediation in more detail, I will use *Negeri Van Oranje* as an example. First published as a book, it was later remediated as a movie, blog/website ([nvo.or.id](http://nvo.or.id)), and social media such as Instagram (*Negeri Van Oranje*) and Twitter ([@negerivanoranje](https://twitter.com/negerivanoranje)). Each remediation borrows and influences from the others. For example, after the movie was launched, the next edition of the book used stills as its cover. These media also support each other; for instance, the Instagram and Twitter accounts took part in promoting the film. Social media facilitated the further expansion of *Negeri Van Oranje* into an institution that sells merchandise and even provides competitive scholarships for students to live and study in the Netherlands. Funding for these scholarships has come from partners such as Nuffic-Neso Indonesia, Bentang, Dompot Dhuafa, and Creatips.

Such remediation processes affect the voices in the book, thereby shifting their focus. The book version of *Negeri Van Oranje* deals much with educational and identity matters. The film is dominated by romance and visual attractions. Finally, as an institution, *Negeri Van Oranje* focuses on providing scholarships to the Netherlands and holding writing competitions.

Further increasing the complexity of the remediation process, Indonesian literature has often shifted away from writing blogs to publishing books. For example, Sigit Susanto first published his work on a blog titled *Bumi Manusia* before compiling his entries in book format. Today, books are also published based on travel reports that have previously been uploaded on social media. For example, some travelers had previously only posted photos and short narratives

on Instagram, then expanded on them in their books. then published longer stories from these posts in their books.

#### 2.4.4 Some Remarks

Looking at the development of travel literature in Indonesia since its onset, I will note several important things that can be utilized as the basis for further analysis. First, travel is an ancient tradition in Nusantara, one motivated predominantly by self-development and self-discovery. Records of travel are almost as old as the journeys themselves and are found in various indigenous literary traditions (such as Malay literature, Sundanese literature, Javanese literature) and forms (such as *tembang*, *syair*, and *hikayat*). Broadly, the theme of the journey to find the Self is traversed by two events: seeking challenges or adventures and undertaking pilgrimages. These have continued to inspire the tradition of travel and travel writing in Indonesia.

Even though new and more specific motivations are evident over time, such as political journeys or exile, the dual quests for self-description and identity remain prominent. When Soekarno traveled as the first president of Indonesia, he depicted himself as a representative and built a collective self-image. Meanwhile, exiles' travel records also describe travelers' efforts to develop themselves through their adventures and their investigation for their lost identity, which is oft attached to different aspects such as their country of origin.

Also noteworthy is the significant variance in travel narratives, even in centuries past. Diversity is found in their chosen perspective, their description of settings, as well as their choices of narrative. Also evident is diversity in writers' conveyance of travel motivations to readers. Where in the past, literary forms such as poetry and *syair* influenced travel literature narratives, today new (digital) media also significantly shapes travel literature narratives.

Narratives evolve more rapidly than any other aspect of travel literature, being driven in part by the shift from print to digital media and in part by the

various sophistications brought by globalization. Travel literature narratives are enriched by the continued blending of various media, particularly digital media, which has allowed for the reception of various narrative styles in Indonesian travelogues. The extent to which narrative developments are intertwined with travelers' motivation to display their subjectivity will be explored in the following chapter.

### III

#### NARRATIVE ASPECTS

#### IN INDONESIAN TRAVEL LITERATURE

Based on the findings of the previous chapter, one matter that needs further exploration is the diversity and development of the formal and narrative aspects of travel literature in the Indonesian archipelago. This is determined by many factors, such as the choice of genre, the demands to deliver a certain theme, the influences of current literary trends, and the influences from outside the literary world. This study thus discusses the narrative aspect of travel literature in detail. To date, the manner and aspects in which narratives are told have not taken a central position in travel literature studies. Examining travel literature almost always means analyzing the story or information in it, observed through various paradigms—mainly post-structuralism, including postcolonial and gender theory.<sup>1</sup> The formalist techniques of traditional literary criticism might seem less than useful for this study—especially since, because of structural theories' various weaknesses, these techniques have increasingly been abandoned in the study of culture and literature. However, this neglect of formalist techniques is not without effect. Various critics of post-structural studies and its dominance have highlighted the simple idea that every post-structural probe must be initiated from the structure. Ignoring this basic constituent in such systematic and structured works as writing—such as travel literature—will leave any study with gaps. Therefore, the two approaches are essentially inseparable.

Several scholars have attempted to include structural reviews in 'post'

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<sup>1</sup> See for example, Justin D. Edward & R. Graulund in *Postcolonial Travel Writing, Critical Exploration* (UK: Palgrave MacMillan, 2011); Steve Clark in *Travel Writing and Empire: Postcolonial Theory and Transit* (London: ZED, 1999); Debbie Lisle in *Global Politics of Contemporary Travel Writing* (Cambridge: Cambridge University Press, 2006); Marry Louise-Pratt in her *Imperial Eyes: Travel Writing and Transculturation* (New York: Routledge, 1992); Sara de Mul in *Colonial Memory: Contemporary Women's Travel Writing in Britain and The Netherlands* (Amsterdam: Amsterdam University Press, 2011).

paradigms and approaches in the context of travel literature. The first scholar I have noted is Mary Louise Pratt, who assumed in her book *Imperial Eyes: Travel Writing and Transculturation* (1992) that historical transitions alter the way people experience, imagine, feel and think about the world they live, and then alter the way they write it all down. Shifts in writing, then, will tell you something about the nature of the (historical) changes (Pratt 3). Julia Kuehn and Paul Smethurst, in their edited book *Travel Writing, Form and Empire: The Poetics and Politics of Mobility* (2009), conveyed the same and even more specific ideas. In the introduction, Smethurst (2009:3-4) said that most scholars who examine travel writing use structural theories as a primary step. This structural part, he asserts, is very important, because it provides the means for connecting individual travel texts with the signifying and making practices of discourse.

In line with these ideas, my research will question the matters of power, knowledge, and identity that are explored through the formalistic study of travel literature. The simple question here is how the form (and genre) of Indonesian travel literature helps articulate to readers the idea of travel (specifically to Europe) as a motif and metaphor related to the author, who wrote about it as a subject (the self).

This structural study, aside from allowing analysis to be more comprehensive, is also needed to limit the definition of travel literature used in my research. As mentioned in books about travel literature, the development of travel literature studies has run parallel to debate over its definition, which has involved various explanations and concepts with divergent variables. For instance, an exclusive definition was conceptualized by Paul Fussler (1987:5), who stated that travel books are not just tourism guides. Travel books (travel literature, in this context) are invariably extended prose narratives, often broken up into chapters, and in this way they visually and formally resemble novels far more than guidebooks (or at least, modern guidebooks). On the other hand, an inclusive definition was formulated by Jan Borm (2004:13), who differentiated

travel literature from other genres not in form or technique, but theme. Borm said that travel literature is understood as a collective term for a variety of texts, both fictional and non-fictional, whose main theme is travel.

If we return to what we have discussed earlier, Borm's definition certainly suits the main concept of travel literature in my research. First, the broad scope of this definition allows me to conduct an exploration of the characteristics of Indonesian travel literature. Second, and more crucially, this definition emphasizes that theme is core to every travel literature study, which—as I have shown—can appear only and always through narrative.

As a theme or topic in travel literature, travel emerges in miscellaneous ways of narrating. Nevertheless, travel itself is a huge and wide concept. If we want to trace what kind of discourse underlies the idea of travel designated by travel literature, or what authors try to represent in their travel literature, we must examine the meaning of 'travel' and the elements surrounding it in more detail before trekking through travel narratives.

At the very least, travel involves an encounter between the self and other that is brought about by movement through space. As such, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed (Thompson, 2011:10). Furthermore, all travel writing has two key aspects. Most obviously, of course, it is a report on the wider world, an account of an unfamiliar people or place. Yet it is also revelatory, to a greater or lesser degree, of the traveler who produced the report, and of his or her values, preoccupations, and assumptions, and thus, by extension, it reveals something of the culture from which that writer emerged and/or the culture for which the text is intended (Thompson, 2011:10).

These fundamental aspects of travel are narrated variously in travel literature. As the most important aspect, movement through space can be seen concomitantly with an author's journey from one place to another and how the author acknowledges and narrates these places in travel literature. In terms of structural literary theory, this movement can be traced through the plot and the

setting, so the author's sensibility to time and place is noticeable. In the circumstances of travel literature, place is a pause in a space that allows movement. A space or location is turned into a place when pause is emerged in any movement (Tuan, 1977:6). And, place is space when occupied by a body, i.e., that of an author (Casey, 1997:83). Moreover, in travel literature, place will appear as a setting when it has different components or dimensions; these will be explained in the "Settings" section later.

The next aspect of travel is encounter. Any narrative about encounters between the self and other, whether direct or indirect, is determined mainly by the perspective of the character/narrator. Even though some scholars of travel literature state that it must use the first-person perspective—as a claim of being a true record of the author's own experience—I have found some works of travel literature that use other perspectives. For example, *Negeri Van Oranje*—one of my research objects—uses an omniscient third-person perspective, or what Genette calls the extradiegetic-heterodiegetic paradigm (a narrator in the first degree who tells a story he is absent from). This book was written by four authors who transformed into one narrator, existing outside of the narrative and narrating the events experienced by the book's five protagonists. This complex narrative structure makes it impossible for us to draw direct lines between the authors as selves and the characters' actions when they meet new people, places, and cultures. We cannot simply say that the characters' voices are those of the authors. We need to find the authors' voices among the various voices that appear in that book. Hence, to get the best assumptions about how the self encounters the other in travel literature, an inquiry of structural aspects—especially perspective—is necessary.

In addition to the use of perspective, another structural aspect that can reveal the encountering process between the self and the other is the narrative mode. Travel literature uses at least three narrative modes: showing, telling, and/or combining both. The showing-and-telling concept was introduced by Henry James to distinguish narratives that attempt to imitate an event (mimesis)

from narratives that retell said event (pure narrative). However, these concepts were later criticized by Wayne Booth, because he thought mimesis of visual events (in narrative form) is not possible; there is only the illusion of it. The truth is that mimesis in words can only be the mimesis of words. Other than that, all we have and can have is a degree of diegesis between showing and telling.

In the case of Indonesian travel literature, the telling mode is the most widely and readily used. It is presumably related to the main quality of travel literature, which is similar to reportage, in that the author's agency is very dominant. Travel literature does not only tell about the places visited, but also about the author as a self. All that happens on a journey is told by and through the author. This telling mode also correlates to the power relations between the author and the reader, between the experienced and the unexperienced, between the informing and informed. However, the showing mode—which elects not just to report an encounter retrospectively but to reconstruct it on the page in a vivid and novelistic fashion (Thompson, 2011: 28)—is sometimes found in a very interesting way. These two narrative modes, then, determine how the encountering process between the self and other (including cultural differences) is narrated in travel literature.

The above explanation confirms that the basic characteristics of travel affect and can be traced through the structure of travel literature. Conversely, the structure of travel literature will affect how the meaning of travel is presented and absorbed by the reader.

To elaborate on these aspects more deeply, this research uses the concepts of narratology formulated by several scholars. Some of them, such as Gérard Genette, Todorov, Bal, Chatman, Foster, and Stanzel, I would call classical narratologists; others would I group as German post-narratology scholars, including Monika Fludernik, Ansgar Nünning, Manfred Jahn, and Wolf Schmid, who have contributed greatly to advancing the theory of narratology.

However, in combining these scholars' many concepts, I was inspired significantly by Genette's book *Narrative: An Essay of Method* (1980). His

concept of narratology has become a standard in narrative theory since he offers a paradigm of what systematic description can accomplish. His theory deals comprehensively with the major topics of modern narrative analysis: temporal relations, narrative levels, and viewpoints. Combining Genette concepts with many other relevant works on these questions I provide a taxonomy and analysis of the presentation of narrative under five headings: order, speed, frequency, mood, and voice.

Order is about narrative as a double temporal sequence. There are story time (*erzaehlte zeit*) and narrative time (*erzaehlt zeit*). The one is the time of the things told or signified time. The other is the signifier time (Genette 1980:35). Furthermore, time is also related to the plot and setting used in it. Meanwhile, speed is connected to the existence of narrative movement. Using these, I will look into movement through space as narrated in Indonesian travel literature.

The third heading is frequency, i.e. narrative repetition in travel literature. Mood refers to the perspectives or points of view and focalization used within them. Finally, voice is designed to elucidate narrative levels, narrator types, and their function in Indonesian travel literature. These last three aspects might be able to reveal an encountering process between the self and other as well as the perceptions that consequently emerge in Indonesian travel literature, thereby enabling an understanding of the relationship between power, knowledge, and identity behind travel stories and the writing process.

These headings, which work in conjunction with newer narrative concepts, have also helped me coin a structural framework for analyzing travel literature. In the end, this has allowed me to develop a typology of Indonesian travel literature.

### **3.1 Order: A Short Story of a Long Journey**

Any analysis of the narrative structure of travel literature must begin by detecting three key terms: story, narrative, and narrating process. The first is the

signified or narrative content; the second is the signifier, discourse, or narrative text itself; and the last refers to the production process of the narrative (Genette 35). To bring the first into the second, the author must create order; in this, aspects such as plot and setting become important factors.

In this study, through my examination of order, I find that most Indonesian travel literature compresses lengthy journeys into limited narratives, as well as the time before and after the author's journey. Usually, Indonesian travel literature begins by detailing travel arrangements, then narrates the departure and travel itself; sometimes, it includes the story after travel, the story before travel, or even the story at times that cannot be determined or linked to the travel. Different combinations of these times appear throughout Indonesian travel literature. A more detailed explanation of story time and narrative time in Indonesian travel literature can be seen in Table 1.

**Table 1**  
**Temporal Indication**

| No. | Title                                   | Temporal Indication         |                                 |                                  |                               |  |
|-----|---|-----------------------------|---------------------------------|----------------------------------|-------------------------------|--|
|     |   | Once<br>(Before<br>Journey) | Past (Prior<br>to<br>Journey)   | Present<br>(During<br>Journey)   | Present<br>(After<br>Journey) | Other Time<br>(Not<br>Related to<br>Journey) |
| 1.  | <i>Negeri Van Oranje</i>                | V                           | V                               | V                                | V (4 years<br>after)          |  |
| 2.  | <i>99 Cahaya di Langit Eropa</i>        | V                           | V                               |                                  | V                             | V  |
| 3.  | <i>40 Days in Europe</i>                | V                           | V                               | V                                | V                             |  |
| 4.  | <i>Napak Tilas ke Belanda</i>           | V                           | V (first<br>journey in<br>1949) | V (second<br>journey in<br>2009) | V                             | V  |
| 5.  | <i>Life Traveler</i>                    |                             | V                               | V                                | V                             | V  |
| 6.  | <i>Jilbab Traveler</i>                  | V                           | V                               | V                                | V                             |  |
| 7.  | <i>Menyusuri Lorong-Lorong Dunia I</i>  | V                           | V                               | V                                | V                             |  |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia II</i> | V                           | V                               | V                                | V                             |  |
| 9.  | <i>Menyusuri Lorong-Lorong</i>          | V                           | V                               | V                                | V                             |  |

|     |   |   |   |   |   |  |
|-----|---|---|---|---|---|--|
|     | <i>Dunia III</i>  |   |   |   |   |  |
| 10. | <i>Perempuan Merah Putih: Kisah Pendakian ke Puncak Gunung Elbrus, Tertinggi di Benua Eropa</i> | V | V | V | V |  |

Among the books I have studied, *Napak Tilas ke Belanda* has the longest story time, spanning more than 60 years. Meanwhile, *Perempuan Merah Putih* and *40 Days in Europe* both have the shortest story time, in accordance with the activities behind their journey. In *Perempuan Merah Putih*, Nungki talks about her climbing Mount Elbrus over the course of twelve days, while Maulana Syuhada, in his book, details his group's performances in festivals around Europe over the course of 40 days. These story times are not always reflected in the length of the narrative, as authors have made structural modifications. The authors choose which stories to tell (or not tell), and choose certain ways to present them to the reader as well. The most noticeable modifications, then, can be seen in the plots and settings used in their books.

### 3.1.1 Plot

In travel literature, plot occurs when a character does something (Ryan 1986), visits a certain place, or meets and interacts with other people in certain scenes. This plot may or may not be arranged either in accordance with the sequences of the journey. Travel writers might use regression, flashbacks, or mixed plots. In terms of complexity, *Negeri Van Oranje* and *Life Traveler* have among the most complicated plots. *Negeri Van Oranje* begins with a scene that takes place in the middle of their journey, while *Negeri Van Oranje* is not organized chronologically, and many events occur without any time markers.

In plot analysis, three concepts can be used; prolepsis, analepsis, and

achrony. Genette (1980:48) formulated that:

“prolepsis is any narrative strategy or maneuver that consists of narrating or evoking in advance an event that will take place later, while analepsis is any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment. Finally, achrony refers to all forms of discordance between the two temporal orders of story and narrative”.

In the context of travel literature, these concepts show the whole structure of the plot. The way of organizing travel literature represents the author's idea of the journey itself. For example, the dominance of prolepsis may suggest that the journey undertaken was planned in such a way, with a specific beginning and ending described to the reader from the start; presumably, its narrative sequence and plot are chronological as well, as can be seen in *40 Days in Europe*. However, if travel literature contains too many achronies, it can be assumed that the reader will have difficulty following the journey, as shown in the case of *Life Traveler*.

### 3.1.1.1 Prolepsis as a Narrative String

In modern literary works, prolepsis or anticipation is generally less common than the inverse (analepsis). This plot of predestination (Todorov, 1977:65) or narrative suspense is characteristic of classical novels and can be found, for example, in *The Iliad*, *The Odyssey*, and *The Aeneid*. Surprisingly, Indonesian travel literature—which is almost always written as a first-person narrative—lends itself to prolepsis better than any other genre. Indeed, these works contain some analepsis and achrony, these are less common than prolepsis. It is interesting to consider prolepsis as the basis of suspense. Fludernik says:

Suspense is generated by withholding important information, for instance by introducing a mystery that is only solved at a later stage. The use of repeated references and hints is not the only means of creating suspense. Metonymical devices also encourage readers to speculate that the plot is not merely driven by what characters do but also by their plans, wishes, and possible alternative plot

developments. In other words, suspense is generated by the readers' empathetic immersion in the situation of the various characters. At other points descriptions—in a kind of metonymical process—prompt readers to devise their own scenarios or their own journey (2009:47).

When applied to travel literature, prolepsis allows two opposing impressions to arise. First, travel literature is a record of a planned, organized, and predictable journey, or it is expected to be seen that way. Prolepsis is a tool that anticipates that readers will see the journey and image constructed by the travel writer. Second, the opposite impression may also arise; as a basic requirement for suspense, prolepsis also allows readers to have their own imagination about the travel they read, the places they visited, and even place themselves as travelers in the story. In other words, prolepsis allows for the mysterious dimensions of travel, fiction, and room for interpretation to emerge.

In the works of Indonesian travel literature that I studied, I found that prolepsis takes two forms, namely external prolepsis and internal prolepsis (referring to the narrative level of travel literature). External prolepsis emerges separately from the main narrative, for instance as a prologue or introduction, while internal prolepsis emerges as part of the main narrative in travel literature. At various levels, almost all of the Indonesian travel literature discussed here uses external prolepsis, especially in its introduction. One of the most obvious examples can be seen in the passage from *99 Cahaya* below.

Tinggal di Eropa selama 3 tahun menjadi arena menjelajah Eropa dan segala isinya. Untuk pertama kalinya dalam 26 tahun, saya merasakan hidup di suatu negara tempat Islam menjadi minoritas. Pengalaman yang makin memperkaya dimensi spiritual untuk mengenal Islam dengan cara yang berbeda (Rais & Almahendra, 2011:3).

*Living in Europe for three years provided me an arena to explore Europe and everything in it. For the first time in 26 years, I felt life in a country where Islam is a minority. An experience that enriches my spiritual dimensions and helps me know Islam in different ways (Rais & Almahendra, 2011:3).*

Saya mencoba mengumpulkan kembali sisa kebesaran peradaban

Islam yang kini terserak. Dan saya justru menemukan jejak-jejak peninggalan tersebut selama menempuh perjalanan menjelajah Eropa (Rais & Almahendra, 2011:6).

*I tried to collect the scattered remnants of the greatness of Islamic civilization, and I actually found traces of these relics during my trip to Europe (Rais & Almahendra, 2011:6).*

From the quotations above, I get the impression that the travel writers want to direct readers' understanding of the purpose of their trip. There is an implied reader (see Iser 1974) being imagined by the authors, and the prolepsis here fulfills the first function as providing readers with hints (as I explained above). However, instead of giving readers information about their travel, the authors emphasize their reason for undertaking their journey and their perspective about the connection between Europe and Islam. For the sake of this last aspect, they briefly discuss the history of Islam and Europe. Sites of Islamic civilization in Europe are both their destination and their 'guide', helping them recollect and revive the discourse of Islamic glory. This goal seems to be the spirit and focus that is repeated in various narrative forms throughout the book, and provides early evidence of how the construction of subjectivity is a major project in traveling and writing.

After a lengthy introduction, quoted in part above, *99 Cahaya* opens and closes with chapters about the war in Austria (Battle of Vienna) that marked the fall of an Islamic empire in 1683. Referring to the table of temporal indications provided above, the story about the war takes place at another time, one not related to the main story. Certainly, this story affects the plot, even though its time and narrative are not directly related to the main story. Nevertheless, the frame of prolepsis at the beginning allows readers to link the story of the war in Austria with the travel stories of the author. The fallen Islamic empire in Austria is "resurrected" through the spiritual journey of the authors, which also coincidentally begins in Austria.

This story of the war in Austria is a narrative string (a resemblant concept,

a dispatching narrative in Genette's term, or a matrix in Riffaterre's term) that controls or ties another narrative. This passage is a microstructure (compare with macrostructure, i.e. main narrative) that has significant functions and refers to a very limited yet important episode. Typically, such microstructures are hierarchically lower than macrostructure, but in this case the microstructure is dominantly determined. This story is a symbol or allegory of the degradation of Islamic values and images to which the authors have alluded in their stories. The authors' journey, thus, is an attempt to restore that triumph. Their journey is one towards glory, which is reinforced by their journey ending in Mecca, the holy city of Islam.

Looking at this case, it can be assumed from the beginning that the reader has been confronted with the conclusion of the book. Hence, in addition to connecting stories that may be present in a complex plot, prolepsis also has an evocative function. The first meeting (in prolepsis) is obviously the best opportunity to describe a scene or a milieu. Moreover, it serves as a paradigm for others that follow. Prolepsis, thus, becomes a clue for the conclusion (Genette, 1980:68) and space to anticipate and direct the reader to the messages and images prepared by travel writers. I have noticed that this narrative string also exists with a similar function in other works such as Rosihan Anwar's *Napak Tilas di Belanda*, Maulana M. Syuhada's *40 Days in Europe*, and even Windy Ariestanti's complex *Life Traveler*.

As with external prolepsis, internal prolepsis can be considered a formula that is regularly presented at the beginning of each chapter of Indonesian travel literature. At the smaller scope, this prolepsis becomes the milieu for each chapter, as seen (for instance) in *Menyusuri Lorong III* (2012).

Selama dua minggu (28 Oktober – 11 November 2002) aku dan istri, Claudia Beck, bersafari ke Kenya. Aku ingin sekali melihat binatang buas yang hidup di hutan liar (Susanto, 2012: 1).

*For two weeks (October 28 – November 11, 2002) my wife Claudia Beck and I went to Kenya. I wanted to see the beasts that roamed in the wild (Susanto, 2012:1).*

India yang mewariskan budaya ke negeri Indonesia ini hendak kami tapaki selama 12 hari (3 – 15 Februari 2005) (Susanto, 2012: 28).

*India, which passed its culture to Indonesia, we explored for 12 days (3–15 February 2005) (Susanto, 2012:28).*

Those quotations show a formulaic internal prolepsis that consists of specific information, particularly the date and place of travel. Fludernik has a formula that refers to traditional western tales, which follows the pattern [Prepositional Phrase – time] [Prepositional Phrase – place] Verb [Adjective] [Nominal Phrase]; for example, *In the middle of the last century, there was a rich man in Tuscany who . . .* (Susanto, 2012:42). In travel literature, the pattern of prolepsis is slightly different. It also consists of time, place, and subject, but in a flexible order (as shown in the example above). The place or person might come before the time. This formula is also used in *99 Cahaya* as well as the short travel narratives by different authors compiled in *Jilbab Traveler*. Nonetheless, not all internal prolepsis works the same as external prolepsis, which gives a clue at the beginning and arranges the flow of the story with clear explanations of time. To a certain degree, internal prolepsis may interfere with the plot, as seen in *Negeri Van Oranje*. The first chapter in this book is actually part of a later chapter ("De Waarheid"), from pages 384 to 385, which is merely copied without any alterations or changes. This section seems to be the climax of the story, and is presumably repeated to promote suspense. This repetitive form, then, functions not only to emphasize the narrative, but also to make it more attractive, thereby becoming a literary strategy. Suspense, as well as other literary strategies, is important in delaying the flow of the story, meaning that other aspects are prioritized over the chronology of the journey.

Such internal prolepsis, together with internal analepsis (which will be elaborated soon), gives these works novelistic characteristics, which are mainly attributable to their prominent use of suspense and mixed plots with unchronological time.

### 3.1.1.2 Analepsis

Another aspect that affects the plot is analepsis, defined as any evocation of an event that takes place after the point in the story where we are at any given moment (Genette, 1980:40). Analepsis may be internal or external. Internal analepsis is retrospective to the temporal field within the main story (first narrative), while external analepsis refers to something that remains external to the main story (Genette, 1980:49–50).

To clarify the concept, I will take some obvious examples. Most of my material objects dominantly used analepsis. As shown in Table 1 above, stories about events or times before authors' trips take up a large portion of almost all the works that I researched. Rosihan Anwar's *Napak Tilas di Belanda*, for example, includes as much internal analysis as it does information on the journey. The story of the author's 2009 trip to the Netherlands coincides with the story of his visit to the same place 60 years prior. During this time, many things happened, and several important points are mentioned by Anwar. For example, he made nostalgic trips to places where he had lived or visited during his previous trip, including residences (Anwar, 2009:129–131), hotels, museums, cafes (Anwar, 2009:118–120), and other areas in France and Belgium (Anwar, 2009:87–92). He compares these places in their present conditions to their past. It is called an allusion, a comparison between two situations that are simultaneously similar and different (Genette, 1980:55). The most persistent function of this recall is to modify the meaning of past occurrences after the event, either by making significant what was not so originally or by refusing the first interpretation and replacing it with a new one (Genette, 1980:56). This mechanism is most clearly seen in the chapter "The Story of the Coup Conspiracy in Indonesia in the early 1950s" (Anwar, 2009:133–173), when Anwar reveals his own version of Indonesia's history in the early days of its independence:

Yang menarik bagi kita ialah konspirasi (persekongkolan) Pangeran Bernhard, Kapten Raymond Westerling, Sultan Pointianak Hamid dan diplomat Pakistan Sirdar Iqbal Ali Shah pada awal tahun 1950

untuk menggulingkan pemerintah RIS (Republik Indonesia Serikat) dan Presiden Ir. Sukarno. Cerita cukup panjang, pelaku banyak, maka di sini saya ambil intisarinya saja agar pembaca jangan sampai bingung oleh detail fakta yang dipaparkan. Meskipun peristiwa terjadi sudah 60 tahun yang silam, untuk pengetahuan sejarah kita tidak ada salahnya disingkapkan di sini. (2009:134).

*What interests us is the conspiracy of Prince Bernhard, Captain Raymond Westerling, Sultan Pontianak Hamid, and Pakistani diplomat Sirdar Iqbal Ali Shah in the early 1950s to overthrow the RIS (United Republic of Indonesia) government and President Ir. Sukarno. The story is quite long, there are many actors, so here I will give the gist of it so that readers do not get confused by the details of the facts presented. Even though the event happened 60 years ago, for our historical knowledge there is no harm in disclosing it here (2009:134)*

This quote shows Anwar's position regarding Indonesia's political situation in its first years of independence. As he implies, this story is appropriate to be revealed in his book, which was written 60 years after the fact. Political ideas related to historical events, which occupy dozens of pages of his travel writing, may not be easily expressed in the same way and language at the time adjacent to the event. Therefore, in Anwar's notes, aside from allowing comparisons to emerge, analepsis also allows reflection on certain occurrences or the revelation of different versions.

*Life Traveler* also includes many stories that happened in the past, from times that are not directly related to the travel story she is telling. At first glance, this may be deemed external analepsis. However, there is an essential difference between travel writing and fiction, which was Genette's primary object when he explored the concept of analepsis. In fiction, when the story begins, when the reader comes to the fictional world. It is definite, and thus internal and external analepses can be distinguished. In Indonesian travel literature, in which the writing almost always functions as life writing, the starting point of the story is almost the same as the starting point of the traveler's life. Therefore, analepsis—no matter how distant or seemingly unrelated to the journey—is still connected. The unidentified event remains part of the traveler's life, their greatest journey.

As such, even the most obscure memories remain internal analepsis.

Other writers have widely used analepsis to tell their pasts, their childhoods, their ideals, and all the events that shape their motivations as travelers. For example, Sigit Susanto, Asma Nadia, and the writers of *Negeri Van Oranje* exist within the travel narrative, discussing their childhoods and youths as well as the reasons they can travel abroad. Unlike prolepsis, which largely functions to guide readers' understanding of the plot, analepsis can actually interrupt the storyline and expand the context of the story. We see another sign of how travel literature functions as a record of the author's life journey. Apart from travel, the traveler and his/her personal life are also essential things to narrate.

### 3.1.1.3 Achrony: Dateless and Ageless

Sometimes, a narrative does not provide a clear temporal indication. This is called achrony, a definition that covers all forms of discordance between two temporal orders within a story and narrative (Genette, 1980:83). Achrony can refer to something dateless or ageless, an isolated event.

In the travel literature that I researched, although the travel writers tried to be chronological and create strong ties between events, achrony is still evident in various forms and functions. In *Perempuan Merah Putih*, Nungki Irmala inserts poems between her highly chronological travel notes. Although these poems do not contain a definite time, and thus I cannot ascertain whether she wrote the poem during or after her trip, they nevertheless contain her reflections on the journey or events that she narrated. Similarly, Sigit Susanto similarly recorded several reflections as poetry (although not as much as Nungki) in his trilogy; Susanto also included reviews of travel books he read or provided guidance during his trip. Meanwhile, Rosihan Anwar provides a special chapter in *Napak Tilas di Belanda* (2009:175–199) that contains an essay on the various historical events to which he alludes in his travel notes. This essay is timeless,

and I cannot put it in the chronology of Anwar's journey.

Looking at these examples, achrony functions as a reflective or referential space in Indonesian travel literature. These narratives often take other forms, such as poems and essays, that purely express ideas regarding particular problems or events. Even when such narratives refer to a particular concrete experience, no clear time reference is provided.

Using this strategy, thus, shows the level of literacy within travel literature, which goes beyond just reporting journeys. Travelers want to convey other messages, even when various literary means (such as achrony) are required.

### **3.1.2 Place and Setting**

Generally, setting consists of at least three components. First, setting refers to a formal component with specific framing dimensions, one that makes stories possible. This setting can enable the representation of distinct spaces and heighten their differences. By putting distinct settings in contrast, "it may be the contrast itself, rather than the inherent qualities of the settings, that's crucial" (Herman et al., 2012:85–87). The second component of setting is its "purely mimetic aspects" of description, presumably provided only for "readerly pleasure". Finally, the "thematic" component of setting is more or less its symbolic or semiotic function: the socio-political or cultural "meaning" of setting reveals to the careful or initiated reader, again often prompted by dramatic contrasts between the "spaces" within it (Phelan and Rabinowitz, 1986, in Parker, 2016: 76). However, our understanding of certain places in travel literature will develop through the motion of the character and the author's situation of those places as settings with the above dimensions. In travel narratives, thus, setting is more than place. Of course, setting comes first in its formal function, where it becomes the framework of the story. Simultaneously, however, the setting has a symbolic function that emphasizes contrast and socio-

cultural difference.

**Table 2**  
**Place and Chapter Sequences**

| No. | Title                                  | Place and Chapter Sequences  |
|-----|--|--|
| 1.  | <i>Negeri Van Oranje</i>               | Prolog— <b>Amersfort</b> —De Eerste—www.nl—Kopen & Koken— <b>Leiden</b> — <b>Amsterdam</b> — <b>Rijswijk</b> —Indische Vereeniging— <b>Maastricht</b> — <b>Utrecht</b> —Studenten—Voor Indonesia— <b>Den Haag</b> — <b>Wageningen</b> —Kamer te Huur— <b>Delft</b> — <b>Keukenhof</b> —Alles is Liefde—Koude Orlog—Thesis—Gefeliciteerd—De Waarheid—Plezier—Happy Log.   |
| 2.  | <i>99 Cahaya di Langit Eropa</i>       | Prolog— <b>Overture (Wina)</b> — <b>Bagian 1 Wina</b> — <b>Bagian 2 Paris</b> — <b>Bagian 3 Cordoba dan Granada</b> — <b>Bagian 5 Istanbul</b> — <b>Epilog (Wina dan Mekkah)</b>   |
| 3.  | <i>40 Days in Europe</i>               | Bab 1 Mahasiswa Gut & Billig—Bab 2 Perburuan Kota—Kota Kandidat—Bab 3 The Journey— <b>Frankfurt</b> — <b>Bremen</b> — <b>Berlin</b> — <b>Brussell</b> — <b>Paris</b> — <b>Aberdeen</b> — <b>Brussel</b> — <b>Praha</b> — <b>Cerney Korpelec</b> — <b>Zakopane</b> — <b>Muenchen</b> — <b>Frankfurt</b> —Epilog.  |
| 4.  | <i>Napak Tilas ke Belanda</i>          | Meliput KMB <b>Den Haag</b> 1949—Album Fotoku disite Intel Nefis Tahun 1946—Perayaan Natal Putih di <b>Wisma Duta</b> — <b>Paris</b> di Masa KMB 1949 dan 60 Tahun Kemudian—Kisah Nostalgia Kamar di <b>Valerius Straat</b> —Kisah Konspirasi Kudeta di Indonesia Awal 1950—Sejarah Kolonial sebagai Pembelajaran.   |
| 5.  | <i>Perempuan Merah Putih</i>           | <b>Amsterdam</b> — <b>Amsterdam-Moskow</b> — <b>Moskow-Mineralnye Vody</b> — <b>Perjalanan Darat Mineralnye Vody-Elbrus Village</b> —Proses Aklimatisasi Hari Pertama—Proses Aklimatisasi Hari Kedua—Proses Aklimatisasi Hari Ketiga—Rest Day—Summit Day— <b>Barrels Hut-Azau</b> — <b>Sehari di Moskow</b> — <b>Perjalanan Pulang ke Indonesia</b> — <b>Selamat Jumpa Jakarta</b>   |
| 6.  | <i>Jilbab Traveler</i>                 | The Jilbab Traveler— <b>Pangandaran di Karibia</b> — <b>Belanda Murah, Tapi</b> —Ziarah ke <b>Damaskus</b> —Rindu <b>Korea</b> dan Onny—Berlibur Hemat di Pusat Dunia—Kalau Muslimah Travelling ke <b>Yunani</b> —Bawa Anak Bawa Rejeki— <b>Jerman</b> : Malu-Maluin di Negeri Orang— <b>Edinburgh</b> -Si Jelita dari Skotlandia—Etretat: Je'taime—Berawal dari Mimpi—Memory of Turkey—Seru-seruan Backpacking di <b>Italia</b> —Yasita dan Hari-hari Dingin di <b>Moskow</b> |
| 7.  | <i>Menyusuri Lorong-Lorong Dunia 1</i> | Pertama kali ke Eropa—Danau Zug—Bersepeda Keliling <b>Amsterdam</b> —Che Masih Hidup di <b>Kuba</b> — <b>Pulau Ischia</b> —Ziarah ke Makam Kafka di <b>Praha</b> —Sahara dan Oase di <b>Tunisia</b> —Hotel Trotoar—Membelah <b>Bulgaria</b> —Goethe dan <b>Strasbourg</b> — <b>Venesia</b> Surga Sastrawan Dunia—Jalan-Jalan ke <b>Roma</b> —Jejak Suku Maya di <b>Meksiko</b> —Dari <b>Leningrad ke Moskow</b> —Makam Mbah Marx di <b>London</b> —                            |

|     |  |   |
|-----|--|---|
|     |  | Shakespeare & Co di <b>Paris</b> .  |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia 2</i> | Berangkat Lagi—Ullyses Dibaca Tiga Tahun—Bloomsday—Jejak James Joyce di <b>Dublin</b> —Palu & Arit di <b>Budapest</b> —Lintas <b>Portugal</b> —Membuka Memori <b>Maroko</b> — <b>Cina</b> Berwajah Dua—Kisah Seorang Paman di <b>Vietnam</b> .  |
| 9.  | <i>Menyusuri Lorong-Lorong Dunia 3</i> | Lagi-lagi Berangkat—Safari di <b>Kenya</b> —Jagad <b>India</b> — <b>Turki</b> Jendela Eropa—Surat di <b>Yordania</b> —Jejalah <b>Skandinavia</b> — <b>Polandia</b> , Dulu dan Kini—Orang-Orang Kontainer—Mengarungi Sungai Nil—Sono Siciliano—Mengintip BMI di <b>Hongkong</b> —Hongkong perlu Guenter Walraff— <b>Kamboja</b> Negeri Ranjau—Tujuh Hari di <b>Yunani</b>  |
| 10. | <i>Life Traveler</i>                   | Berkemas— <b>Hanoi</b> : The City of Peace—A Home Away from Home—Welcome Home—A Sleeping Beauty in the Sleeping Bus—Tentang Mereka yang Jatuh Cinta—Bahasa Manusia—Not Foreginer— <b>Frankfurt</b> : Mula Harahap, Goethe Haus dan Book Fair—Sweet Escape to Prague—Toi-Toi: (Unknown) Tradisional Coffee Shop—Menunggu di <b>Heidelberg</b> —A Morning Kiss Bye by Stranger—10-10-10: Dalam Sebuah Perjalanan Menuju <b>Paris</b> —My Point Zero in Paris is Louis Vuitton—Paris: Bertemu Malaikat di Kilometer Nol—Red Light District dan Thai Girl Show—Satu Malam di O'Hare—Kisah dari Teman Sepermainan—Kisah dan Catatan Menuju Pulang. |

In Table 2, we can see the chapter sequences of the Indonesian works of travel literature that I have studied. The places, with all their functions, become important parts of each chapter, as mentioned by travel writers in the titles of their chapters. It signifies that setting in Indonesian travel literature is not only limited to a mimetic description of place, with the plethora of information within it, but also has other functions. We can see this, for example, in one of the simplest but clearest examples: the authors of *99 Cahaya* arranged their book according to their destinations. Their journey began in Vienna and ended in Mecca. This is symbolic of their spiritual journey itself; it is not coincidental the author's journey to "victory" (symbolized by the hajj in Mecca) began in Wien, where an Islamic empire was defeated. Other cities, while visited by authors over the course of traveling, are also part of their effort to achieve "victory". These cities were visited with the specific goal of reinforcing the authors' Islamic faith, as is most obvious when the narrator visited the Louvre and saw the Islamic heritage there.

While *99 Cahaya* used places that functioned as more than settings,

Syuhada's *40 Days in Europe*—despite being composed entirely in accordance with the narrator's journey from one place to another (as apparent in the table) —did not emphasize the place function. Its descriptions of the places visited are very poor, and even though the places visited are used as chapter titles, they are not reflected in the story. These events are not equipped with a strong awareness of setting or the other functions of place.

Unlike Syuhada's book, neither *Life Traveler* nor *Napak Tilas ke Belanda* mentions the names of places in each of their chapter titles. However, both have great awareness of their settings. In *Life Traveler*, the formal function of setting (which is intertwined with the symbolic function described in the introduction) is clear. The place frames the travel writer's story and adds certain effects to her ideas, as apparent in the quotation below:

Dari bangku kayu yang mulai mengering saya menyaksikan sepasang punggung manusia yang telah tumbuh tua bersama waktu dan cinta itu sendiri berlalu pergi. Boleh 'kan saya iri? Menyaksikan mereka membuat saya teringat wajah-wajah jatuh cinta yang saya temui sepanjang perjalanan. Dari Kuala Lumpur, Vietnam sampai di Kamboja. Di Kuala Lumpur, di tepi kolam di taman depan KLCC, sepasang kekasih berkewarganegaraan India tampak bertukar cerita dan berbagi makan siang. Di salah satu kedai streetfood Hanoi, sepasang mahasiswa yang sedang menyantap makan malam, tampak malu-malu saling suap. Menjelang senja, ketika matahari bertemu garis horizon di Pantai Nha Trang, sepasang suami istri beda bangsa yang telah berumur menikmati kebersamaan mereka dalam diam. Dan saya masih ingat, di salah satu kafe di Bui Vien Street, di kawasan distrik I Ho Chi Minh City, sepasang lesbian yang sedang dimabuk cinta menikmati malam bersama teman-teman mereka (Ariestanty, 2011: 113–114).

*From a wooden bench that was beginning to dry, I witnessed couples that had grown old with time and love passing by. Watching them made me think of the faces of the people in love that I met along the way. From Kuala Lumpur, Viet Nam, to Cambodia. In Kuala Lumpur, by the pool of KLCC's front gardens, Indian lovers were sharing stories and lunches. At one of Hanoi's street food stalls, a student couple eating dinner, looking shy as they fed each other. At dusk, when the sun met the horizon on Nha Trang Beach, an aged and married couple enjoyed their togetherness in silence. And I still remember, in one of the cafes on Bui Vien Street, in Ho Chi Minh City's District I, a couple of lesbians were enjoying the night with their friends (Ariestanty,*

2011: 113–114).

The author of *Life Traveler*, during her journey exploring different countries, often explored the issue of love. Her journey was undertaken as she attempted to shed the burden of her love for her ex-boyfriend. As such, in every city she visited, scenes of people in love stole her attention. In presenting these scenes, the author also showed good setting awareness. Wooden benches, parks, ponds, dusk, beaches, and cafes are spaces whose presence completes the romantic ideas built by the author. Moreover, the setting changes served to show the author's movement through space.

As related to travel, especially movement through space, explanation of the functions of setting, together with temporal indications and plots, help us understand and get a picture of travel writers' movements during their journeys from place to place. However, simultaneously, through the modification of the narrative, we know that not all movements are presented. The narrative of the journey is ultimately different from the journey at its source. Movement in travel literature comes only partly from the travel experiences of the author; the remainder results from the author's narrative arrangements.

### 3.2 Four Speeds

As already hinted above, travel literature is not merely arranged in accordance with the travels of the author. It is always "a selected story", and includes stories other than that of the travel itself. It is written as more than an informative report, and this intention has structural consequences, as travel literature cannot always be considered as chronological as the movement and travel reported within it.

Aside from affecting plot and setting structures, this tendency influences the speed of the narrative. Speed stems from the relationship between temporal and spatial dimensions, between the length of the story (minutes/years) and the length of the narrative (Genette, 1980:87). For example, speed in Indonesian travel literature may range from one hundred and fifty pages of narrative for three hours of story to three lines of narrative for several years of story. This speed always affects the

rhythm of the narrative. Its change will be demarcated by the presence of important temporal and/or spatial breaks. Concerning travel literature in Indonesia, in addition to showing rhythm, speed is key for examining the parts emphasized or preferred by the author.

I have thus formulated four different speeds that inspired by Genette's four basic narrative movements, equivalent to the canonical movements in music as elements that constitute speed. These four basic narrative movements exist at two extremes (ellipsis and descriptive pause) and two intermediaries (scene and summary). Ellipsis is when story time is elided, whether indicated (definite ellipses) or not (indefinite ellipses) (Genette, 1980:106). Pause, meanwhile, refers to descriptions of the iterative type, that is, not connected to a particular moment in the story, but a series of analogous moments. Through the end of the nineteenth century, summary remained the most usual transition between two scenes, the "background" against which scenes stood out, and thus the connective tissue par excellence of novelistic narrative, whose fundamental rhythm was defined by the alternation of summary and scene (Genette, 1980: 97). Scene, meanwhile, is always meant as dramatic. In novelistic narratives, the contrast of tempo between detailed scene and summary almost always reflects a contrast of the dramatic and non-dramatic, with strong periods of action coinciding with the most intense moments of the narrative and weak periods summarized with broad strokes as if from a great distance (Genette, 1980: 109). Another type of scene is typical or illustrative, where the action is almost completely obliterated in favor of psychological and social characterization.

I use the word "speeds" instead of "movements" to distinguish it from Genette's concepts because my analysis of travel literature has led to different findings than those made by Genette, as I tell further in the following sections.

### 3.2.1 Summarizing the Journey

After reading the works that have become the objects of this research, I can say that most use the form of summary for their narratives. Travel writers encapsulate their long journeys in short or abstract narratives that briefly overview their main points. When associated with the findings in the previous section (that story time is longer than narrative time in Indonesian travel literature), summary is unavoidable for travel writers.

Summary can be marked, first, by its affinity with another speed—i.e., scene, which will be elaborated upon later. Summary, in contrast to scene, is a non-dramatic form of narrative (Gennete, 1980\_97)). Because of the need to tell long-standing events with limited narrative, the tension of those events is no more important than the information about the events. Examples include Rosihan Anwar's *Napak Tilas ke Belanda* and Maulana M. Syuhada's *40 Days in Europe*, which are written entirely in summary and have almost no scenes.

These books present the authors' journeys in summary from beginning to end, without border or differentiation. This can be seen in the following quote from *40 Days in Europe*:

Sudah hampir sebulan saya mangkir dari kegiatan kampus karena harus memenuhi kewajiban sekrup-menyekrup di pabrik elektronik. Keadaan semakin memburuk karena tanggal 5 April adalah pemilu putaran pertama, yang berarti saya tidak akan lepas dari urusan pemilu sampai perhitungan selesai dilakukan.

.....

Minggu berikutnya saya memberanikan diri menemui Prof. Sjoestedt.

.....

Setelah kesibukan di pabrik usai, pada pertengahan April, saya mulai kembali ke kampus untuk mengerjakan tesis. Perburuan festival dan konser yang agak tersendat selama beberapa minggu terakhir kembali diintensifkan. Ada beberapa perkembangan menarik selama dua minggu terakhir ini (Syuhada, 2007: 167–168).

*It's been almost a month that I've been absent from campus activities because I have to do my job at the electronics factory.*

*Things are getting worse, because April 5th is the first round of elections, which means I will stay until the counting process is done.*

.....

*The following week I steeled myself to see Prof. Sjoestedt.*

.....

*After the bustle in the factory was over, in mid-April, I start back at college to work on my thesis. The hunting for festivals and concerts, which had been hampered somewhat over the past few weeks, again intensified. There have been some interesting developments over the past two weeks (Syuhada, 2007: 167–168).*

The above quotation shows that Maulana M Syuhada summarized events of lengthy durations in one or two sentences. He told the reader of his activities, but not in detail. He did not "bring back" the events to the reader, but compressed and alluded to them as part of another, larger story, allowing it to continue uninterrupted. Presumably, the briefly mentioned events are not important enough to be presented in more detail (i.e. as a scene). There are almost no scenes in this book, which instead resembles a summary of events that cannot be readily tracked by readers. The book is also poor in description and narration, which will receive specific attention in the next chapter.

The most interesting case of summary can be seen in *Napak Tilas ke Belanda*. As we know, this book is about the author's second journey to a place he had already visited sixty years previously. The travel writer, Rosihan Anwar, recalled his memory of his first journey and wrote it as a summary. He then used summary to explain what happened in the past, especially those moments in which the author played an important role. Using the same strategy, he explained the main reason behind his second journey to the Netherlands. Anwar combined his summary with information on the Round Table Conference that occurred sixty years previously. This occupies approximately fifteen pages (2009:16–30) of the story's summary, which also contains several other stories. Compared to the other books discussed here, this book has the most layers of stories, with

different times and places as well as settings. Such complexity can only be conveyed and simplified through summary.

Other books use summary in conjunction with other forms to create a dynamic structure. In such books, summary is used in the transition between scenes, following the fundamental rhythm of the novelistic narrative. Of course, summary most commonly comes after, or before, dramatic scenes: summary—scene—summary. This pattern is clear in most of the books studied. For example, in *Negeri Van Oranje*, the authors inserted a long chapter between two of the earlier chapters (which are filled predominantly with scenes), introducing all of the book's characters as well as their backgrounds, families, and motivations for studying abroad. Indeed, summaries are used (with different variations and emphases) to introduce characters and/or authors at the beginning of seemingly every book I have studied. Later in NVO, summary is used to present itineraries and describe events or journeys that are not told in their entirety. The characters' journey around Europe only appears as scenes at the end of the book, whereas other information emerges in summary. With this mechanism, readers can imagine a whole story with a factually long duration, despite the brief narrative.

In 99 *Cahaya*, summary is used not only to introduce the authors' motivation and situation before traveling to Europe, but also to depict important or interesting figures, information, places, etc. Summary, thus, resembles in some ways pause (another speed that will be described later) in its descriptive function. However, there remains a difference between them when they discuss specific things, such as places. In summary, place is movement, or rather part of a (lengthy) movement told in very short or limited sentences. In pause, meanwhile, the explanation of place through pause is the opposite: it is when the narrator or character stops movement to tell readers about a place, person, or thing. The description of place through pause is referential; the travel writer is not necessarily in that place, but may rely on sources other than their own experiences. This will be made clearer through the following examples.

Boleh percaya boleh tidak, bukan sulap bukan sihir. Restoran a la Pakistan yang sungguh ajaib untuk praktisi bisnis itu memang benar-benar ada. Namanya Der Wiener Deewan. Tempatnya di pinggir jalan bersaing dengan Fresco, restoran ala Meksiko, yang menjual tacos dan tortilla. Plang nama Der Wiener Deewan dibubuhi slogan yang sensasional, "All You Can Eat. Pay As You Wish". "Makan sepuasnya, bayar seikhlasnya".

"Kalau di Jakarta, pasti sudah bangkrut." Itu komentar pertama Rangga membaca slogan restoran tersebut (Rais, 2011: 57).

*Believe it or not, neither magic nor mysticism. A Pakistani restaurant existed that was very unusual for its business practices. It was called Der Wiener Deewan. It was on a side street, competing with Fresco, a Mexican restaurant that sells tacos and tortillas. The sign of Der Wiener Deewan bears the sensational slogan: "All You Can Eat. Pay as You Wish."*

*"In Jakarta, it would be bankrupt already." That was Rangga's first comment when he read the slogan of the restaurant (Rais, 2011: 57).*

The above quote discusses a Pakistani restaurant visited by the authors. They tell readers about the restaurant 'as they were there'. In simple terms, summary can be a description between scenes. 99 *Cahaya* is one work of travel literature that uses this kind of summary in almost all of its pages. This is interesting, because instead of being between different scenes, the summary appears in the middle, breaking the scene's dramatic effect and creating a stable plot/storyline. This means that, although they have their own roles and different effects, different combinations and speeds will combine to create even more effects.

Looking at these examples, summary has at least two related functions: first, in speed and rhythm, and second, in the flow of information. Summary simultaneously affects the speed of the narrative, slowing the movement of the scene, giving reflective time, and providing information, thereby conveying meaning in a certain way/with a certain strategy and keeping the storyline of the journey continuously integrated. The next question related to the process of abbreviating the story is related to motive. Such selection is, of course, a

subjective act that is influenced by various factors, both internal and external (i.e. publishers' or readers' tastes). These considerations will be discussed later.

Because of its prevalence, summary can be considered "universal" in travel literature. Summary is like an opening that takes readers to other forms of speeds, such as scenes (where some parts of the journey are dramatically exposed) or ellipsis (where some events simply pass without being narrated).

Several of summary's different functions are interesting because, in other literary genres (mainly fiction, as Genette had studied) and in the corpus, summary usually presents an obvious quantitative inferiority to descriptive and dramatic chapters. Summary occupies a limited place (Borges, 51–52). However, travel literature looks the other way around. Dramatic narrative is always controlled. It might be related to travel literature's classic function of conveying a lot of information 'objectively' while also building a reliable image of travel writers themselves.

### 3.2.2 Pausing Narrative

Unlike summary, pause tells of a place, person, or moment that is unrelated (except analogically) to the main story. In Indonesian travel literature, pause can be found in two forms. First, pause as a main travel narrative; second, pause outside the main travel narrative, usually in separate columns, footnotes, or other paratexts.

The first type of pause is often used as an analogy, a distinctive characteristic of Indonesian travel literature. This pause is especially common when travel writers compare two places or moments. In such comparisons, other places and moments are aspects that reinforce a travel writer's opinion regarding what is being told. This condition is congruent with the definition of pause elaborated by Genette (1980:99–100), i.e. a description of an object being contemplated by the narrator/character, as well as the narrator/character's

perceptions, impressions, progressive discoveries, shifts, errors/corrections, enthusiasms, or disappointments. In travel literature, this pause is a site for finding how the self (author/narrator) reveals itself.

The following example of pause is contained within the main narrative of *99 Cahaya*. This book tells its story in a very narrative way. It has no tips column or other element aside from the first narrative it tells. Everything—even general information—is contrived by the travel writers as the narrator.

Bacalah dengan (menyebut) nama Tuhanmu yang menciptakan. Dia yang menciptakan manusia dari segumpal darah. Bacalah dan Tuhanmu yang Maha Pemurah. Yang mengajar (manusia) dengan perantara kalam (pengetahuan). Dia mengajar kepada manusia apa yang tidak diketahuinya.

Malam itu, kalimat-kalimat yang disampaikan oleh Jibril baru kusadari merupakan kalimat yang sesungguhnya menjadi sumber energi cahaya Islam di muka bumi ini. Kalimat yang mengukuhkan kewajiban manusia sebagai khalifah di bumi.

Air mataku tak bisa kutahan lagi. Kubiarkan dia terus membanjiri baju ihramku. Membanjiri relung-relung perasaanku, yang menyesal betapa aku sering melupakannya selama ini. Di malam itulah anak manusia bernama Muhammad dikukuhkan menjadi panutan bagiku, juga panutan miliaran manusia lainnya hingga akhir zaman (Rais & Almahendra, 2011:387).

*Recite the name of your Lord, who created you. He who created man from a drop of blood. Recite, and your Lord the most Generous, who taught (humanity) through the writers (of knowledge). He who taught humanity what it knew not.*

*That night, the sentences conveyed by the Gabriel I just realized are a source of energy for Islam on this earth. Sentences that affirm humans' obligation as the caliphs of the earth.*

*I cannot hold back my tears anymore. I let them continue to flood my ihram clothes. Flooding the recesses of my feelings, which regrettably I often forgot about. That night, a human child named Muhammad was confirmed to be a role model for me, as well as for billions of other humans until the end of time (Rais & Almahendra, 2011:387).*

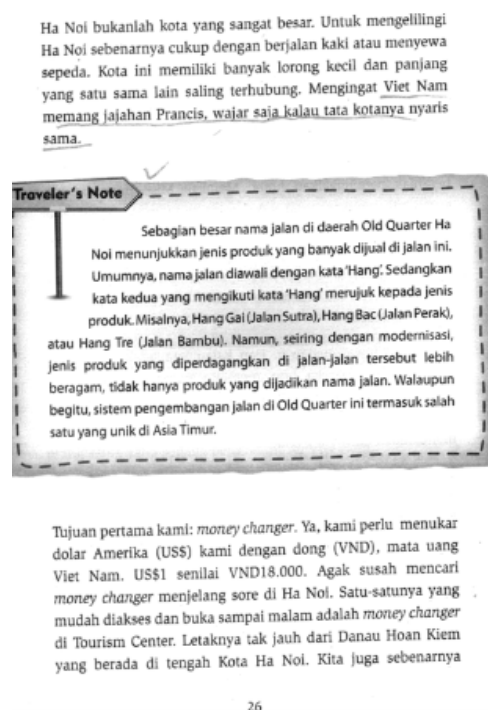
The first revelation received by the Prophet Muhammad was referenced by the writers in their discussion of their journey to Mecca, making it not only about revelation, or journey, but the connection between them. As texts, the verses of the Qur'an are independent entities. However, when combined with the text's description of the authors' journey and perception, these verses gain a new function as an analogy. Through these verses, the travel writers remember their duty as Muslims to seek “the light” in order to become an enlightened human and to fight for their religion.

In this case, the pause has technically stopped the flow of the narrative, having appeared in the middle of the scene and provided a moment for contemplation. When time is stopped, deep exploration of the details of the event being told allows increased intensity and reflection. In this kind of pause, as mentioned before, it is possible to trace not only what information is brought up, but also the travel writers' perceptions of that information. The pause offers an in-between space, in which the journey and world behind it might come together.

We can find the same form of pause operating at the same level in trilogy *Menyusuri Lorong-Lorong Dunia*. Various stories emerge as pauses in this book, most of which come from or deal with books mentioned or summarized by the author, including *Die Weisse Massai* by Corrinne Hoffmann (Susanto, 2008:18–19), *The Discovery of India* by Jawaharlal Nehru (Susanto, 2008:48–49), *Istanbul* by Orhan Pamuk (Susanto, 2012:61), and *Odyssey* by Homer (Susanto, 2012:66–67). The pause emerges when the author summarizes these books for readers. However, relevance remains, because (as the author tells his readers) he was in the places discussed in these books. The books and the travel writer thus legitimize each other. As such, these summaries serve to strengthen the travel writer's ideas, to make them more objective. As mentioned before, this book has minimal commentary from Susanto as the author, who tells us everything he saw or heard but never comments upon anything except for citing and summarizing information about specific things/places. As its first function, pause stops the travel writer's narrative and replaces it with other information that factually

supports the author's ideas. In this case, pause not only serves to create suspense, but use this suspense to support the travel writer's presentation of his objectivity.

There is also pause outside the main narrative, usually in separate columns. In Indonesian travel literature, such columns are commonly used to provide travel tips and tricks. For example, most tips in *Negeri Van Oranje* are presented as pauses that are not tightly connected to their story, but contribute to it nevertheless. This is found even more clearly in *Life Traveler*, where the pause is not really connected with the story of the author. This can be understood more clearly if we examine the picture below:



#### Translation

*Hanoi is not a very big city. To go around Hanoi, one needs only to walk or rent a bicycle. The city has many long, small passages that are connected to each other. Considering that Viet Nam was a French colony, it is natural for them to have the same architectural style. Our first goal there: a money changer. Yes, we needed to exchange our US dollars (US\$) with dong (VND), Viet Nam's currency (Ariestanty, 2011: 26).*

#### Traveler's Note:

*Most of the street names in the Old Quarter of Ha Noi show the kinds of products sold on the street. Generally, the street names begin with the word 'Hang', while the second word following the word 'Hang' refers to a product, such as Hang Gai (silk road) or Hang Bac (silver road) or Hang Tre (bamboo street) (Ariestanty, 2011: 26).*

Picture 1  
Traveler's Note  
(Source: Ariestanty, 2011: 26)

The information above is presented in the same tone, but emerges in a different form. One is integrated into the main narrative, while the other is

written in a separate column. It can be said that the two come from different experiences. Their sources are different. If we read the first passage, we know that the information is derived from the travel writer's direct experience. In the second passage, meanwhile, there is no indication that the information was experienced directly by the author. We may assume that the information was collected from many other sources, as it is placed outside the main narrative. This kind of passage belongs to the second type of pause. Of course, its function is still the same: to support the travel writer's idea. However, placing it outside of the main narrative avoids potentially affecting the narrative's flow.

Let us compare this with another example, from *Jilbab Traveler*. In relation to the main story, the pauses are mostly independent. They come not from the author's experiences, but from other sources. There is almost no connection between the travel writer's story and narrative in this pause, except for both telling about the same place/thing. Because the book is a compilation of many travel stories by multiple writers, it is readily distinguishable from other works of travel literature, especially in pause. Between chapters, several travel tips are inserted as columns (pauses) that are not related to the chapters that precede or follow them. Unlike the above examples, this pause truly serves to create a temporary stop or separate specific writings. Typologically, this is what Genette (1980:100) describes as an extra-temporal descriptive canon, in which the narrator forsakes the course of the story solely for the reader's information.

Analogically, if we view travel literature as a screen that displays the travel writer's journey, pause is akin to the writer stopping their steps and explain certain things to the reader as a spectacle. This explanation can allow readers to capture the travel writer's story better and with greater depth (as shown by the first type of pause), or it may delay the reader reaching that understanding (as in the second type of pause). In Indonesian travel literature, some books use the first type of pause regularly, while others show the opposite tendency.

### 3.2.3 The Lost Narrative

While summary and pause affect the narrative by slowing its speed, ellipsis refers to the time in the story that is "left behind". The narrative of that time is lost. Ellipsis is used in Indonesian travel literature almost inevitably, particularly in works that have long story times. Authors select their stories and decide what must be taken and what must be left behind. Ellipsis can be explicit/definite or implicit/indefinite. Explicit ellipsis can be found easily, since it has various time markers. These do not always refer to certain dates, months, or years, but may also refer to specific events that are easily remembered. Implicit/indefinite ellipsis, meanwhile, remains unclear even though it uses words as time markers. Sometimes, it is presented as deictic, as seen in the passage below:

Tiga setengah bulan sudah kursus bahasa Jerman kujalani. Awal Juni 2008 Austria semakin ramai dengan para pendatang dadakan (Rais & Almahendra, 2013:99).

.....

Kartu nama itu teronggok begitu saja dalam laci plastik di atas meja untuk beberapa waktu. Teronggok bersama ratusan kartu nama yang didapatkan Rangga dari berbagai macam acara. Bisa dihitung dengan jari berapa kartu nama yang akhirnya benar-benar dipakai setelah sekian lama (Rais & Almahendra, 2013: 120-121).

*For three and a half months I took a German course. At the beginning of June 2008, Austria was becoming increasingly crowded with sudden immigrants (Rais & Almahendra, 2013: 99).*

.....

*That business card just laid in a plastic drawer on the table for some time. It was filled with hundreds of business cards that Rangga got from various events. One could count with one's fingers how many of these business cards were actually used after so long (Rais & Almahendra, 2013: 120–121).*

The first passage uses explicit ellipsis, while the second passage uses implicit ellipsis. In the first passage, we can be certain that the three and a half months in which the narrator took a language course are left as an ellipsis. Meanwhile, in the second passage, we cannot be sure how much time has passed

between the author getting the name card and using it. The moment here is called indefinite ellipsis.

Another form of ellipsis was used regularly in *Menyusuri Lorong-Lorong Dunia* by Sigit Susanto. As with other authors, such as Hanum Salsabiela Rais and Maulana M. Syuhada, Susanto was an Indonesian living in Europe (Switzerland) while journeying to other countries around the world. However, while the other two authors included stories from their stay in Europe in their travel writing, since it was positioned as another form of journey (from Indonesia), Susanto mentions only his specific journeys to other countries. His daily life in Switzerland is given little attention in his travel writing, being presented instead as ellipsis, as a juncture time between journeys. We can call this regular explicit ellipsis, because Susanto has arranged his travel writing per the sequences of his journey. Because he discusses each journey tidily and in detail, it is difficult for readers to find any indicators that make them realize this ellipsis.

Another book with many ellipses, both explicit and implicit, is *40 Days in Europe*. This book is about a music group's journey to music competitions around various European countries. The narrative of the time between the group's preparation and its departure is lost. When traveling, similarly, the author discusses the group's performances in detail but omits several moments not related to the group's concerts. For example, when the group was in France, aside from holding a concert, it also took a little trip around the city. However, this city tour was mentioned by the author only briefly. The journey is seemingly not concerned with sightseeing, but with performing music in different places.

Another book replete with ellipsis is *Life Traveler*. Where *40 Days in Europe* uses ellipsis because certain elements must be prioritized, *Life Traveler* uses ellipsis because its story is very dynamic. This book not only discusses the author's journey, but also the author's life before/outside her journey. This combination and fluidity mean that parts of her journey may be left out, as seen

in the author's chapter arrangements. The first chapter tells about her journey to Vietnam. In it, she includes a narrative about her past experiences in America. After that, the author returns to Indonesia for an uncertain time before leaving for Europe; this journey provides the basis for the second part of the book. When the author discusses her journey to America, readers are not given any clue about the time of this travel. It is only presented as the author's memory during a different journey. The time when she stayed in Indonesia, between her two journeys, has no clear time indication as well, thereby creating ellipsis.

*Napak Tilas ke Belanda* has many ellipses as well, as implied by the title; the phrase "Napak Tilas" means "remembering". Therefore, this book is a kind of nostalgia. The second journey (2009), which is the source for this book, is done to reminisce upon the first journey (1949), when the author was the official Indonesian journalist at the Round Table Conference in the Netherlands. There is an ellipsis covering 60 years, between 1949 and 2009; in this book, the author focuses more on his past journey than his present one. However, due to space constraints and randomness that characterizes nostalgia writing, ellipsis is unavoidable. This contributes to the book's very complex narrative. Many moments, all of which occurred at different times and places, come together with the story about the author's arrival for his second journey. If we think about his story as a straight line, we will find much ellipsis.

Looking at the various examples above, ellipsis brings with itself parts of a journey that are untold; consequently, only some parts are told and emphasized. Identifying this lost narrative can lead us to the possible themes or focuses of travel literature. *40 Days in Europe* is a record of a musical group's journey, and so stories of their performances take precedence over other stories. Likewise, *Napak Tilas ke Belanda*—in conjunction with the story of the Round Table Conference—puts forward the nostalgic moments experienced by the author; as such, these moments receive more articulation than others.

### 3.2.4 Dramatic Scene

In classical novelistic narratives, the contrasting tempo between scene and summary almost always reflects the contrast of dramatic and nondramatic content (Genette, 1980:110–111). Following this definition, scene is more dramatic than other narrative times, as seen in Indonesian travel literature. However, in modern literature, we sometimes deal not with dramatic scenes, but rather typical or illustrative scenes where the action is almost completely obliterated in favor of psychological and social characterization.

Whether dramatic or illustrative, Indonesian travel literature generally has few scenes. Some have dramatic or classical modes; for example, all—not so many—scenes in *Negeri Van Oranje* are dramatic scenes. Scene is used by characters when they try to make a comparison or argue with each other. For example, one scene—quoted below—includes a debate regarding the concepts of nationalism and dedication:

"Saya juga dosen di Indonesia, sekaligus aktivis LSM. Tapi saya tahu diri! Saya sudah berhutang budi pada negara dan institusi yang telah membiayai pendidikan saya! Apa gunanya menimba ilmu jauh-jauh dibiayai negara dengan izin institusi masing-masing bila di ujung masa studi lantas berkelok demi kejayaan kantong pribadi? Apakah hanya uang yang jadi tujuan hidup para ilmuwan yang tadinya idealis ini? Apa buta pada kondisi saudara-saudara kita di tanah air yang kekurangan tenaga pendidik bermutu?"

Saat Pak Menteri yang berlaku sebagai moderator meminta tanggapan dari peserta lain, Banjar yang tadinya malas mengikuti forum semacam ini tergerak untuk angkat bicara. Baginya, pendapat Bang Acil terlalu normatif (Wahyuningrat et al., 2009:208).

*"I am also a lecturer in Indonesia, as well as an NGO activist, but I know myself! I am indebted to the state and the institution that has funded my education! What is the use of studying so far away with funds from our country, with the permission of our institutions, if at the end of our studies we just care about earning money for ourselves? Is it only money that is the goal of these idealistic scientists? Are you blind to the condition of our brothers in the homeland who are lacking qualified educators?"*

*When the Minister, as the moderator, asked for feedback from other participants, Banjar—who was at first not interested in this forum—*

*moved to speak up. For him, Bang Acil's opinion was too normative (Wahyuningrat et al., 2009:208).*

Such scenes continue over several pages, with increasing tension. Difficult discussions and debates are portrayed by the author in detail to add dramatic ambiance. Similar scene characteristics can also be found in *Life Traveler* and *Napak Tilas ke Belanda*. In *Life Traveler*, the author wrote many scenes, most of which involved strangers or foreigners, including an airport officer at KLIA (Ariestanty, 2011:18–22) and a stranger in Lucerne (Ariestanty, 2011:241–242). Almost all of the scenes in this book are emotional ones about the kindness shown to the author by strangers. The same thing can be found in *Napak Tilas ke Belanda*. This book has enough scenes about the author and the people he met. This includes, for instance, scenes with an interviewer (Anwar, 2009:1–3), an audience at a live radio program, waiters in Paris, and a new lease in Valeriusstraat (Anwar, 2009:130–131). Other scenes are captured by the author, for example, between Fanny Habibi and his secretary (Anwar, 2009:74–78).

Another specific case of scene can be traced in MLLD. This book does not have many scenes, and they are not presented immediately, but as reports from the author. Only a few scenes include direct dialogue—for example a scene with a poor child in India (Susanto, 2008:247). The same case can be seen in 99 *Cahaya*, and indeed these occupy a considerable portion of the book. The authors use scenes to discuss objects through lengthy descriptions. The best example is a scene in Paris between the narrator and her friend, as below:

"Ya Marion, aku pernah melihat patung seperti ini di Wina, tapi tidak sebesar ini," kataku sambil berpose di samping Rangka.

"Bukan hanya di Paris dan Wina, hampir setiap kota di Eropa memiliki Saint Michel sendiri-sendiri," ungkap Marion sambil menyerahkan kembali kamera kami, "namanya sering disebut dalam Al-Qur'an. Salah satu dari malaikat yang kita yakini." Aku berpikir sejenak, mencari nama malaikat yang paling mungkin disebut Michel.

"Maksudmu malaikat Mikail? Malaikat yang diberi tugas oleh Allah untuk menyebar rezeki?" tanya Rangka.

"Islam mengenalnya demikian, tapi umat Kristen dan Yahudi memiliki interpretasi lain dari Mikail. Dalam tradisi Kristen dia dikenal, sebagai malaikat perang, atau lebih tepatnya malaikat pelindung. Sementara di Yahudi, Mikail berarti dia yang menyerupai Tuhan."

Aku dan Rangga mengernyitkan dahi mendengar cerita Marion. Sebuah pengetahuan baru. Betapa malaikat Mikail diterima nilai-nilai kemalaikatannya secara berbeda-beda oleh berbagai pemeluk agama (Rais & Almahendra, 2011: 132–133).

*"Yes Marion, I have seen a statue like this in Vienna, but not this big," I said, posing beside Rangga.*

*"Not just in Paris and Vienna. Almost every city in Europe has its Saint Michael," Marion said, handing back our camera. "His name is often mentioned in the Qur'an. One of the angels we believe in."*

*I think for a moment, look for the name of the angel most likely to be called Michael. "You mean Mikail? The angel assigned by God to spread good fortune?" Rangga asked.*

*"Yes it is, but Christians and Jews have another interpretation of Mikail. In the Christian tradition, he is known as an angel of war, or rather a guardian angel. Whereas in Judaism, Mikail means 'he who resembles God'."*

*Rangga and I frowned as we heard Marion's story. New knowledge. How the angel Mikail and his values are accepted differently by different religions (Rais & Almahendra, 2011: 132–133).*

Almost all of the book's discussion of Paris—especially the Louvre—is presented through illustrative scenes between the author and Marion. There is no tension or dramatic effect. The entire focus is on new information and new ideas. Even though such scenes are rare, in relation to the general characteristics of travel literature, this rarity is the most important. Through scene, we can directly recognize the travel writer's subjectivity through the travel writer's encounter with others, whether they be other persons, other places, or other ideas (as seen in Chapter 4). Their perspectives can be traced immediately through the authors' presentation of scene.

In the larger context, scene—along with other speeds (summary, pause, and ellipsis) —offers a site for tracing travel writers' movement in their journeys and narratives of their movements. Their emphasizing, encountering, omitting, summarizing, and even preferences and impressions of events can be seen from the way they present their narratives, as described above.

### **3.3 Frequency of Narrative**

If speeds indicate the movements presented in the travel narrative, frequency relates to how many times travel writers tell readers about their travel narrative. A moment in travel may be narrated only once, or it may be repeated by the travel writer. Schematically, according to Genette (1980:114), we can say that a narrative—whatever it is—may tell once what happened once, *n* times what happened *n* times, *n* times what happened once, or once what happened *n* times.

In this research, frequency is an important resource for analysis, particularly for explaining the relationship between the travel narrative and the real journey performed by travel writers. It allows travel writers to repeat the moments they experienced through different narratives, as well as combine and modify narratives in different ways. Furthermore, when travel writers repeat certain stories using a different way of telling, it signifies a certain meaning as well. For example, one of my findings (which I will describe further below) involves the relationship between narrative frequency and the direct/indirect experiences of travel writers. When travel literature is full of singulative narratives, it shows more direct experiences or encounters between the travel writer, the world, and the other, which presents many repeating and iterative narratives. Repeated presentations with different narratives show that, apart from wanting to emphasize the moment, travel writers have more limited encounters with the world they visit, so they obtain referential and contemplative knowledge. This section will elaborate further on this hypothesis, as well as

frequency, story type, and the extent to which something is repeated or combined.

### 3.3.1 Singulative

A singulative narrative refers to something that happens and is narrated once. It is the most common form of narrative frequency, and therefore considered normal. Half of the works of travel literature I examined in this research are dominated by singulative narratives, perhaps because their narratives are written to resemble or reflect the travel done by the travel writer. Since travel is about irreversible movement, it is easiest to present it in singulative form. A huge portion of the singulative narrative deals with the many places visited by travel writers, which are usually used to demonstrate certain places or events during the journey. Commonly, a singulative narrative consists of concrete information or description. The best example of this case might be found in *40 Days in Europe*, which resembles a trip itinerary of sorts. Much of the narrative in this book is written only once. This book lacks a complex plot, layered setting, or another fictional strategy. That said, the narrative structure of this book is similar to that of a classic travelogue.

Another book that prominently uses a singulative narrative is *Jilbab Traveler*. Since this book is an anthology, each story is told once or in one narrative. This singulative form is a technical consequence of the book's form. There is insufficient space to tell the story more than once. Even the individual stories must be carefully selected by the travel writer owing to page limits.

This narrative situation can be assumed to be related to the travel writers' admitted idea of the journey. For them, the journey is not a regular event, or, at least, the journey that should be written is not usual travel. It is an achievement, rigorously selected, and thus there is no need to repeat something unless it is important. The best example of this kind of travel literature is *Perempuan Merah Putih*, which tells about six women who climbed Mount Elbrus as part of a mission to conquer the highest mountains in the world. In this book, narrative and poetry are arranged according to the characters' climbing itinerary. The

narrative focuses solely on the climbing process. The climax of this book appears when they reach the peak of Mount Elbrus. No other moment serves as the central theme or narrative, and there are no repeated narratives.

Another, rarer, form of singulative narrative refers to the act of narrating  $n$  times what happened  $n$  times (nNlnS). This form is still singulative, and thus resembles the previous type, as the repetitions of the narrative corresponds—according to a connection that Jakobson would call iconic—to the repetitions in the story. Singulative narrative, therefore is defined not by the number of occurrences on both sides, but by the equality of this number (Genette, 1980:115). We can simply call it a narrative of routine. To find this narrativity, we must examine the background of the writings and journeys as their main sources for writing travel literature. Some authors are merely travelers who travelled irregularly to other countries, and it is thus presumably difficult for them to tell or narrate something regular. Meanwhile, for travelers who stayed abroad for a long time and did something routine (as students or residents), this regularity is not always important in their works of travel literature. For instance, *Negeri Van Oranje*—written by students and focused on their activities while studying in the Netherlands—has little nNlnS singulative narrative. Only one specific event is regularly repeated, i.e. when the characters spend their time studying in the library/university. This scene is repeated to emphasize who and what the characters are. A similar case is found in *99 Cahaya*, written by travel writers who lived in Europe for several years. It seems that their German class is the only activity that can be considered routine or regularly singulative.

In addition to showing travel writers' strategies for narrating their journey, as mentioned earlier, the singulative narrative is a principal supporter of classic travel literature that conveys travel motivation that may be different from other forms of travel literature. Classic travel literature pursues information and knowledge, meets and experiences various occurrences during the trip, and tries to convey it as objectively as possible. These will be easily delivered by singulative narrative.

### 3.3.2 Repeating

Variations in language style and variations in point of view help an author to tell the same event several times. This type of narrative, where the recurrence of the statement does not correspond with the recurrence of events, is called a repeating narrative (Genette 180: 155). This form is not used much in Indonesian travel literature since it usually requires and creates a complex structure. *Negeri Van Oranje* has one repeating narrative, the first appearance of which can be found in the chapter "Prolog" (Wahyuningrat et al., 2009:1) and the second of which can be seen in the chapter "Alles is Liefde" (Wahyuningrat et al., 2009:314). These narratives talk about the same event at the same time, but are presented two times in different parts of that book. Consequently, the plot of this book blends the progressive and regressive. Such complexity was only possible if the second or further narratives are recited exactly as the first narrative. However, narratives in Indonesian travel literature commonly repeat only the idea, story, or information within it, and it does not matter whether the same sentences are used or not. For example, the love story between the author and her boyfriend in *Life Traveler* is narrated several times using different narratives. Similarly, three things are very memorable for the authors of *99 Cahaya*, and thus repeated several times using different points of view and narratives: the time the author was separated from her best friend Fatma, the author's debate about croissants with a stranger, and the story of Marion, a French girl who converted to Islam. It can be said that these repeated stories indicate the author's emphasis of specific moments and stories which, combined, support the main theme of their book. Through this strategy, the reader experiences *99 Cahaya* not only as a book about travel, but also as a book fueled by romance and spirituality.

An effort to make something "more than travel literature" can also be seen in Rosihan Anwar's *Napak Tilas ke Belanda*, which is replete with historical facts about the Round Table Conference and the Indonesian independence movement. Anwar repeatedly narrates such information, particularly where related to events in which he was involved. The author stressed his involvement

in these great moments and concomitantly conveyed his personal perspective regarding the history of Indonesia. Seeing this endeavor, this book is offered not only as travel literature, but also as an alternative source of Indonesian history.

Apart from this function and motivation, returning to my hypothesis at the beginning, repetitive narration can also show the limitations of events experienced by travel writers and their lack of contact with the Other. In *Life Traveler*, wherever Windy Ariestanty goes, her love story is still more important than other meetings or travel stories (if any). In *Napak Tilas ke Belanda*, meanwhile, the author's trip is to a place he visited before. Few fresh places and moments have emerged, except for the remembering itself, which completely changed Anwar's perspective of the same places. His perspective and contemplation are dominant, and thus constantly repeated.

Thus, we see different motivations and descriptions in travel literature that uses many singulatives and travel literature that uses repeated narratives. This difference can lead to an understanding of the subjectivity of the travel writers themselves, as will be described further in Chapter 4.

### 3.3.3 Iterative

In Anwar's work, there is a narrative that is narrating one time (or rather: at one time) what happened in different times. It is when Anwar remembers his time in the Netherlands, it brings with it memories of when he was in America, as well as the situation in contemporary Indonesia:

Musim dingin tahun 2009 memang luar biasa. Saya di bawah ke mobil dubes. Waduh, di luar terminal bukan main dinginnya. Tubuh diterpa angin kencang, muka serasa disayat-sayat. Sejak 1984, Nederland tidak mengalami salju terhampar indah. Ela dan Robi tampak senang melihat salju pertama kali dalam hidup mereka. Bagi saya ini adalah yang kedua kalinya. Sensasi pertama saya alami di kampus North Western Reserve University di Michigan, Februari 1950, ketika pasca-KMB atas beasiswa Rockefeller saya belajar ilmu dramaturgi di Amerika dan tonil di Broadway, New York. Dengan sepatu dibalut boots karet, saya merancah tumpukan salju tebal di lapangan menuju universitas. Pada hari itu pula saya baca di

harian The New York Times sebuah berita kecil bahwa Panglima Besar Jenderal Sudirman tutup usia di Magelang (Anwar, 2009:7-10).

*The winter in 2009 is remarkable. I am taken to the ambassador's car. Wow, outside it is extremely cool. My body is buffeted by a strong wind; my face seems to be sliced open. Since 1984, the Netherlands has not experienced beautiful snow. Ela and Robi look happy to see the first snow of their lives. For me, this is the second time. My first sensation was on the campus of North Western Reserve University in Michigan, February 1950, when I got a Rockefeller scholarship to learn dramaturgy in America and stagecraft on Broadway, New York, after the Round Table Conference. With shoes wrapped in rubber boots, I plowed through the thick pile of snow on the field as I crossed to the university. On the same day, I read in The New York Times a little article that the Great Commander General Sudirman had passed away in Magelang (Anwar, 2009:7-10).*

The above quote narrates the writer's arrival in the Netherlands. Simultaneously, however, he also talks about other events in different times and places through his narrative. Such a mechanism is called an iterative narrative (Genette, 1980:118). Unlike the previous narrative type, in an iterative narrative that takes within itself several occurrences of the same event. In travel literature, such a narrative form certainly undermines the narrative order of the journey, which is assumed to be linear and occur in one place at one time. The iterative function is not merely descriptive, but to some extent opens a window into the external world—as seen in Anwar's work.

In classical narratives, even through Balzac, iterative scenes are almost always functionally subordinate to singulative scenes, for which iterative sections provide a sort of informative frames or backgrounds. The classic function of the iterative narrative, thus, is close to description, with which, moreover, it maintains very close relations: the "moral portrait," for example, one form of description, operates most often through the accumulation of iterative traits (Genette, 1980:118).

An iterative narrative that affirms the moral portrait of the author can be seen in Sigit Susanto's trilogy. When he explains a thing or place in his journey, he oftentimes inserts a description of his hometown or tangentially related childhood memories. When he visited Bulgaria, for example, he saw the Bulgarians' tradition for remembering death and then recounted the Javanese tradition (2005:189). He also described one of the beaches in Bulgaria, which he identified as similar to Lovina Beach in Bali (2005:197) before reminiscing on his time on the island. These memories of his hometown further show Susanto's moral portrait, especially of the journey and the signs of homesickness he experienced.

Sometimes, the descriptions within an iterative narrative come not only from different periods (i.e. the journey and childhood) but also from different sources. It is very common for Susanto to combine stories about certain places with information about those places he received from other books or other people. Therefore, his story often mixes with his recounts with those of other books, as seen in the passage below.

Aku teringat buku cukup terkenal tahun 2002 dari Corinne Hoffmann berjudul *Die Weisse Massai* (Masai Putih). Buku tentang kisah nyata Corinne sendiri sebagai turis asal Swiss berlibur ke Kenya dengan pacarnya, Marco. Saat kedua turis Swiss ini menyeberang di feri tempat aku berada inilah, darah Corinne mendidih, begitu menatap pemuda tinggi suku Massai. Ia bilang Marco, "Oh, Tuhan, betapa indahnya, belum pernah aku melihat keindahan seperti itu."

Sebaliknya Marco menentang, "Hati-hati dengan suku Massai, mereka sering merampok turis."

Singkat cerita, Corinne kecantol pemuda Massai bernama Lketinga. Sedang Marco, sang pacar pulang ke Swiss sendirian. Corinne hidup di semak-semak dengan Lketirtga yang tak bisa baca tulis. Pasangan ini bahagia dan mendapatkan seorang anak perempuan. Setelah hidup selama 3,5 tahun di pedalaman kenya, Corinne mulai tidak kerasan. Jurang perbedaan budaya lebar. Tak tahunya Lketinga sebagai suami pencemburu yang membabi-buta. Dengan alasan akan berlibur ke Swiss, Corinne membawa anak perempuannya pulang ke Swiss dan tidak kembali ke Kenya lagi (Susanto, 2012: 18–19).

*I remembered a well-known 2002 book by Corinne Hofmann titled *Die Weisse Massai* (The White Massai). It is the true story of Corinne herself, a tourist from Switzerland who went on vacation to Kenya with her boyfriend, Marco. When these two Swiss tourists crossed on the same ferry where I was, Corinne's blood boiled, as she looked at the tall young Massai. She said to Marco, "Oh, God, how wonderful. I've never seen such beauty."*

*Marco challenged her. "Be careful with the Massai tribe. They often rob tourists."*

*Long story short, Corinne fell in love with a young Massai man named Lketinga, while Marco, her boyfriend, went home to Switzerland alone. Corinne lived in the bush with Lketirtga, who could not read and write. The couple was happy and had a daughter. After living for 3.5 years in the Kenyan countryside, Corinne began to feel uncomfortable. The cultural divide was too broad. Evidently, Lketinga was a jealous husband who often went into a rage. Saying she would go on holiday to Switzerland, Corinne took her daughter home to Switzerland and did not return to Kenya again (Susanto, 2012: 18–19).*

This quote shows that, while in Kenya, Sigit not only retold his own journey, but also that of another traveler (Corrine Hoffman) who had visited the same place and written her own book. From this narrative, the reader obtains information not only about Sigit's own journey but also the journey of Corrine Hoffmann, the book she wrote, and (most importantly) Sigit's opinions and comments regarding Corrine's love story, which reflects a certain morality.

Furthermore, iterative narratives consist of singular units that usually develop into new narratives: determination, specification, and extension. Determination refers to diachronic units, specification refers to the rhythm of recurrence of constituent units, and extension refers to the diachronic extent of each constituent unit and, consequently, of the constituted synthetic unit. A general example can be seen in the sentence "Sunday in the summer of 1980". The determination is between the end of June and the end of September in the year 1980. The specification is one day out of seven. Finally, the extension is a

synthetic duration that could be 24 hours but could just as easily be limited to 10 hours (Gennette, 1980:130–137).

In the context of Indonesian travel literature, determination, specification, and extension are also used. The determination of time is indeed a crucial characteristic of classical travelogues. Some works of travel literature in this research have good, consistent, and classical determination of time. Take, for instance, *40 Days in Europe* and *99 Cahaya*. At the beginning of each chapter, the authors of these books provide explicit or implicit time information. For example, *40 Days in Europe* is divided into several chapters based on the month/year the story happened. These chapters are further divided into sub-chapters based on more specific time indications. At this point, Indonesian travel literature that takes a more classical approach to explaining time through determination, specification, and extension, enable to maintain the book's authenticity and at the same time ensure the author's legitimacy. However, in travel literature with complex narrative forms such as *Life Traveler* and *Negeri Van Oranje* these aspects are difficult to find. The travel writers do not mention the time at the beginning of the chapter, or careless in detailing their travels.

The above aspects show, amid singulative narratives which indeed reflect the forward movement of the journey, the use of repeated and iterative narratives indicates other important moments that the travel writers want to emphasize to their readers. On the other hand, it could also show their experiences and direct encounters with others and the world they visited, which is limited. They do not have many moments to be recounted in the book one by one, so they do repeat the same moments.

### **3.4 Mood: Near and Far**

The encountering process that takes place on the journey becomes clearer as we trace the mood of the writing. Mood refers to the different forms used to

affirm (more or less) the thing in question and to express the different points of view from which the action is perceived. Distance and perspective, thus, are designated and defined provisionally, being the two chief modalities of the regulation of narrative information that is mood (Genette, 1980:162). In travel literature, distance is about how authors deliver their narratives to readers, while perspective shows how authors position themselves in front of their readers and other characters in their stories.

### 3.4.1 Distance

According to Plato in Book III of the Republic (392D–394D), there is a contrast in the distance between *diegesis* (pure narrative or telling mode), when the poet/narrator himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking, and *mimesis* (imitation or showing mode), when the poet delivers a speech as if he were someone else (as if he were a character) or when the poet lets the characters speak (see also Lubbock, 1966:112; Genette, 1980:162; Fludernik, 2009:64). Indonesian travel literature often uses *diegesis*, rather than *mimesis*. Correlated with the previous discussion of speed, pure narrative is indicated by the use of summary, while *mimesis* is presented through scene. Similar to the conclusion of the above chapter, i.e. summary is used more frequently than scene, pure narrative is more common than *mimesis*. Only in a very few examples are both used in balance.

Concerning distance, this condition will bring readers closer to the travel writers' information than the story's object. This assumption can be clearer if we look at the position of travel writers, who can be narrators and characters in their stories simultaneously. Nine of the ten travel writers in this research take such a position. As characters, they tend to become main characters who travel to various places and experience various events. As narrators, they are the only people able to convey their experiences to the reader. Hence, the story of events is always attached to the story of the travel writer who experienced those events. We can see this in the passage below:

Jika kemarin malam kami pergi ke The Lemon Tree untuk menonton, siang ini kami yang akan mengisi acara di sana. Sebagaimana nama acaranya, *listen at lunch time*, acara ini dimaksudkan untuk memberikan hiburan kepada para pengunjung kafe. Suasana kafe tidak begitu ramai, tapi penonton yang hadir cukup menikmati lagu-lagu yang dibawakan grup yang siang itu didominasi oleh lagu-lagu keroncong. Malam harinya kami pergi ke Trinity Hall untuk melakukan konser di hadapan para anggota dan pengurus Rotary Club sekaligus menghadiri jamuan makan malam yang telah mereka persiapkan (Syuhada, 2007: 394).

*While yesterday we went to the Lemon Tree to watch, this afternoon we are going to perform there. As the name "listen at lunch time" implies, this event is meant to provide entertainment to the cafe's visitors. The cafe is not so crowded, but the audience who come enjoy the songs brought by the group that afternoon, which was dominated by keroncong songs. In the evening, we go to Trinity Hall for a concert in front of Rotary Club members and administrators as well as to attend a dinner they had prepared (Syuhada, 2007:394).*

Stasiun kereta api di Praha itu sangat sepi untuk ukuran sebuah stasiun kereta api di ibu kota negara. Bangunan stasiun kereta api di Praha itu sangat tua. Ketika kami melangkah untuk mencari pintu keluar tampak beberapa orang membuntuti sambil menawarkan jasa menukar mata uang asing dengan Krone (mata uang Ceko). Di dalam stasiun tampak beberapa kios menjual makanan kecil dan minuman. Kami terus menyelidik ke berbagai arah. Bertemulah kami pada beberapa ruangan besar. Ruangan sebesar aula perkuliahan itu tak diisi oleh barang-barang modern, atau elektronik canggih. Namun dipajang pakaian bekas yang dijual per kilo (Susanto, 2008:100).

*The railway station in Prague is very quiet, even though it is a train station in the capital city. The train station building in Prague is very old. As we step in to find the exit, there are some people trailing, while offering to exchange currency for Krone (the Czech currency). Inside the station are several shops selling snacks and drinks. We keep probing in different directions, then we face a big room. The room, as big as a lecture hall, is not filled with modern goods or sophisticated electronics, but displays second-hand clothing sold by the kilogram (Susanto, 2008:100).*

Both of these quotations are pure narrative text in summary form, retold through the travel writer's perspective. The first quote comes from *40 Days in Europe*, which prioritizes the travel writer's story over the stories of the objects around him. From the above quotation, it is very clear that the landscapes and places they visit are part of the main story of the author and his music group. The splendor of Trinity Hall and the exclusiveness of the Rotary Club supports all of the images promoted by the travel writer.

The second text, *Menyusuri Lorong-Lorong Dunia* by Sigit Susanto, is positioned opposite to the previous book. Susanto greatly minimizes his description of himself as a travel writer and prioritizes the description of his objects. Nevertheless, his views of the objects he is describing remain visible through the words he chooses words to describe things. In the quote above, by saying "very quiet", "very old", "no modern goods", "second-hand clothes", the reader can catch Sigit's feeling when describing the station.

Based on the above examples, I can say that travel literature includes, first, stories about travel writers, and second, stories about the journeys of travel writers themselves. Selfhood is strongly reflected in travel literature. Nevertheless, travel writers always try to demonstrate objectivity in many ways to build the credibility of their work. This is seen when, in the midst of a dominant "telling mode" (pure narrative), they use mimesis (or "showing mode") to some extent. They sometimes recite scenes or conversations with other people in their books, without changing their form; the best examples, in this case, are *40 Days in Europe* and *Negeri Van Oranje*. This kind of mimesis is used when travel writers include records of their conversations without changing the format, as seen in the pictures below:

From: Maulana M. Syuhada  
To: Winanto Adi  
Cc: Rey  
Sent: Tuesday, May 20, 2003  
Subject: angklung

Assalamu' alaikum wr.wb.,

Yth. Pak Winanto,

Ada beberapa hal yang ingin saya sampaikan:

1. Tenerife 2004 (11 - 16 July 2004)

Berkat rekomendasi dari panitia di Prancis, yang sangat respek terhadap penampilan KPA 3 di festival Gannat 2002, tim KPA 3 mendapat *invitation letter* untuk mengikuti festival di Tenerife yang diselenggarakan oleh International Society for Music and Education (ISME). Mengingat persiapan

From: Maulana M.Syuhada  
To: Winanto Adi  
Cc: Rey  
Sent: Tuesday, May 20, 2003  
Subject: angklung

Assalamu' alaikum wr.wb.,

Yth. Pak Winanto,

There are a few things I would like to say:

1. Tenerife 2004 (11-16 July 2004)

Thanks to the recommendation of the Committee in France, who highly respected KPA 3's performance at the 2002 Gannat Festival, the KPA 3 team received an invitation letter to take part in the festival in Tenerife organized by the International Society for Music Education (ISME).

Picture 2  
Mimesis E-mail  
(Source: Syuhada, 2007)

03:59:59.

greenwarrior: brb, ngambil kopi dulu ye  
izbanjar: sama  
izbanjar: mau ngerebus mi dulu hehehe.

04:32:00.

izbanjar: buzz!  
izbanjar: guys!  
anak\_gang\_sanip: lo masih bangun?  
starlight: hey ini anak masi pada idup?  
greenwarrior: cape de

03:59:59

Greenwarrior: I'll take a cup coffee first  
Izbanjar: me too.  
Izbanjar: Cooking a noodle, hehehe.

04:32:00

Izbanjar: buzz!  
Izbanjar: guys!  
Anak\_gang\_sanip: Are you still awake?  
Starlight: Are you all still alive?  
Greenwarrior: Come on

Picture 3  
Milis Conversation  
(Source: Wahyuningrat, et.al., 2009)

The first text, taken from *40 Days in Europe*, contains an email by Syuhada to one of his colleagues discussing the festival; it is reproduced in the original form. Meanwhile, the second image—taken from *Negeri Van Oranje*—contains the characters' conversations on their mailing lists. This, too, is reproduced in a format as similar to the original as possible. Regarding the above efforts to be as objective as possible by presenting the original conversation, I recall that Wayne

Booth criticized Genette's idea of mimesis or showing (1980:169–170). Since mimesis is only mimesis of words, rather than images, all we have and can have are degrees of diegesis. As can be seen in the above examples, mimesis of words in Indonesian travel literature shows a variety of tensions, which are briefly explained below:

1. Narratized speech: is obviously the most distant and generally, as we have just seen, the most reduced;
2. Transposed speech: is in indirect style.
3. Reported speech: is the most "mimetic" form is where the narrator pretends to literally give the floor to his character.
4. Immediate speech: The speech should be internal, but emancipated from all narrative patronage right away ("from the first lines"); it should take the front stage 'from the word go'. In immediate speech, the narrator is obliterated and the character substitutes for him (Genette, 1980:172–174).

Transposed speech and reported speech are most dominant in Indonesian travel literature. This can be seen especially clearly in books with characters that simultaneously act as narrators, such as *Life Traveler*, *Jilbab Traveler*, *99 Cahaya*, *Perempuan Merah Putih*, and *Menyurusi Lorong Lorong Dunia*. In these books, it is impossible to find immediate speech where the narrator is obliterated and substituted by a character, since characters are always narrators as well. Even in *Negeri van Oranje*, which has separate characters and narrators, immediate speech is not found, as the narrator can perceive the characters' minds. Meanwhile, narrated speech in Indonesian travel literature is used only to explain information that is not from the protagonist, which is usually placed at different narrative levels and in different columns. Narrated speech is also used to tell stories of the past and general descriptions about certain places or persons.

In narrating events, as alluded to in the above discussion of pure narrative text, we find a contrast between mimesis and diegesis, mimesis being defined by a maximum of information and minimum of informers and diegesis being defined

by the opposite (Genette, 1980:166). In fact, almost 80% of the Indonesian travel literature studied in my research is diegetic in its narrative of events, as discussed earlier. Every time the travel writer tells readers an event, he or she then becomes central to that event. The event may also culminate with a discussion of its relationship with the travel writer.

From this brief description of distance, it is interesting that travel literature presents other places or worlds, which logically must be presented with the best mimesis (as close as possible to reality) using a diegetic format. This dominant use of diegesis arises for various reasons. Of paramount importance, aside from the technical impossibility of displaying events through pure mimesis in a piece of writing, is the fact that travel writers themselves must prioritize their subjectivity and remain central, acting as narrators or characters who distribute information. All knowledge of the journey must come from their mouths.

### 3.4.2 Perspective

What we call narrative perspective is related to narrative technique. It involves two important things: narrator identity/narrative situation, and focalization. Narrator identity refers to whether the narrator is a character in the story or not, while focalization refers to "who sees?" or the point of view.

Nine out of the ten works of Indonesian travel literature in my research include the narrator as a character in their story. Using Stanzel's terminology (1955), the narrative situation is *ich erzählsituation* (when the narrator is one of the characters). In this, character can refer to an inner character—a main character who tells a story—or outer character—a minor character who tells another's story. The first type is most common in Indonesian travel literature. However, in a few books (for example, *99 Cahaya* and *Life Traveler*) the main characters do not always talk about their own stories. In some parts, they are minor characters telling others' stories. We can also say that the narrator is not only an I protagonist but also an I witness.

The strongest example of I witness can be seen in *Life Traveler*, where the narrator sometimes emerges as a minor character telling another's story. For example, in Chapter 3, "Home Away from Home", the narrator talks much about Miss Hang, the receptionist at the narrator's hotel. In Chapter 9, titled "Frankfurt: Mula Harahap, Goethe Haus, dan Book Fair", the narrator focuses on his mentor, Mula Harahap, as seen in this example passage:

Pagi, Pak Mula. Selamat ulang tahun! Saya resmi bertandang ke Bapak hari ini. Maaf, bukan saya tak ingin mengunjungi Bapak kemarin-kemarin. Saya tidak sibuk kok. Saya hanya sungkan dan sedikit enggan masuk ke keriuhan di sana. Saya lihat 'rumah' Bapak penuh sesak dengan orang hebat. Bukan saya tak ingin tahu dan terlibat dalam hiruk pikuk orang-orang itu. Di buku itu, di video rekaman itu, atau di segala pengantar dan tulisan tentang Bapak. Bukan. Saya hanya merasa saya tak cukup punya nyali untuk bicara tentang Mula Harahap (Ariestanty, 2011:163).

*Morning, Pak Mula. Happy birthday! I am officially visiting Bapak today. Sorry... it is not that I did not want to visit you yesterday. I wasn't busy. I was just hesitant and a little reluctant to go into the crowd there. I saw your 'home' is filled with great people. It is not because I did not want to know and get involved in the frenzy of the people. In that book, on the video tape, or in all the introductions and writings about you. No. I just felt I did not have enough guts to talk about Mula Harahap (Ariestanty, 2011:163).*

The above quotation is an introductory passage from the chapter about Mula Harahap, who had already died at the time of writing. The narrator opens the story about Harahap by emphasizing his prowess, then telling of moments with him. Here, everything related to the other character is connected to the narrator, thereby strengthening the assumption that the narrator, as a character (whether inner or outer), is still at the center of the story, the one who manages everything. This condition leads narrators to use a strategy of indirectly explaining their own capacity by describing their relationship with other characters, who are often narrated as great people. We can see, in the example

above, a clear presentation of Harahap's greatness (as perceived by the narrator). Discursively, it can be said that the narrator is situated near great people who deserve such treatment.

One text in this research, *Negeri Van Oranje*, is different in both its narrator's identity and its narrative situation. This travel literature was created by four travel writers who merged into one narrator who knows everything about the five main characters. Therefore, the narrator is not a character in the story, but represents an analytic or omniscient author who knows all about the characters in the story, even what is in their minds. The narrative situation of this text, to borrow Stanzel's term, is auktoriale erzählsituation, a situation where the narrator knows everything—even more than what is known or said by the characters. Todorov refers to this narrative situation as a vision from behind or "narrator > character".

Because of this situation, *Negeri Van Oranje* is distinct in form. Compared to other works, it is closest in form to a novel. Its narrative situation underscores the relationship between the travel writers, narrator, and characters, who cannot be directly equated with each other. The narrator is another person, not automatically the travel writer. The characters' names are fictional, different from those of the travel writers. Because of this complex relationship, as well as the other narrative aspects of this book explained previously, we can say that *Negeri Van Oranje* has the strongest features of travel literature (with an emphasis on literature).

The last element related to perspective is focalization, the abstract form of perspective or point of view. Some texts exist without a point of view, with zero focalization. Others use a narrative with internal focalization, whether it be (a) fixed (canonical, where everything passes through one character), (b) variable (where there is more than one focal character), or (c) multiple (as in epistolary novels, where the same event may be evoked several times according to the point of view of several letter-writing characters). The third type is narrative with

external focalization, in which the hero performs without readers ever being allowed to know his thoughts or feelings (Genette, 1980:189-190).

All of the books in my research have focalization, specifically internal focalization (fixed or canonical). In other words, everything passes through one character. This mode is shown in books where the travel writer is simultaneously the character. However, it is more complicated in books written by more than one author, such as *99 Cahaya* and *Negeri Van Oranje*.

Generally, the number of travel writers does not have much of an effect on the point of view of a book. However, since the beginning, it has been assumed that travel literature is based on a travel writer's true experiences, the travel writer is frequently also a character, and the relationship between the travel writers and characters in the books inevitably becomes important. As mentioned before, *99 Cahaya* was written by a married couple, Hanum Salsabiela Rais and Rangga Almahendra. However, the story in the book is narrated only by Hanum. Even Rangga's experiences, quoted directly in the book, are told from her perspective. It can be said that, though written by two people, this book uses a fixed internal focalization of only one author: Hanum. This appears most clearly in the conversation about fasting below.

"Jadi... tak ada setetes air pun yang kau minum tadi siang?" kembali Stefan bertanya penuh selidik. Rangga menggeleng sambil tersenyum memperhatikan air muka Stefan yang masih belum percaya ada manusia mampu bertahan makan minum selama 15 jam setiap hari selama 30 hari.

Susah memang berbicara tentang Tuhan pada orang yang sejak lahir tak pernah mengenal agama, batin Rangga. Stefan tidak percaya bahwa Tuhan itu ada. Dia berpikir jika Tuhan itu ada, mana mungkin ia sejahat itu membebaskan semua kewajiban untuk umat-Nya? (Rais, 2011:214-215).

*"So... you did not drink a drop of water this afternoon?" Stefan inquiringly asked again. Rangga shook his head and smiled at the expression of Stefan, who still did not believe a human could survive not eating and drinking for 15 hours every day for 30 days. It's hard to talk about God with a person who from birth has never known*

*religion, Rangga thought. Stefan does not believe that God exists. He thinks that, if God exists, how could He be that cruel to burden His people with so many duties?* (Rais, 2011:214–215).

In the above quote, Hanum is an omnipresent narrator who knows everything that happens to the other characters, including Rangga. In this quotation, Rangga and Hanum are not equal, even though both are the authors of the book. As with *99 Cahaya, Negeri Van Oranje* was also written by more than one author. However, everything about the five characters in this book passes through only one narrator. The problem appears when we need to draw a line between the narrator and the travel writers. We cannot simply say that this narrator is shared, but neither can we forget that these travel writers carried different ideas into their writing. They required compromise and adjustment to prepare their book.

From this discussion of various aspects of mood in Indonesian travel literature, there are several important points to be made. The more distantly the travel writer narrates something to the reader, the more visible the distance between the travel writer and the source/topic of the conversation. This distance indicates that the topic being discussed is not considered important or mastered by the travel writer. Consequently, in this part, the travel writers show themselves more than the information they tell. On the contrary, when travel writers try to present immediacy through mimesis, the distance is nearer and the information is told more than the travel writers; such a technique is, however, rarely found in Indonesian travel literature. This is supported by the use of an auktoriale perspective with a fixed internal focalization, in which the narrator is the center.

In this situation, we can imagine how travel writers address the moments of encountering along their journey. Aside from the focus on the Self, the use of pure narrative may indicate the distance between the travel writer and the Other

and/or the World, or their limitations in interacting with these two, which is in line with the findings in the previous subchapter.

### 3.5 Voice of Subject

Voice is the mode of action, of the verb, as related to the subject. The subject here is not only the person who carries out or submits to the action, but also the person (the same or another) who reports it, and, if need be, all those people who participate—even passively—in this narrating activity (Genette, 1980:213). In the current study of travel literature, this section can be considered the most important. Analysis of voice means analysis of the Self as a determinant part of travel literature, which refers to the author, narrator, character, or even narratee or reader.

Voice, then, has several important elements associated with it, such as time of narrating, narrative level, and person (Genette, 1980:215). It is through these elements that the travel writer's acts as the Self and relationship with the narrative can be seen. Through the attitudes and acts of the self in narrative-making, it can be known how they position themselves vis-à-vis with the Others they encounter during their journey.

#### 3.5.1 Time of Narrating

In *Napak Tilas ke Belanda*, Anwar narrates his journey covering the Round Table Conference of 1949 and his second visit to the Hague (the location of the conference) in 2009. In his narrative, he used different time adverbials to provide exact information on the time difference. He uses the past time adverb to discuss the conference, then returns to the present to narrate his second journey. This style relates to a concept called 'time of narrating'. Although Indonesian does not have the concept of tenses like other languages, the "time of narrating" is indicated through use of time adverbials as an indicator of time.

Henceforth, if I mention tenses in the context of this research, then it refers to the indication of time through the use of time adverbials.

When Anwar narrates his first journey in 1949, he utilizes subsequent narrative, i.e. the classical position of the past-time narrative (Genette, 1980:221), and when he narrates his recent journey he employs a simultaneous narrative, i.e. the present adverbial, contemporaneous with the action (Genette, 1980:218–219). He uses these two types of narrative interchangeably, creating a distinctive mixed (interpolated) narrative pattern of narrative between moments of action. Simply put, the subsequent narrative is inserted in the middle of the simultaneous one. Anwar interposes a narrative about events during the Round Table Conference in the midst of his recent "remembering" journey. This kind of narrating is entangled in such a way that the one has a reinforcing effect on the other (Genette, 1980:217–221).

The same interpolated narrating method is also found in *99 Cahaya* and *Life Traveler*. Most of the books, apart from using interpolated narratives, use subsequent narratives—which should be reasonable to use in travel literature, as they always tell past events and experiences—and simultaneous narratives. Prior narratives—predictive narratives/future tense—represent only a small share (Genette, 1980:219). For detail, see Table 3 below:

**Table 3**  
**Time of Narrating**

| NO. | TITLE                            | Time of Narrating |       |              |              |
|-----|----------------------------------|-------------------|-------|--------------|--------------|
|     |                                  | Subsequent        | Prior | Simultaneous | Interpolated |
| 1.  | <i>Negeri Van Oranje</i>         | V                 | -     | V            | VV           |
| 2.  | <i>99 Cahaya di Langit Eropa</i> | V                 | -     | V            | VV           |
| 3.  | <i>40 Days in Europe</i>         | VV                | -     | -            | -            |
| 4.  | <i>Napak Tilas ke Belanda</i>    | V                 | -     | -            | VV           |
| 5.  | <i>Perempuan Merah Putih</i>     | -                 | V     | VV           | -            |
| 6.  | <i>Jilbab Traveler</i>           | VV                |       |              |              |

|     |  |   |   |    |    |
|-----|--|---|---|----|----|
| 7.  | <i>Menyusuri Lorong-Lorong Dunia 1</i> | V | V | V  | VV |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia 2</i> | V | V | V  | VV |
| 9.  | <i>Menyusuri Lorong-Lorong Dunia 3</i> | V | V | V  | VV |
| 10. | <i>Life Traveler</i>                   | - | - | VV | V  |

V: Weak VV: Strong

In every narrative, it is impossible not to locate the story in time vis-à-vis the narrating act, as the story must be told in the present, past, or future tense (Genette, 1980:215). In this study, I have found that Indonesian travel literature is at the opposite point of using subsequent narratives on the one hand and simultaneous and interpolated on the other. Using subsequent narratives is the most common in the travel literature tradition, so I do not need to elaborate further. Meanwhile, in such a situation, choosing to use an interpolated or a simultaneous narrative to tell the story of a past journey indicates a certain awareness. First, the travel writer wants to relive their travel adventures by presenting events and bringing them to readers as if they were there at the time of the incident. This relates to what Fludernik calls naturalization, or making readers closer to the narrative world. Fludernik argues that some new narrative models (mainly in literature), including present tense narrative, "attract a good deal of attention and seemed to be very 'unnatural, but in the meantime, readers cannot actually remember if a book they have just read was written in the present or the past tense. In this case, the use of an unnatural form of narrative (one cannot experience something and tell it at the same time) further paved the way for a technique that is now quite common.

Telling in the present tense is now quite widespread in third- and first-person texts (as well as in you-texts)" (2009:112). Second, by engaging readers and dragging them into the world of journey, travel writers have a targeted audience to whom they can express themselves and their subjectivity. In the extreme, they get the stage to stand out as heroes.

### 3.5.2 Narrative Levels

Travel literature, as a genre, may have many levels of narrative. It can be extradiegetic, intradiegetic, or metadiegetic (Genette, 1980:228). Extradiegetic is the level at which the narrative act produces the narrative, while the intradiegetic (commonly called diegetic) level is the narrative level that contains the main story, and, according to Genette, has a higher position than the extradiegetic level. Metadiegetic, meanwhile, refers to events told in a narrative in the second degree of the main story. Applied to travel literature, the extradiegetic level is a narrative that explains how the writing process is conducted by the travel writer. This is not always present in the book. If it does emerge, it usually emerges in the introduction. The intradiegetic level refers to the story of the journey (main story), while the metadiegetic level refers to another story (usually from a different source) that appears in the main story.

The *Menyusuri Lorong-Lorong Dunia* trilogy is one object that clearly contains the above three types of narrative. The author begins the narrative by explaining his motive for writing travel literature. The author also inserts many metadiegetic narratives in his main narrative. For a clearer understanding, we can examine the quotes below.

Pada awal-awal kehidupan bersama, istriku mengajukan pertanyaan, "Kalau kita nanti akan menetap di Indonesia, apakah kamu ingin membawa banyak uang atau membawa banyak pengalaman?" Saat itu, langsung saja dengan spontan aku menjawab, "Aku lebih baik membawa banyak pengalaman, sebab pengalaman itu tak akan pernah habis." Sejak percakapan awal itu, kami seperti mulai mengikrarkan hati untuk melakukan petualangan ke berbagai negara (Susanto, 2005: xxiv–xxv).

*In the early days of our life together, my wife asked me, "If we settle in Indonesia later, do you want to bring a lot of money or a lot of experience?" At that moment, I spontaneously replied, "I'd better bring a lot of experience, because the experience will never run out." After that conversation, we began our adventure in various countries (Susanto, 2005: xxiv–xxv).*

Hari ini awal musim panas 1998. Saat inilah untuk pertama kalinya aku menginjakkan kaki di negeri Belanda. Negeri ini dulu hanya kudengar sayup-sayup dari orang-orang tua di kampungku di Jawa (Susanto, 2005: 21).

*Today is the beginning of summer 1998. This is the first time I've set foot in the Netherlands, a country I had only heard about from the old people in my village in Java (Susanto, 2005:21).*

Aku dan istriku berencana melihat museum Multatuli, penulis buku *Max Havelaar* yang terkenal itu. *Max Havelaar* bercerita tentang sistem tanam paksa yang menindas kaum bumiputra di daerah Lebak, Banten. *Max Havelaar* adalah karya besar yang diakui sebagai bagian dari karya sastra dunia. Hermann Hesse dalam bukunya

berjudul: *Die WeltBibliothek* (Perpustakaan Dunia) memasukkan *Max Havelaar* dalam deret buku bacaan yang sangat dikaguminya (Susanto, 27:2005).

*My wife and I plan to see the Multatuli Museum, dedicated to the author of the famous book Max Havelaar. This book tells of the forced cultivation system that oppressed the Bumiputra of Lebak, Banten. Max Havelaar is a masterpiece that is recognized as part of world literature. Hermann Hesse, in his book Die WeltBibliothek (World Library), included Max Havelaar as one of his highly admired books (Susanto, 2005:27)*

The first text above exists at the extradiegetic narrative level, where the author reveals his primary motivation for traveling around the world. Meanwhile, the second text, which tells of the author's first trip to the Netherlands, is at the intradiegetic level. The final text, which tells about the book *Max Havelaar*, is at the metadiegetic level. Such arrangements are typical of each book in the trilogy. Indeed, in this trilogy, the metadiegetic narrative is presented in equal portion to the intradiegetic narrative.

Other books also have narratives in these levels. It may be considered necessary for travel literature to contain a dominant intradiegetic narrative level, which refers to the travel story. However, this is not so in Indonesian travel literature. Only in *99 Cahaya*, *Perempuan Merah Putih*, and *Negeri Van Oranje* is intradiegetic narrative most prominent. In other books, extradiegetic and metadiegetic narrative levels are dominant. In *Life Traveler*, for example,

extradiegetic narrative levels are more conspicuous than intradiegetic ones, while in *Napak Tilas ke Belanda* the metadiegetic level is used more commonly than other narrative levels. In this book, Anwar presents two chapters—nearly half the length of the book itself—in a metadiegetic narrative level that is not directly related to his travel story as can be seen in the picture below. They are Anwar’s long essays which contain his reflections on Indonesian history, which are not directly linked to his journey.

|   |     |
|---|-----|
| <i>Bab 6</i>  |     |
| Kisah Konspirasi Kudeta di Indonesia Awal 1950..... | 133 |
| <i>Bab 7</i>  |     |
| Sejarah Kolonial sebagai Pembelajaran.....          | 175 |
| Indeks.....   | 199 |
| Biodata Penulis.....                                | 209 |

|   |
|---|
| Chapter 6   |
| The Story of the Coup Conspiracy<br>in Indonesia in the early 1950s |
| Chapter 7   |
| Colonial History as a Lesson  |
| Index   |
| Biography   |

Picture 4  
Chapters in *Napak Tilas ke Belanda*  
(Source: Anwar, 2009:vii)

Furthermore, the different functions of the metadiegetic narrative, which—despite being in second-degree narratives—seem to play an important role in Indonesian travel literature. The first function of the metadiegetic narrative is explanatory. In this, causality between intradiegetic narrative and metadiegetic narrative is clear. This function is most widely found in Indonesian travel literature, as in the explanation of *Max Havelaar* above. In this section, the relationship (link) is direct. The second function is related to contrast or analogy, which consists of purely thematic relationships, therefore implying no spatio-temporal continuity between metadiegesis and diegesis. The relationship is indirect, rigorously mediated by the narrative, which is indispensable to linking. The most obvious example appears in *99 Cahaya* particularly in the linking of the fall of an Islamic empire to the author's travel story.

Another function is distraction and/or obstruction (Genette, 1980:233). This kind of metadiegesis is believed to have no important role unless the narrator wants to narrate something that appears to distort the main narrative. Such metadiegesis is not common except in Rosihan Anwar's book, as I mentioned previously.

Looking at the diversity of narrative levels and compositions drawn by travel writers, as well as the assumptions I have repeatedly noted earlier, travel narratives ultimately cannot stand without the support of other narratives. This implies that travel literature does more than just provide travel information. It is narratively a kind of literature, one that thematically intersects with the self-writing genre.

### 3.5.3 Person

Person is a concept that refers to the narrator and the narrator's position in a story. There are two types of narrative: one with the narrator absent from the story being told (heterodiegetic), the other with the narrator present as a character in the story being told (homodiegetic) (Genette, 1980:244–245). There is dissymmetry in the status of these narrative types. Absence is absolute, but presence has degrees. As such, it is necessary to distinguish between at least two types of homodiegetic narrative: one in which the narrator is the hero of the narrative and one in which the narrator plays only a secondary role, almost always as observer and witness. For the first type (which, to some extent, represents a strong degree of homodiegesis), we will reserve the term 'autodiegetic'.

**Table 4**  
**The Position of the Person/Narrator**

| No. | Title                    | Person         |              |              |
|-----|--------------------------|----------------|--------------|--------------|
|     |                          | Heterodiegetic | Homodiegetic | Autodiegetic |
| 1.  | <i>Negeri Van Oranje</i> | V              |              |              |

|     |  |  |   |   |
|-----|--|--|---|---|
| 2.  | <i>99 Cahaya di Langit Eropa</i>       |  | V | V |
| 3.  | <i>40 Days in Europe</i>               |  | V | V |
| 4.  | <i>Napak Tilas ke Belanda</i>          |  | V | V |
| 5.  | <i>Perempuan Merah Putih</i>           |  | V |   |
| 6.  | <i>Jilbab Traveler</i>                 |  | V |   |
| 7.  | <i>Menyusuri Lorong-Lorong Dunia 1</i> |  | V |   |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia 2</i> |  | V |   |
| 9.  | <i>Menyusuri Lorong-Lorong Dunia 3</i> |  | V |   |
| 10. | <i>Life Traveler</i>                   |  | V | V |

Based on the current inquiry into the position of person in Indonesian travel literature, as summarized in Table 4, only one book—*Negeri Van Oranje*—has a narrator outside of the story. Mostly, the narrator is simultaneously a character in the story. Some are even the main characters of their stories (i.e. use autodiegetic narrative).

Another important point regarding narrators' position is the function of their presence. This is crucial in travel literature, as it is related to the narrator's essence as a representation of the book's author. The first of these aspects is the story, and the functions connected to it are proper *narrative functions*. All the narrators in Indonesian travel literature perform this function. They deliver their journey as the main story. The second aspect is the directing function, which refers to the narrator's role marking the articulations, connections, and interrelationships between the narrative levels being told. A clear example is seen in *Life Traveler*, in which the travel writer (as a narrator) incorporates a narrative about her own love story into a narrative about the strangers she has seen (Ariestanty, 2011:112–117).

The third aspect is the narrating situation, which involves two elements: the narratee (present, absent, or implied) and the narrator. This function concerns the narrator's orientation toward the narratee as well as the care taken in establishing or maintaining contact, thereby ensuring communication (Genette, 1980:255–256). The most obvious example is seen in *Jilbab Traveler*, where the authors explicitly suggest through their tips and general stories that readers do certain things (in their journey).

Another function is the *emotive function*. In this section, the narrator describes his/her feeling or relationship with the story being told. The authors of *Life Traveler* and *Perempuan Merah Putih*, in my opinion, show a strong emotive function through the narrators they created. One function may be deemed the *function of testimonial* or *function of attestation*. It is when the narrator indicates the source of information, the degree of precision of memories, and the feelings that episodes awaken. Susanto, in his trilogy, is sufficiently aware of this function, and he always distinguishes his memories or stories from those derived from other sources.

Finally, the narrator's direct and indirect interventions can also take the more didactic form of authorized commentary, an assertion of what we could call the narrator's *ideological function* (Genette, 1980:256). This function is found most clearly in *99 Cahaya* and *Jilbab Traveler*, with their Islamic ideology, and the *Menyusuri Lorong-Lorong Dunia* trilogy, which seemingly dedicates much of its discussion to communism and its adherents. This can be seen in Table 5.

**Table 5**  
**Narrator Function**

| No | TITLE                    | Narrator Function |           |        |         |             |             |
|----|--------------------------|-------------------|-----------|--------|---------|-------------|-------------|
|    |                          | Narrative         | Directing | Phatic | Emotive | Testimonial | Ideological |
| 1. | <i>Negeri Van Oranje</i> | V                 | V         |        | V       | -           | V           |

|     |  |   |   |   |   |     |     |
|-----|--|---|---|---|---|-----|-----|
| 2.  | <i>99 Cahaya di Langit Eropa</i>       | V | V | V | V | -   | V V |
| 3.  | <i>40 Days in Europe</i>               | V | V |   | V | -   | V   |
| 4.  | <i>Napak Tilas ke Belanda</i>          | V | V |   | V | V   | V   |
| 5.  | <i>Perempuan Merah Putih</i>           | V | V | V | V | -   | V   |
| 6.  | <i>Jilbab Traveler</i>                 | V | V |   | V |     | V V |
| 7.  | <i>Menyusuri Lorong-Lorong Dunia 1</i> | V | V |   | V | V V | V V |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia 2</i> | V | V |   | V | V   | V   |
| 9.  | <i>Menyusuri Lorong-Lorong Dunia 3</i> | V | V |   | V | V   | V   |
| 10. | <i>Life Traveler</i>                   | V | V | V | V | -   | V   |

In addition to narrators, this section also discusses narratees. Like narrators, narratees are an element of the narrating situation, and they are not necessarily located at the same diegetic level; that is, narratees do not merge *a priori* with readers (even implied readers) any more than narrators necessarily merge with authors (Genette, 1980: 259). When an intradiegetic narrator corresponds to an intradiegetic narratee, readers cannot identify themselves with those fictive narratees any more than intradiegetic narrators address themselves to us or even assume our existence (Genette, 1980:260). Extradiegetic narrators, on the other hand, can only target extradiegetic narratees, who merge with implied readers and with whom real readers can identify.

Since most Indonesian travel literature has extradiegetic levels, real readers can be identified. Narratees can also be indicated by authors on the dedication pages, as shown in Table 6.

**Table 6**  
**Narratee**

| No. | TITLE                                  | NARRATEE  |
|-----|--|---|
| 1.  | <i>Negeri Van Oranje</i>               | Untuk seluruh rekan di tanah air yang mengejar ilmu pengetahuan hingga ke negeri kincir angin.<br>( <i>For all colleagues in our motherland who seek knowledge in the Netherlands</i> )   |
| 2.  | <i>99 Cahaya di Langit Eropa</i>       | Untuk seluruh saudara-saudari muslimku dan mereka para pencari cahaya.<br>( <i>To all my Muslim brothers and sisters and those who seek light</i> )   |
| 3.  | <i>40 Days in Europe</i>               | Untuk 35 orang saudaraku yang senantiasa percaya kekuatan ikhtiar, keajaiban doa, dan kebesaran Tuhan.<br>( <i>For my 35 brothers who always believed in the power of endeavor, the miracle of prayer, and the greatness of God</i> )   |
| 4.  | <i>Napak Tilas ke Belanda</i>          | -   |
| 5.  | <i>Perempuan Merah Putih</i>           | Perempuan Indonesia<br>( <i>Indonesian women</i> ; non-explicit, but it can be found in the introduction)   |
| 6.  | <i>Jilbab Traveler</i>                 | Seluruh muslimah di tanah air.<br>( <i>All Muslimah in our motherland</i> )   |
| 7.  | <i>Menyusuri Lorong-Lorong Dunia 1</i> | "...para pembaca, baik mereka yang benar-benar pejalan (traveler) maupun mereka yang selalu melakukan perjalanan pikiran dan perjalanan imajinasi." (xxvii)<br>( <i>all readers, be they true travelers or those who travel only through their minds and imagination</i> ) (xxvii)) |
| 8.  | <i>Menyusuri Lorong-Lorong Dunia 2</i> | -   |
| 9.  | <i>Menyusuri Lorong-Lorong Dunia 3</i> | -   |
| 10. | <i>Life Traveler</i>                   | This book, I dedicate to the real oracle in my life. Kekasih jiwa maha abadi: "g".<br>( <i>This book, I dedicate to the real oracle in my life. The eternal love of the soul: "g"</i> )   |

Related to narratee, several interesting things need mention. Two different types of narratee appear in Indonesian travel literature. The first is special people

close to the author, as seen in *Life Traveler*, and the second is the broad community. The first type, although it may make a book appear more specific and narrow in scope, has proximity aspects that make the story more emotional and dramatic, and such stories thus always have their own fans. Reading *Life Traveler*, thus, is not reading the story of Windy's journey, but also her love story with "kekasih maha abadi" (the eternal love of the soul) known only by the initial "g", which can be interpreted either as God or a specific person.

Meanwhile, narratees of the second type are broader audiences: Indonesian students, Indonesian Muslims, Indonesian women, etc. The hope is clear: that these books will be read by many people and their stories can move them in a certain direction. This mechanism is worked by labeling narratees as siblings, Muslims, students, friends, or even lovers, and involves interpellation, invitation, and a passion for transforming them into individuals with better personalities—especially after reading the author's stories. This can be seen in *99 Cahaya* and other (Islamic) Indonesian travel literature.

### 3.6 Three Typologies

The aspects of narrativity in Indonesian travel literature, as described above, can be used as a basis for discovering various typologies of travel literature in Indonesia. Mary B. Campbell (1988) mentioned that narrativity is a feature that distinguishes early modern travel from medieval travel writing, as well as from contemporary travel writing.

First of all, we must note that, in travel literature—especially the works that I studied—is a characteristic that results in travel literature existing at the intersection of many genres. Based on the relationship between story time and narrative time, the plot, speed, and frequency used in arranging the narrative, at least two genres intersect closely with travel literature: novel and memoir/autobiography.

With regards to genre, I have identified at least three types of travel literature: travelogues, diaries/biographies, and novelesques. These are discussed in detail below:

**Table 7**  
**Typology of Indonesian Travel Literature**

| Narrative Heading | Travelogue Type                                 | Diary/Biographical Type                                      | Novelesque Type                                     |
|-------------------|---|--|---|
| Order             | Story time = narrative time                     | Story time is longer than narrative time                     | Narrative time is longer                            |
|                   | Chronological-progressive plot                  | Mixed-plot   | Mixed and unidentified plots are sometimes found    |
|                   | Clearly identified setting                      | Unidentified settings are sometimes found                    | Unidentified settings are sometimes found           |
| Speed             | Summary used most often                         | Summary and ellipsis   | Pause and dramatic scene are found;                 |
| Frequency         | Singulative narrative                           | Singulative and iterative narrative                          | Repeating and iterative narrative;                  |
| Mood              | Telling Mode                                    | Telling Mode   | Telling and Showing Mode                            |
|                   | Diegesis (Informer > Information)               | Diegesis (Informer > Information)                            | Diegesis (Informer > Information)                   |
|                   | First-person point of view/I protagonist;       | First-person point of view/I protagonist                     | First-person point of view/I protagonist/I witness; |
| Voice             | Subsequent, interpolated time of narrating      | Subsequent, simultaneous, and interpolated time of narrating | Simultaneous and interpolated time of narrating     |
|                   | Extradiegetic and intradiegetic narrative level | Extradiegetic, intradiegetic, and                            | Intradiegetic and metadiegetic narrative level      |

|  |                     |                              |                       |
|--|---------------------|------------------------------|-----------------------|
|  |                     | metadiegetic narrative level |                       |
|  | Homodiegetic person | Homodiegetic person          | Heterodiegetic person |

The first type is what I call the travelogue type. A clear example is seen in *40 Days in Europe* and *Perempuan Merah Putih*. It exhibits a clear balance between story time and narrative time; its plot is chronological, with an identified setting; and it mostly utilizes summary in the form of a singulative narrative through the first-person point of view. In structure, this type is close to the classic form of travel writing; however, in terms of the information contained within, it is not.

It is interesting to note how Indonesian travel writers composed their travelogues. As already described earlier, many quotes from books or other sources (whether identified or not) are used in travel literature, as are additional tips and tricks. Looking at the character of classic travel writing, where texts were previously expected to tell actual experiences that were directly felt by the writer, travel literature today looks much different. This change occurs because of differences in viewing and reporting the meaning of the journey. In the classical period, travel writing placed great importance on the credibility of the information, since the record was assumed to provide a source of knowledge or guidance for the next traveler. Today, travel records are not necessarily used as sources of information, as other media already provide such information. Although one of its goals remains to guide people and inspire them to travel, the emotional and dramatic experiences of the travel writer are prioritized, thereby creating a certain subjectivity.

The second is the diary or biographical type. This type usually has a story time that is longer than its narrative time. It may use a mixed plot, or sometimes employ an unclear setting. The biographical type uses summary extensively, often in combination with ellipsis, thereby combining the singulative and iterative modes. The first-person perspective is applied, with the narrator acting as the protagonist or an observer. Such travel literature may talk about travelers'

lives since childhood as seen in *Jilbab Traveler* and Trilogy *Menyusuri Lorong-Lorong Dunia*. Not unlike memoirs or autobiographies, these travel writings focus mainly on the travelers and their self-development (for instance, Rosihan Anwar's achievements as a journalist in *Napak Tilas ke Belanda*).

The last is the novelesque type, which has a longer story time that makes it possible for the author to narrate certain events that take place elsewhere and use indeterminant times. Such writing shares similar characteristics with novels, using pause and dramatic scenes as well as repeating and iterative narratives. This dramatic scene increases the emotionality, highlighting the inward-turn that has characterized Indonesian travel literature from the first. The first-person point of view is most commonly used, with the narrator often being a protagonist or observer. *Negeri Van Oranje* and *Life Traveler* are two good examples of this type.

Despite these differences, I also note several similarities between these narrative types. First, as I mentioned previously, the desire to show the traveler's image is always more important than providing information—regardless of the type of narrative constructed. This is also influenced by the second factor, i.e. the technical and/or external aspects of the writing process. Most of the Indonesian travel literature analyzed here was written after the author finished traveling. There was sometimes a considerable gap between the time of travel and the time of writing. Furthermore, not all authors originally intended to write about their travels. The idea to write came later, for one reason or another—usually because of an offer from a publisher. In conjunction with distance, this is why the narratives deal not only with travel, but also with other things that the author considers useful or interesting.

Another factor—and the most important to consider in this section—is the fact that these types emerge because of the structural modifications made deliberately by the traveler. This is not just for the sake of conveying a travel story, but also for maximizing their accomplishment (i.e. their journey). In other words, the achievement is connected to the author's perception of travel and the

place/destination. It seems that, the further and the more difficult and dramatic the travel, the greater the success achieved. All of these reflect efforts to create a perfect subjectivity. With such logic, it is not surprising that, in Indonesian travel literature, travel to distant countries in other continents (especially Europe) is a dominant part of the construction of subjectivity. This will be explored more thoroughly in the next chapter.

#### IV

### CONSTRUCTION OF SUBJECTIVITY IN INDONESIAN TRAVEL LITERATURE

An essential assumption that underpins this chapter is that contemporary Indonesian travel literature is motivated primarily to find, create, and perform travel writers' subjectivity as the Self, rather than share information from around the world and encourage readers to travel. Rather than tell readers a story about their journey, travel writers use this literature to tell their autobiographical stories. In this way, travel literature becomes a part of their entire life story, an element of their life writing. This expression is often referred to as an 'inward turn' in travel writing (Thompson, 2011:100-111).

The 'inward turn' in travel literature is a strategy for constructing subjectivity by avoiding imperial and patriarchal attitudes, as well as their accompanying processes, which have been at the forefront throughout the history of Western travel literature (Thompson 2011; Lisle 2006). By creating a global atmosphere, Indonesian travel writers have averted an oppositional logic between West and East or colonizer and colonized, thereby becoming more cosmopolitan in celebrating differences through equal attitudes.

The manifestation of an inward turn in so-called life writing is not a new development. Previous studies of life writing in Indonesia before the reformation period (see Watson, 2000, 2007; Klinken 2007; Arnez 2019)—which in some ways overlap with travel literature—made similar findings; works of life writing, such as biography, autobiography, and travel writing, were used for self-promotion and self-assertion. Using a variety of literary strategies, authors emphasized their heroism and independence over the events being narrated. Understanding this trend is necessary because, within the political traditions of the New Order regime, stories about important personalities in the government

were important and had to be published and disseminated. Self-promotion was used to reinforce the power of the political regime. Although cultural and political contexts have changed, a similar pattern endures in life writing and travel literature.

Literary works of fiction written since the 18<sup>th</sup> century contain a consciousness that reinforces the Self and subjectivity in the cosmopolitan clout. When exploring the Indonesian literary works *Suluk Gatholoco* and the *Buru Tetralogy* by Pramoedya Ananta Toer, Day (2007) found that these works exhibit subjectivity-creating processes. He concluded "*The Suluk Gatholoco is about the definition of a Javanese male self in a colonial situation in which the Other is not only a colonial ruler but also a form of conservative, Middle Eastern-style Islam*" and that "*Pramoedya's tetralogy about the history of early Indonesian nationalism reclaims Indonesian history for the Indonesian self. That self is the subject of history, but it is also an agent of its making*" (Day, 2007:26). As seen in this quote, Day concluded that these works show the subjectivity of the Javanese and Indonesian people who shape and are shaped from their environment, be it the colonial situation or conservative Islamic ideas. This external environment contributes to what I call the Other.

In narrative terms, several elements are used to accommodate the presence of the Self (as can be seen in the previous chapter), such as temporal indication, narrative levels, and narrative distance. As far as the concept of temporal indication is concerned, most Indonesian travel literature employs a very long narrative, covering the time before, during, and after the travel writers' journey, or even other times when travel writers made different journeys or even other times that we cannot trace or relate to the journey they narrated. These incidents outside the main journey function to strengthen travel stories, provide context, and make them more interesting. Thus, these efforts signify that travel stories are just part of the broader universe of the life story.

The various narrative levels used in Indonesian travel literature exhibit something aligned. They have at least three levels: extradiegetic, intradiegetic,

and metadiegetic. The extradiegetic level refers to the level outside the main narrative (for example, a narrative about travel preparations). The intradiegetic level is the main narrative, while the metadiegetic level covers any additional narrative that may appear between the two other levels of narrative. I have discovered that most contemporary Indonesian travel literature never leaves the extradiegetic narrative level. Travel writers focus more on stories about how to take a particular journey and even more on the writing processes that lie behind their journeys. They begin their writing with an opening narrative that frames the travel story as the main narrative. In this section, travel writers tell their motives, impressions, feelings, and reasons for writing travel literature.

The fact that travel literature is mostly written by people whose main profession or activity is not traveling supports the tendency to accentuate the story of the Self. This is associated with the democratization of the travel writing genre (Holland & Huggan, 2000 :viii) that has emerged along with globalization and mass tourism. Today, not only are different kinds of people writing travelogues (including those who were once colonized), but readership is also becoming more global and democratic (Lisle, 2006:20).

Because everyone, including those who were not writers before, can publish travel literature, the need to build up self-subjectivity in writing is even greater. In general, it can be said that travel is a phase in a travel writer's life that is beneficial for their professional image, be it as writers or as students, journalists, lecturers, artists, guides, etc. For example, *Napak Tilas ke Belanda*—the travel literature by Rosihan Anwar—is a testimony to his role as an important journalist during Indonesia's national revolution. The travel literature by Nungki Nirmala Putri also marks her beginning as a professional female climber. When I read her book, it was not only out of my desire to read a story about travel and climbing, but also my curiosity about the author herself. These examples show that travel literature acts simultaneously as a form of (traveler) life writing (Thompson, 2011:99). It is a medium in which travel writers can realize their autobiographical projects, question their identities and selfhoods, and at the

same time show others that they have written about themselves. Moreover, the generic requirement to include an element of personal detail ensures that travel literature often provides interesting insights into what is sometimes referred to as an individual's position as a subject, even if travel writers have not deliberately set out to write in such a self-reflective fashion. The traveler becomes as much the object of the reader's attention as the destination (Thompson, 2011:99).

A review of the inward turn that appears prominently in Indonesian travel writing and how the genre collides with self-writing begins the main description of this section, which focuses on the subjectivity of authors—reflected in the Self, the Other, and the World, as included in Indonesian travel literature. Different portraits of the subjectivity of modern Indonesian travel writers—as conveyed by authors' choices of different narrative types (see the three typologies in the previous chapter)—will thus conclude the chapter.

I have already outlined the concept of subjectivity and its drafting. Therefore, in this section, I will only provide a brief summary to ensure the discussion remains coherent. The concept of the Self in this study was first influenced by Foucault's idea of *rapport à soi* (relationship to the self), which describes the practices of human beings who can individually apply themselves to the constitution of subjectivity. Foucault argued that the relationship one should have with oneself (*rapport à soi*, which he also refers to as 'ethics'), determines how the individual is supposed to constitute himself as a moral subject of his actions (Rabinow, 1984:352). Foucault suggests that the self creates his or her subjectivity in a step-by-step process that leads to the creation of self-reflection, and that traveling is an activity that provides an opportunity for this self-reflection (Galani-Moutafi 2000).

Building on this suggestion, the self is generated in Indonesian travel literature when travel writers build their subjectivity through the journey they undertake, through their ideas about said journey, and through their views of everything they encounter during the journey. As Helmers and Mazzeo (2007:1) state, "The motives for travel change, the writing styles differ, and the

interpretation of the text can vary, but readers sense that, as travelers write about their experiences, they capture more than descriptions of place: they reveal something of their time, place, personality, circumstances, and prejudices." This process leads to what I call the discovery of the Self, specifically how travel writers find their self and subjectivity on their journey. This discovery could mean a change in the self, one that distinguishes it from the one before the journey. It could also be an affirmation of the former self's identity, or the accentuation of one side and the restriction of the other —fashioning or tailoring identity (Hibbert, 2013:29).

To discover the Self on a journey, everyone needs the Other. There is a desire that drives the Self to understand the Other as a manifestation of the foreign; that that does not belong to a group, does not speak a given language, does not have the same customs; the unfamiliar, uncanny, unauthorized, inappropriate, and improper. Over this kind of Other, the Self maintains a sense of superiority and exercises control (Fanon, 1963).

This relationship between the Self and the Other is another determinant factor. In the context of travel literature, according to Lisle (2006:71), a total situation is not possible without othering because all travel writing requires the production of different. This differentiation process always accompanies the process of identity formation. Lisle, quoting Foucault, argues that the construction of modern subjects is identity formation using a logic/set of "selves" that are denied to a set of "others". To gain a stable identity, the modern subject locates others through visible signs of difference (Lisle, 2006:71).

In his exploration of western travel writing, Thompson detects a more significant representation of the process through which the (Western) Self differentiates and controls the Other. According to him, othering is the process by which the members of one culture identify and highlight the differences between themselves and the members of another culture. In a stronger sense, however, it refers to the processes and strategies through which one culture depicts another culture as not only different but also inferior to itself. Travel

writing is premised on the assumption that it brings news of people and places who are to some degree unfamiliar and 'other' to the audience (Thompson, 2011:133).

That othering generates and reinforces a range of prejudicial, ethnocentric attitudes. It also illustrates pejorative or patronizing portrayals of other cultures, which tend to depict other groups and cultures in a hostile or condescending way. Often, these motives will be unconscious and over-determined, springing from a complex mixture of emotions—such as fear, envy, revulsion, incomprehension, and sometimes even desire—felt when another culture stirs taboo fantasies that travelers wish to repress and disown (Thompson, 2011:133–134).

Contemporary Western travel literature has attempted to apply a cosmopolitan vision that uses diverse strategies to construct subjectivity by avoiding imperial and patriarchal attitudes and other accompanying processes. One strategy is to prioritize the narrative of self-reflectivity, the inward turn described in the previous chapter. In her research, Lisle also marked an effort to avoid the othering process by using humor and self-deprecation (Lisle, 2006:70). These methods, coupled with cosmopolitan awareness, are considered able to reduce the othering processes found in colonial travel writing—albeit not without a process of differentiation. For western travel writers, forming an identity through a journey in the cosmopolitan and global eras still demands the creation of the other, with differentiation either using colonial logic or employing subtle differentiation veiled in cosmopolitanism. The same goes for contemporary Indonesian travel literature.

Indonesian travel writers shape their identity during travel with different logic and othering processes. However, although the global and cosmopolitan situation in which diversity is celebrated and boundaries are blurred/erased creates a democratic atmosphere, it also presents challenges. This fluid situation makes it difficult for Indonesian travel writers to determine their identity, or even find out what is wrong or right. It becomes even more difficult when Indonesian

travel writers face Europe as the Other. It is not solely the global situation that poses an obstacle, but the sense of inferiority that still seems to haunt writers. This situation affects the way Indonesian travel writers decide and represent the Other. If Western travel writers face such a situation by returning to imperialist and colonialist logic, Indonesian travel writers utilize and overcome this situation using a variety of strategies, as I will scrutinize further.

The collaboration between the Self and the Other, as the main aspect shaping subjectivity, does not exist in an empty space. There is the World, which apart from being the background of the process, also influences the process. Through the way the subject sees the world, we can also see the character of subjectivity. In travel literature, the World is of the essence.

Travel literature aims to deliver information about places or parts of the world, as well as their people, socio-cultural condition, and the differences encountered by travel writers. These places are portrayed through certain perspectives, discourses, and emphases. Huggan and Holland, in their book *Tourist with Typewriter* (2000), refer to travel literature's description as its *textual zone*. It not only presents a geographical picture, but also describes the world ideologically and mythically, as manifested in its perspectives or discourses. To elucidate, Huggan and Holland (2000:110) write, "Travel narratives offer subjective portraits of zones: geographical-topological regions, countries, or groups of countries. These zones are defined, not only by the observant movements of travelers through a specific territory, but also by an accumulation of lore (geographical, historical, ethnographic, mythic, etc.)."

Building on this idea, Huggan and Holland divide the world images reported by Western travel literature into four textual zones, namely the Tropic, the Orient, the Southeast, and the Arctic. These categories not only refer to different geographical areas, but also show the motivations and ideologies of different travelers in said regions, their perspectives on the places, and the ways they present these regions narratively.

This textual zone is substantially shaped by authors' mental map or imaginative geography, a precondition before they undertake their journey and write about it. According to Thompson (2011:136), these "operate not only in the individual traveler's mind but also in his or her culture more generally. Thus, travel literatures often explicate the mental maps that individuals and cultures have toward the world and its citizens, and the large pattern of prejudices, fantasies, and assumptions that they carry when they encounter with the Other, and/or when they depict the Other. Considering and using the above concepts, this study looks at how the world—especially Europe—is portrayed, presented, and divided in contemporary Indonesian travel literature as an ideological and mythical (rather than merely geographical) complex.

Next, I will parse this "holy trinity" in Indonesian travel literature and how its three aspects converge to produce various images of subjectivity.

#### **4.1 Imaging the Self**

The big question at the heart of this chapter is how subjectivity is represented; what kind of subjectivity is created by Indonesian travel writers in their writings. To be able to answer this pivotal question, it is necessary to decipher the Self (as the very core of subjectivity).

I have mentioned that the self must be discovered in certain ways. It can be simple, first, by making direct statements about travel writers as subjects or as travelers, and second, by describing their actions and attributing action (the predicate) to the actor (the subject–person) (Ricoeur, 1992:144). I call the former the process of declaration of the Self and the latter as the performance of the Self.

At the beginning of any travel literature, the writer will identify him/herself and his/her motivation for the journey. The Self is related to travel writers' family background, education, occupation, and belief. Travel writers' explicit statements about themselves and information at the beginning of their

books are the clearest forms of self-declaration in Indonesian travel literature. Eight out of the ten works of travel literature discussed in this research describe their writers directly as well as their motives for and interests in traveling, their occupation and position when traveling, and even their lives in general. Other information about the writers' social class and economic/education situation often accompanies this kind of declaration and becomes a starting point for how writers construct their images.

Moreover, it is also possible to reveal the Self by indirectly narrating and showing its quality (performance). The action includes a narrative about how the Self behaves at a particular destination when it meets people and deals with events that occur during the journey. This action involves seeing (the gaze), interacting, and giving an estimate/comment of the processes undertaken.

By exploring these two aspects, I found at least four types of subjectivity based on the way travel writers declare and perform themselves. The four types are *Santri Lelana*, *Pencaraka*, *Peziarah*, and *Pelalang Buana*, which I will describe below.

#### **4.1.1 Santri Lelana**

The concept of *santri lelana* (the wandering religious student) is not a new one. As I mentioned in Chapter II, *santri lelana* refers to the travel notes of students who traveled to Java to appreciate its Hindu and Islamic religious sites (Federspiel, 2007:82). One of the most famous examples is *Serat Centhini*. In this manuscript, Cohen (2011:136) finds that the writers act as "a seeker after knowledge of moves around Java (and often farther afield), sitting at the feet of hermits and sages of different persuasions, participating in devotional activities, questioning local history and practices, debating the nature of God, and thinking through relations of transcendence and immanence."

Given the basic character of this *santri lelana*, I feel that it is an important image of travelers' subjectivity in contemporary Indonesian travel literature.

Students traveling the world in search of knowledge is a popular formula trope in travel literature. However, in this study, it is necessary to make some adjustments, as this subjectivity differs slightly from the Javanese travel writing of earlier times.

First, while in Javanese travel writing the *santri lelana* is a seeker of religious (especially Hindu and Islamic) knowledge, in contemporary Indonesian travel literature the same term refers to seekers of more general knowledge; for religious travelers, I have created a separate category, *peziarah* (pilgrim). Second, previous scholars used the term *santri lelana* to refer to the genre. Meanwhile, in my research, the term refers directly to the travel writer as well as the construct of subjectivity that the traveler seeks to describe.

In this study, two works of travel literature were written by students who pursued their academic degree in European countries: *Negeri Van Oranje*, written by Wahyuningrat et al. (master students in several universities in the Netherlands) *40 Days in Europe*, written by Maulana M. Syuhada (a student at TUHH, Germany). These writers' position as students allowed them to travel and then write it down, and this obvious point of departure shapes the basis for classifying them as *santri lelana*. As I will outline shortly, the direct declaration at the beginning of their travel literature confirms this assumption. However, what is interesting to be investigated further is the different ways they choose to perform themselves as a student. Likewise, the knowledge they are pursuing and obtaining seems to differ.

#### **4.1.1.1 The Case of *Negeri Van Oranje***

Perchance *Negeri van Oranje* is the only material in the research that deals entirely with the world of Indonesian students in the Netherlands. Replete with funny and trivial stories, this work focuses especially on the individual and social problems that students have to deal with. In the long run, how these problems are posed determines how the students construct their subjectivity.

At the beginning of the book, I found a direct declaration (narratively classified as *pause*) that tells the background of each character. Each comes from a wealthy and respected family, which places great emphasis on education. Excerpts are attached below:

Kalau Is, begitu panggilannya di kampung, terkenal sebagai anak bawang di Banjarmasin, itu bukan karena semasa kecil kurang mendapat perhatian dan "kalahan", tetapi karena Is memang besar di tengah-tengah keluarga saudagar bawang. Jaringan distribusi bawang putih dan merah yang dimiliki orang tuanya tersebar mulai dari Pasar Pal Tujuh yang kondang di Banjarmasin sampai pasar-pasar tradisional di Kuala Kapuas, Pleihari, Marabahan hingga Tanjung (Wahyuningrat et al., 2009:14).

*Is, as he was called in the village, was famous as an onion boy from Banjarmasin. It was not because when he was a child he did not get enough attention and was "defeated", but because Is indeed grew up in an onion merchant family. His parents had an onion distribution network that extended from Pal Tujuh Market, the famous market in Banjarmasin, to the traditional markets in Kuala Kapuas, Pleihari, Marabahan, and Tanjung (Wahyuningrat et al., 2009:14).*

Sejak kecil, Daus adalah cucu kesayangan kakeknya, Engkong Ca'a, seorang juragan mikrolet. Walau semasa kecil tak pernah punya kotak penuh mobil-mobilan Tamiya atau uang saku yang cukup untuk traktir jajan *cireng* satu sekolahan, Engkong selalu memberi kemewahan intelektual. Dia satu-satunya cucu yang mengenyam bangku TK sebelum masuk SD. Sementara anak-anak SD lain pergi ke taman bacaan, Daus cilik mengoleksi komik Tatang S hingga novel Enid Blyton.

*Since childhood, Daus was the favorite grandson of his grandfather Ca'a, the owner of a microbus company. Although as a child he never had a box full of Tamiya toy cars or enough allowance to pay for snacks for all of his school friends, Grandfather Ca'a always gave him intellectual luxuries. He was the only grandson who went to kindergarten before entering elementary school. While other elementary school children had to go to the library for books, little Daus collected Tatang S. comics and Enid Blyton's novels.*

Berbeda dengan para ibu modern yang memimpikan anak perempuannya bisa menjadi penari balet atau pemain piano, keluarga Lintang menuntutnya memiliki akar budaya nasional yang kuat. Jadilah semenjak kakinya bisa menapak tanah, Lintang kecil telah dijebloskan ibunya ke sebuah sanggar tari tradisional

tak jauh dari kompleks rumah tinggalnya. Darah nasionalis memang mengalir pada ayah dan ibu Lintang. Mereka berdua adalah keturunan anggota *Dokuritzu Zonbi Cosakai* atau lebih dikenal sebagai Panitia Persiapan Kemerdekaan Indonesia (PPKI). Kedua manusia itu bertemu pada saat mengantar kedua orangtua mereka menghadiri Perayaan Kemerdekaan RI ke-28 di Istana Negara (Wahyuningrat et al., 2009:29).

*Unlike modern mothers who dream of their daughters becoming ballet dancers or piano players, Lintang's family demanded that she must always have strong national cultural roots. So, since her feet could touch the ground, her mother had thrown little Lintang into a traditional dance studio near her house. Nationalist blood flows in Lintang's parents. Both of them are descended from Dokuritzu Zonbi Cosakai, better known as the Preparatory Committee for Indonesian Independence (PPKI). The two met while taking their parents to attend the 28th Indonesian Independence Celebration at the State Palace (Wahyuningrat et al., 2009: 29).*

Garibaldi Utama Anugraha Atmadja terlahir sebagai anak sulung keluarga *middle class* di Bandung. Semasa kecil, Geri tumbuh sebagai anak yang cukup bahagia. Abahnya yang pengusaha kecil-kecilan bus antarkota-antarpropinsi (AKAP) menghidupi keluarganya dengan baik. Begitu tiba Geri harus kuliah, ia pun berangkat SI ke Belanda diiringi air mata keluarga, doa restu, dan tabungan euro yang dapat menyaingi pemenang *"Who Wants To Be A Millionaire"*.

*Garibaldi Utama Anugraha Atmadja was born the eldest child of a middle-class family in Bandung. Geri grew up as a cheerful child. His father, who was a small-scale inter-city and inter-provincial bus (AKAP) company owner, supported his family well. As soon as Geri had to go to university, he went to the Netherlands accompanied by tears, blessings, and savings that could compete with the winners of "Who Wants to Be A Millionaire".*

From the quotes above, I can draw some noteworthy points. All of the characters came from well-to-do families, with parents who enjoyed high social and symbolic status. Daus' grandfather was a close friend to the Indonesian president at that time (Gus Dur), and Lintang's parents were descended from prominent historical figures. Meanwhile, both Banjar and Geri were the sons of the prominent entrepreneurs in their districts. From the start, the writers

positioned their characters as people with capital and skills. This travel log shows that the characters' backgrounds and the complex problems they faced while studying in a foreign country and how they were able to solve these problems are more important than the stories about journeys itself (narratively called as *diegesis*).

The first problem confronted by the characters, and indeed one mentioned in almost all of the books in this study, is the clash of cultures. Those who bring values from Indonesia are exposed to new, sometimes contradictory, values. They then negotiate their values, which may lead to a combination of the two values, rejection, or even complete acceptance.

One case of cultural rejection appears in the climax of the book, when the students learn that Geri—one of the main characters—is gay. In the Netherlands, as in most of Europe, being gay is normal and legal. Society accepts homosexuality with openness and almost zero discrimination. However, the characters in this book express great shock, fear, disgust, and other homophobic articulations. In the end, they remain good friends, their acceptance of Geri is tempered by their disapproval of his sexual orientation.

Similar situations can also be seen in other cases, such as Daus' failure to drink alcohol, which is considered safe. Daus feels as though his grandfather, a religious leader, is protecting him and reminding him to avoid haram things such as alcohol. Similarly, Lintang identifies herself as an admirer of Caucasian men, but fails to establish any lasting relationships with such men because various cultural differences lead to failure. Their continued practice of Indonesian culture can also be seen from their choice to continue eating Indonesian food and smoke Indonesian cigarettes; they use pirated software, as they did in Indonesia; they eat and shop at Asian stores; their friends and connections are mostly Indonesians.

While many of the values to which they are exposed are culturally unacceptable, some European values—mainly those related to education—are accepted with open arms and are even applauded. Discipline and an egalitarian

(rather than top-down) approach to teaching are both praised. They adjust quickly to the learning climate of the Netherlands, become the best students at their university, and graduated with honors.

Another European value expressed and admired is humanitarianism. This is best shown in the life story of Wicak, a member of an international NGO that monitors and investigates illegal logging practices in Indonesia. In this capacity, Wicak has networks and good relations with colleagues around the world. It is with the help of this network that he left Indonesia for the Netherlands, for fear that he would be threatened or even killed because of his activities.

Idealisme Wicak mendorongnya untuk berkarier dijalur LSM kehutanan. Upayanya menyelidiki jalur *illegal logging* di Indonesia membuat Wicak acap kali berbenturan dengan kepentingan penguasa dan cukong-cukong kayu lainnya. Kasus *illegal logging* yang hampir membuat ia dan Ucup terbunuh ternyata menyeretnya pada kepentingan politik beberapa pejabat teras penting di tingkat daerah maupun nasional. Kantor Wicak yang memiliki sumber dana berlimpah berusaha menyelamatkan Wicak dari jeratan politik kotor dalam negeri, termasuk menghilangkan semua bukti kegiatan Wicak selama di Kalimantan. Wicakpun "diekstradisi" ke kantor pusat mereka di Belanda, dengan kedok mengambil S2 (Wahyuningrat et al. 2009:22).

*Wicak's idealism encouraged him to pursue a career in a forestry NGO. His efforts to investigate illegal logging routes in Indonesia led to Wicak often clashing with the authorities and other timber brokers. The illegal logging case that nearly killed him and his friend Ucup brought him into the sights of several important high officials at the regional and national levels. The NGO where Wicak worked, which had abundant financial resources, was trying to save Wicak from the trap of dirty domestic politics—such as by eliminating all evidence of Wicak's activities when he was in Kalimantan. Wicak was "extradited" to their headquarters in the Netherlands, under the guise of pursuing a Master's degree (Wahyuningrat et.al.,2009:22).*

As this quotation reveals, Wicak lived undercover to investigate cases of illegal logging in Kalimantan. When conducting his investigation, Wicak had to deal with the interests of capitalists—local timber brokers who worked closely with local politicians involved in dirty practices. To protect himself from attacks

and threats, Wicak fled to the Netherlands and enrolled as a student at a university there. Wicak's experience in his country, a country that he loved and cared about greatly, aggravated the situation. There is an irony here, one rooted in the contradiction between the dirty people/society of his beloved Indonesia and the virtue and safety found only in foreign countries.

The other characters also make comparisons between the values that exist in the Netherlands and those in Indonesia, using these comparisons to critique Indonesia. This criticism is not only directed at individuals, but also at Indonesian customs and society. For example, the students deeply regretted the behavior of Indonesian state officials who wasted state money for their own interests when they were abroad (Wahyuningrat, et al., 2009:92).

The Netherlands was also a space where students could test their abilities. For instance, take the story of Banjar. Before he went to the Netherlands to study, Banjar was the marketing manager of one of the largest cigarette companies in Indonesia. Friends called him an *eksekutif muda/eksmud* (young executive) since he enjoyed a life of luxury. This only changed after his best friend, viewing Banjar's life as too comfortable, challenged him to live in difficult conditions for a year: he should try being a poor student in a foreign country and leave his established career in Jakarta. Banjar accepted this challenge. He arranged to leave the life he had and return to college at his own expense, with a living allowance of only 700 Euros per month. He thus sought to obtain a master's degree in business administration in the Netherlands (Wahyuningrat et al., 2009:17).

By solving their problems, these students presented themselves as *santri lelana*, most visibly as successful students. However, the meaning of these successes is very narrow, as their standards are still shaped and bound by their Indonesian values. They are successful only when they can finish their studies with the best grades, return to Indonesia to dedicate themselves to the country, and avoid the unpleasant habits of Westerners while maintaining eastern values. Their success does not go hand in hand with becoming part of the global

community, as they cannot swallow some of the basic values that are fundamental to cosmopolitanism.

With this, their efforts to present themselves as subjects within a global community cannot be realized, and they finally return to their identities as Indonesian citizens. I can see this at the end of the book, after the students have completed their studies. Banjar developed his parents' business in Banjarmasin on an international scale, while Daus dedicated himself to work at the Department of Religious Affairs in Jakarta. Wicak and Lintang finally married; Wicak continued working for the same NGO, while Lintang worked as a diplomat in Madrid. Geri found employment at Phillips' global headquarters in the Netherlands. Physically, some of the characters are part of the global community, although they nevertheless state that they made their choice for Indonesia. As stated by Wicak, *"I follow my heart to continue the struggle to preserve Indonesia's forests from abroad"*. This means that, wherever they are, the center is always Indonesia. There is a constant tug of war between the desire to be cosmopolitan while simultaneously maintaining an Indonesian identity.

The desire to strengthen existing identities is also seen in the romantic motifs of the book. In this context, the Western world is just a place full of challenges for characters to strengthen their subjectivity while it is still shaped by a normative Indonesian framework. Westerners are only used by the characters to test themselves, strengthen their subjectivity, and share criticism. The story of Wicak and Banjar above reflects how the romantic circumstances, especially how misadventures, challenges, and hardships provide starting points for journeys. These misadventures are not the ultimate destination, but tests that must be overcome for students to develop into successful persons. The novelesque typology used by this book reinforces the situation, where dramatic

scenes are found, which supports the description of the subjectivity involved in these (mis)adventures<sup>1</sup>.

#### 4.1.1.2 The Case of *40 Days in Europe*

Unlike *Negeri Van Oranje*, *40 Days in Europe* opens with a humble and simple self-declaration from its author, Maulana M. Syuhada, who emphasizes that his travel was a major factor that shaped his identity. In the beginning, Syuhada narrated how, as a student at TUHH, Hamburg, Germany, he was confronted with financial difficulties. He described the various part-time jobs he took to supplement his limited finances and ensure his continued survival in Germany:

Seperti biasa pagi itu saya tidak sarapan lagi. Bukannya tidak sempat, tapi memang tidak ada yang bisa dimakan. Sejak mendarat di Hamburg satu setengah tahun yang lalu, pengetatan *budget* memang menjadi prioritas utama karena saya membiayai sendiri semua kebutuhan hidup yang diperoleh dari kerja sampingan yang super pas-pasan, mulai dari jaga karcis, jaga penitipan jaket, bersih-bersih *party*, les privat anak SMA, *packing* baju-baju untuk toko-toko pakaian, bongkar-pasang radio, kerja gambar mesin, *programming*, sampai kerja kuli bongkar kontainer, semua pernah saya jalani (Syuhada, 2007:3).

*As usual, that morning, I didn't eat breakfast. Not that I didn't have time, but there was nothing to eat. Since landing in Hamburg a year and a half ago, budget tightening has become a top priority, because I must pay for all necessities by myself with money that I get from a super mediocre side job, for instance: selling tickets, guarding storage rooms, cleaning after parties, private tutoring, packing and unpacking shops, unpacking radios, drawing machines, programming, loading and unloading containers—I have done everything (Syuhada, 2007:3).*

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<sup>1</sup> In this, the students' subjectivity differs from Western Romanticism, wherein misadventures are necessary for travelers to achieve unity with nature and the transcendent world.

I find the description in this passage to be very interesting, as it emphasizes challenges that are very different than the challenges described in the previous book. This description also emphasizes that students do not solely stay in university, but "study" elsewhere, learn about life and its challenges. This struggle was underscored by Syuhada in his preface, where he states that his travel writing could only be written and completed because of his misfortunes and misadventures. He completed the writing process two years after the music group he led completed its journey. At the time of writing, Syuhada was no longer in Germany, but continuing his studies in Lancaster. The following quote shows how an accident motivated him to start writing:

Dua tahun berlalu, dan saya masih belum juga bisa menemukan waktu dan kesempatan untuk menulis. Hingga akhirnya pada November 2006 saya tertimpa musibah. Saya mengalami patah tulang kaki ketika sedang bermain bola di kampus. Tidak tanggung-tanggung, tulang kering (tibia) dan tulang betis (fibula) saya keduanya patah. Garis patahan yang miring (*obliquefracture*) menyebabkan dokter harus melakukan operasi tibia dengan memasukkan metal ke dalam tulang kering saya (*tibial intramedullary nail*). Dan saya pun terdampar di rumah sakit selama 2,5 minggu. Sepulang dari rumah sakit, saya tetap tidak bisa beranjak dari tempat tidur. Kondisi ini benar-benar membuat saya harus berhenti total dari semua aktivitas.

Tuhan memang Maha Pengasih dan Penyayang. Selama ini, saya terlalu jauh hanyut dalam kesibukan yang tak ada habis-habisnya. Dan satu-satunya jalan untuk membuat saya berhenti adalah dengan membuat kaki saya patah. Tuhan sayang kepada saya, Ia hanya ingin saya berhenti, dan beristirahat.

Puji syukur, kembalinya dari rumah sakit, banyak teman yang mengurus saya. Mulai dari memasak, belanja, cuci piring, cuci baju, hingga mengganti seprei, semuanya dilakukan oleh mereka. Karena terlalu banyak merepotkan, akhirnya saya memutuskan untuk pulang ke Bandung. Saya pun mengambil cuti selama 4 bulan dari kampus. Sejak saat itulah, saya mulai menulis, karena itulah satu-satunya aktivitas kreatif yang bisa saya lakukan di atas tempat tidur.

Selama beristirahat di Bandung, saya sangat produktif menulis karena saya tak memiliki beban apa pun. Sekembalinya ke Lancaster, saya meneruskan menulis bab-bab yang belum rampung hingga akhirnya pada pertengahan tahun 2007 saya mampu menyelesaikan naskah ini. Andaikan kaki saya tidak pernah patah,

mungkin buku ini tidak akan pernah ada. Buku ini semakin memperkuat keyakinan saya bahwa di balik setiap musibah, pasti ada hikmahnya (Syuhada, 2007:xii).

*Two years passed, and I still could not find the time or opportunity to write. Until finally, in November 2006, I had an accident. I broke my leg while playing football on campus. My shin (tibia) and calf bone (fibula) were both broken. An oblique fracture line (oblique fracture) caused the doctor to perform surgery by inserting metal into my shin (tibial intramedullary nail), and I was stranded in the hospital for two-and-a-half weeks. After returning from the hospital, I still could not get out of bed. This condition completely stopped me from doing any activities.*

*God is indeed loving and merciful. During this time, I was far from the inexhaustible bustle. The only way to make me stop had been to breaking my leg. God loved me, He just wanted me to stop and rest.*

*Thank God, after returning from the hospital, many friends took care of me. From cooking, shopping, washing dishes, washing clothes, to changing my bed sheets, they did everything. Because it was too much trouble, I finally went back to Bandung. I also took four months off from campus. Since then, I started writing, because that was the only creative activity I could do in bed.*

*While resting in Bandung, I was a very productive writer, because I did not have any burdens. After going back to Lancaster, I continued writing chapters that had not been completed, until finally in the middle of 2007 I completed this manuscript. If I had never broken my leg, maybe this book would have never existed. This book further strengthened my belief that behind every disaster, there must be wisdom (Syuhada, 2007:xii).*

As in the previous case, this section shows the romantic character of the *santri lelana*, albeit in quite an extreme way. I say that because, in the quote above, Syuhada shows that his success story was only made possible by an accident he experienced. For him, bad luck was a precondition for fortune, and he shared with his readers both his sad experiences with the accident and the happy turnaround. This highlights Syuhada's extreme romanticism as a *santri lelana*.

After detailing how he survived as a student in Germany, Syuhada introduced readers to a variety of activities that led him to success. These

activities consisted mainly of getting the music group Angklung ESA Hamburg to perform throughout Europe, which became a major topic of his book. He even called himself a full-time musician and part-time student, such that his musical activities are dominant (Syuhada, 2007:53–54). Two-thirds of this book are used by Syuhada to tell his journey, his preparations, and his travels from festival to festival. This story also has the same tone as the previous one, being full of misadventures.

The problem that plagued Syuhada throughout his journey was financial. The group did not have enough funds to finance its travels and entry fees, and thus they not only played music during the festivals but also sold souvenirs and CDs (Syuhada, 2007:275). Nevertheless, they still owed an enormous debt to one of the festival's organizers.

Apart from financial problems, the group also had to deal with such problems as obtaining visas for members sent from Indonesia (Syuhada, 2007:250–251), difficulties finding transportation, technical problems with musical instruments, and disagreements among group members that culminated in conflict and contention (Syuhada, 2007:412–413). These problems caused hardship on their journey. Throughout these problems, Syuhada was the savior who took full responsibility for the group.

Together with his romantic idea was one that may overlap with the motivation of pilgrimage: Syuhada emphasized how God's help consistently appeared in these difficult times. To find a way out from these hard times, he even retreated to the lake or climbed on the roof of a house to unite with nature, to approach it, to pray and surrender to God (Syuhada, 2007:257–258). After all of the difficulties and victories experienced by the group, in the end, he finally emphasized that they had not undergone a simple musical journey, but a great adventure that gave them invaluable life experiences.

If we look from the perspective of subjectivity, Syuhada's new knowledge and experiences should influence his construction of subjectivity. However, the reality was different. Two axes go in different directions, without overlapping or

influencing each other; a similar tendency is evident, albeit less obviously, in *Negeri Van Oranje*. On the one hand, these travelers are pursuing academic and intellectual knowledge from European countries. As such, to some extent they have an intensive and close relationship with European people and values. For example, Syuhada had to actively deal with people from various countries as part of the music tour. As a student, similarly, he was very active in associating and working with professors and people from different countries. These experiences should have shaped Syuhada as a cosmopolitan individual.

However, this did not occur, as the travel writers already had a highly ideological subjectivity from Indonesia. It is this subjectivity that prevented them from changing. As such, similar to the characters in *Negeri Van Oranje*, Syuhada only used Europe to test himself as a subject with sturdy Indonesian values. His professional and academic capital was obtained to strengthen his existing identities, shaped mainly by Indonesian cultural values—particularly Javanese and Islamic values. In Syuhada case, Islamic teaching helped him to be always a good Muslim, be consistent and humble, and prioritizes simplicity no matter his success. As Syuhada said in his epilogue, he received a scholarship and was able to complete his master's degree. Nevertheless, until the end of the writing, he continued to emphasize his modesty, and he even declared that he had always remained a poor student who lived a limited life under a tight budget, as this was "already in his DNA" (Syuhada, 2007:526). All of these descriptions lead to self-dramatization by emphasizing the continued humility of Syuhada. This simplicity leads Syuhada to a different image of subjectivity, from, for example, the proud, independent, and self-assured Western Subject.

In conclusion, the trajectory of Syuhada and the students in the previous book as *santri lelana* is similar. All traveled to Europe in search of academic or intellectual knowledge, which provided them with the capital to strengthen their existing subjectivity, which was based on various Indonesian values. In *Negeri van Oranje*, these include local cultural values, nationalism, and even

chauvinism. Meanwhile, at *40 Days in Europe*, these values are driven by Islamic teachings. These existing subjectivities also affect how travel writers react when facing Western values. In *Negeri Van Oranje*, the characters experience confusion when choosing whether to live in a foreign country or return to Indonesia (i.e. to become members of the global community or serve in Indonesia). Syuhada, meanwhile, was determined to return to Indonesia. His journey in Europe was to represent his country, and the success of his *angklung* music group in various music festivals represented its members' (and ultimately, Indonesia's) ability to overcome trials. Another difference is seen in the books' forewords; the characters of *Negeri Van Oranje* showed their greatness from the very beginning, which implied equality with the greatness of Western nations, while Syuhada presented himself as a zero (a nobody) from beginning to end, as his Islamic teachings kept him from not being arrogant.

In the end, both *santri lelana* reaped success and knowledge. They managed to get through various challenges during the journey and obtain rewards that reinforced their existing subjectivity, which was not too "contaminated" by Western values.

#### 4.1.2 Caraka

*Caraka* is a Javanese word that means "messenger, ambassador, representative, envoys, diplomat," etc. In this study, *caraka* refers to travelers who travel as ambassadors of Indonesia or who consider themselves to be such, officially or unofficially. Their travel agenda varies, from very formal political journeys to journeys as delegates in art/sports competitions or to simple tourism.

Almost all of the materials that I have reviewed for this research show, to some extent, *caraka* tendencies. However, not all of them make it part of their narrative. For example, in the two previous studies written by *santri lelana*, they explicitly identified themselves as Indonesian representatives, but that awareness was not put forward as a theme in their travel literature.

Two works represent the traveler as *caraka* in a significant way, which I will describe further. The first is *Napak Tilas ke Belanda* (2009) written by Rosihan Anwar and the second is *Perempuan Merah Putih, Kisah Pendakian ke Puncak Gunung Elbrus, Tertinggi di Benua Eropa* (2011) written by Nungki Irma Nurmala P.

#### 4.1.2.1 The Case of *Napak Tilas ke Belanda*

Rosihan Anwar was one of Indonesia's official journalists who covered the Konferensi Meja Bundar (KMB—Dutch-Indonesian Round Table Conference) that was held in the Hague from August 23 to November 2, 1949.<sup>2</sup> Sixty years later, in commemoration of the conference, the Netherlands government invited Anwar to the country because he was the only surviving official reporter. Anwar wrote *Napak Tilas ke Belanda* (2009) based on this commemorative journey and his memory of the events during the conference. As it mentions in its title, the book is a *napak tilas*, a Javanese phrase that means a flashback/retrospective journey. It is thus a return to places where Anwar had been, a reminiscence and commemoration of particular journeys and events.

In his introduction, Anwar explains the agenda of his *napak tilas*, providing a means of understanding how he identified himself as an Indonesian representative.

Pada tanggal 17 Desember 2009 Nederland Wereld Omroep (RNW) Siaran Bahasa Indonesia menyelenggarakan acara memperingati 60 tahun Konferensi Meja Bundar (KMB) Belanda-Indonesia di Den Haag (23 Agustus-3 November '949) dan upacara di Paleis op de Dam, Penyerahan Kedaulatan (sovereiniteits Overdracht) 27 Desember 1949 dari Kerajaan Belanda kepada Republik Indonesia Serikat. Untuk itu diundang wartawan menghadiri upacara Penyerahan Kedaulatan. Ternyata dari sekitar selusin wartawan Indonesia yang meliput KMB, juga dari Belanda, hanya tinggal satu

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<sup>2</sup> The Round Table Conference was held in The Hague from August 23 to November 2, 1949, between representatives of the Netherlands, the Republic of Indonesia, and the BFO (Federal Consultative Assembly), representing the various states that the Dutch had created in the Indonesian archipelago.

orang masih hidup yaitu Rosihan Anwar, 60 tahun lalu pemimpin redaksi harian *Pedoman* yang dilarang terbit oleh Pemerintah Indonesia tahun 1974. Berkat karunia Tuhan, Rosihan Anwar walau sudah berumur 87 tahun bisa memenuhi undangan RNW, dan selama sepuluh hari melakukan napak tilas ke Negeri Belanda, Beldia dan Perancis. Hasil lawatan disiarkan dalam berbagai surat kabar Indonesia seperti *Kompas*, *Rakyat Merdeka*, *Suara Pembaruan*, dan *Pikiran Rakyat*, sedangkan wawancara direkam dalam siaran live Radio Hilversum (Anwar, 2010: xi–xii).

*On December 17, 2009, the Nederland Wereld Omroep (RNW), Siaran Bahasa Indonesia, held an event to commemorate 60 years of KMB in the Hague (August 23 – November 3, 1949) and a ceremony in Paleis op de Dam, as well as the Dutch surrender of sovereignty to the Federal Republic of Indonesia on December 27, 1949. For this reason, Indonesian and Dutch journalists were invited to attend and report on these moments. It turned out that, of the dozen Indonesian journalists who attended, as well as those from the Netherlands, only one person was still alive: Rosihan Anwar, former chief editor of the Pedoman daily newspaper, which was banned by the Indonesian government in 1974. Praise God, Rosihan Anwar, 87 years old, was able to fulfill the invitation of the RNW, and for ten days he traveled through the Netherlands, Belgium, and France. The results of this journey were published in various Indonesian newspapers, including Kompas, Rakyat Merdeka, Suara Pembaruan, and Pikiran Rakyat, while interviews were broadcast live on Radio Hilversum (Anwar, 2010: xi–xii).*

Two points in the quote above must be underlined, as they show Anwar's intent and emphasize his journey to the Netherlands—particularly his role and position as a *caraka* in the process through which Indonesia became a sovereign nation. First, in the context of Indonesian history, Anwar was an eyewitness who experienced Dutch colonialism, the revolution, and independence. Second, he emphasized his role as a journalist as well as a victim of political turmoil in the country (especially when he was the chief editor of *Pedoman* magazine that was banned). His heroism as a journalist and victim is a backbone of Anwar's image as a *caraka* in this book. This section will parse these points in more detail.

First of all, this book intends to highlight Anwar's activities as a journalist, and this works to support his image as a hero. Long before he wrote his book, Anwar was popularly known as the founder of several important magazines

since Indonesia proclaimed its independence, such as *Siasat* and *Pedoman*. Jakob Oetama, one of Anwar's colleagues (and the director of the Kompas Gramedia Group), provided an endorsement for this book that confirmed Anwar's journalistic capability. Jakob Oetama highlights Anwar's qualities as a senior, very productive reporter with a sharp memory. He also praised Anwar's creativity, which he held could inspire the young generation (Anwar, 2009: ix–x). This endorsement strengthens Anwar's credibility as an author, as a representative of Indonesia, and indirectly the reliability of his information.

Furthermore, Anwar's representation as a nationalist hero is reflected in Anwar's travels in this book: his recounting of the journey at the invitation of the Netherlands, telling the memory of events around the RTC, and narrating events that occurred in Indonesia before the independence struggle. When describing his memories of certain places in the Netherlands, Anwar seems to go back 60 years, to the RTC. Through this journey, Anwar came into contact with the past, especially with Indonesia's nationalist struggle and revolution as well as its position and role at the time. The past is persistent, and through his travel writing, Anwar creates a "window into the past" (Clarke, 2018:49) for him and also for the readers and the people he represents.

This journey into the past is a "vertical" journey, rather than a "horizontal" one (Cronin, 2000). A vertical journey involves temporarily living in a place for some time, then detailing the place either in space or time (Clarke, 2018:55). In his travel literature, Anwar accomplished a vertical, rather than a horizontal journey. His journey to the Netherlands, to places where he had once lived or visited, provided him with a means to make a vertical journey into the past. Narratively, the emergence of vertical journeys is also supported by the use of very complex and dominant iterative narratives. This form allows Anwar to simultaneously recounts several events in the past in only one narrative.

This vertical journey is not only associated with remembrance or memory, but also with the desire to reconcile relations between Indonesia and the Netherlands as well as to restore his self-image. His visit to the Netherlands itself

was part of the reconciliation process; he quoted the opinions of several important figures who advocated better relations between the Netherlands and Indonesia. Next, through his writing, Anwar wanted to convey history as he remembered it, which in some aspects contradicts the Netherlands government's formal version of history. In this case, memory not only serves to supplement history (Clarke, 2018:54), but can even challenge the "truth" of history. This is where Anwar's position as a *caraka* comes into view. His desire to advocate for and rectify history based on his travel and memories is not only for himself, but also for Indonesia, as readers need to know another version of the history of their country.

Going deeper into this case, Anwar tells of his position as a journalist who faced unfair accusations from both the Netherlands and Indonesian governments. Through his journey, thus, he intended to challenge these accusations. In Chapter Two, Anwar detailed how he was arrested by the Netherlands intelligence service, the Netherlands Force Information Service (NEFIS), and his photo album was confiscated after the Netherlands launched their first military aggression in 1947. At that time, Rosihan Anwar was the editor-in-chief of the weekly political magazine *Siasat* (Anwar, 2009:33). Anwar was accused of being a soldier fighting for independence, of being closely related to the Maluku PKI administrators (Anwar, 2009:38–39). Anwar clearly denied both accusations, describing them as:

"...suatu cerita aneh bin ajaib. Atau apakah ini tipikal kerjaan intel militer Belanda, NEFIS, yang menurut sejarawan Dr. Rushdy Hoesein kepada saya suka menambah-nambahi keterangan yang bukan-bukan dalam suatu dokumen?" (Anwar, 2009:40).

*"... strange and odd stories. Or was this typical of the work of the Dutch military intelligence, NEFIS, according to the historian Dr. Rushdy Hoesein, who often added nonsensical information to documents?" (Anwar, 2009:40).*

In the same breath as his reflective action, Anwar tried to reconcile these slanders. He stated that the Netherlands information or documents were

nonsensical, were made up. Given its critical role in this section, I must first define the concept of reconciliation. In the everyday discourses of many countries, reconciliation refers to a form of psycho-social healing. It often confronts the untellable, struggling with the complexities of trauma narration. Dialogue in the service of reconciliation involves opening up reflexive spaces within which silenced, anxious, or angry voices can be heard. As we can see in this book, Anwar also uses many emotional words when describing his arrest and the confiscation of his photo album. To him, their claims were nonsense and full of mystery. He also recalled how the Netherlands government's version differed from the history he remembered, and thus he attempted to confront them:

Tetapi keterangan NEFIS bahwa album fotoku disitanya bulan April 1946 dan bukan pada aksi militer Belanda pertama 21 Juli 1947 menurut ingat saya, selanjutnya bahwa bersama album terdapat pita-pita alamat Partai Komunis Australia di Sydney dan Melbourne bersifat intriguing, menarik minat, dan membuat saya berpikir dan mengenang keras. Saya coba merekonstruksi pengalaman saya sekitar April 1946 (Anwar, 2009:40).

*But the NEFIS statement that my photo album was confiscated in April 1946 and not during the first Dutch military action of July 21, 1947, as in my memory... and that the album contained tapes of addresses for the Australian Communist Party in Sydney and Melbourne were intriguing, attracted my interest, and made me think and reminisce out loud. I tried to reconstruct my experiences around April 1946 (Anwar, 2009:40).*

Anwar's description above involves a "politics of memory" and a power struggle around claims to knowledge. Reconciliation involves a politics of recognition and a re-imagining of community, which in this case has been delivered through travel literature. With a challenge to "the story of the other", it seeks what Frow (2001) calls "discursive justice".

Even though Anwar's attempt to create discursive justice did not comply entirely with the definition of reconciliation, at certain points these characteristics are evident. Certain traumas must be revealed after having long

been buried by the technical and ideological difficulties of their situation. When these political conditions changed, and The Netherlands–Indonesia relations improved, these concealed narratives, ideas, and information were revealed by Anwar. Interestingly, this was only possible because of changes in time, landscape, and/or setting, both imaginative and geographical. These shifts in the Netherlands (past and present) made reconciliation possible.

Through these processes, Anwar has thus produced a restorative nostalgia (Boym, 2001:37). In the literature, there are two forms of nostalgia: restorative and reflective. Restorative nostalgia attempts a trans-historical reconstruction of the lost home, while reflective nostalgia dwells on the ambivalence of human longing and belonging, without ignoring the contradictions of modernity (Boym, 2001:37). Although smaller in scope and slightly different, Anwar's memory and nostalgia are simultaneously restorative and reflective. Anwar employed restorative nostalgia because he wanted to clear his name from the accusations of being involved in a communist movement or anti-government rebellion. Anwar was also reflective, however, when considering the complexity of colonialism, which could not only be explained by the opposition of colonizer and colonized, victim and perpetrator, weak and strong, good and evil. Several characters in Anwar's work showed the weaknesses of the Indonesian and Dutch people. He also is not negative or angry when retelling the entire process of colonialism, but rather neutral.

We can interpret this neutrality as Anwar's hegemonic submission to the Netherlands, as he was one of the few people to receive privileges from its government, which allowed him to travel and take part in various activities. He became a guest of honor and, indirectly, also part of them. From a more positive perspective, he had a cosmopolitan vision that saw the relationship between Indonesia and the Netherlands in a broader and more universal context. In some ways, Anwar was similar to VS Naipaul, regarding whom Lisle writes:

Naipaul has identified with the universalising gestures of mainstream Euro-American literary establishments. By using his 'colonial' heritage (Indian, Trinidadian) as a platform to espouse the

'universal' standards enshrined in Western civilisation, Naipaul has become the ultimate champion of a cosmopolitan vision. Even his experience under colonial rule does not blind him from seeing that the values of cosmopolitanism—even though they derive from Western civilisation—are the best and most. (Lisle, 2006:114).

Naipaul has an ambiguous subject position as a cosmopolitan Englishman and postcolonial critic (Lisle, 2006:115). Likewise, in some ways Anwar's position has changed, being simultaneously part of a global world no longer looks narrowly at colonialism as well as part of a colonized nation that could never forget the events and wounds that it suffered.

Anwar's experiences in the Netherlands inevitably touched the complexity of colonial memory<sup>3</sup>. He wrote about his journeys to countries throughout Europe, especially the Netherlands, and addressed colonialism as a discourse in his book. His response to the Netherlands' practice of colonialism in Indonesia was part of his formation of subjectivity. In this context, he might be called a postcolonial writer.

Boehmer (2005:214) refers to postcolonial writers as women, indigenous peoples, and migrants or diasporic writers, especially those who write within the critical framework of colonial discourse. Therefore, Indonesian travel writers who write about Europe and colonialism critically can be called postcolonial writers or postcolonial subjects because they are indigenous/formerly colonized people and/or simultaneously women who write from their own perspective.

I discover how Anwar and other writers employed various strategies to shape their self-image and reflect the characteristics of the postcolonial subject in their books. These strategies and characteristics appear, for example, in the self's attempt to achieve historical reconstruction and reconciliation with the past (Boehmer 2005: 221–222), as is the case with Anwar in his travel literature.

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<sup>3</sup> This also happened to other writers (although it is not told as much as Anwar does in his book), such as Wahyuningrat et al. in *Negeri Van Oranje*, Hanum Salsabiela Rais and Reza Almahendra in *99 Cahaya di Langit Eropa*, and Sigit Susanto in his *Menyurusi Lorong-Lorong Dunia* trilogy.

Leela Gandhi wrote that, since the end of colonialism, the emergence of anti-colonial and independent nation-states has frequently been accompanied by a desire to forget the colonial past. This desire to forget can lead to a form of postcolonial amnesia that may serve the imperatives of renewal and self-invention, but it can also involve the repression of the intimate and potentially complicated relationship between colonizer and colonized. For Gandhi (1998: 4), postcolonialism provides a theoretical resistance to the mystifying amnesia of the colonial aftermath "through an insistence on revisiting, remembering, and crucially, interrogating the colonial past." In this aspect, in his disclosures, memory, and nostalgia (no matter how limited), we can categorize Anwar as a *caraka* who promoted a new way to see the relationship between Indonesia and the Netherlands, and in this manner he presented himself as a postcolonial-nationalist hero.

#### **4.1.2.2 *The Case of Perempuan Merah Putih***

*Perempuan Merah Putih* (2011) is a work of Indonesian travel literature written by Nungki Irma Nurmala Pratikto, a nationally recognized shooter and member of the Indonesian Mountain and Jungle Explorer Association (Wanadri) since 1981. Together with this association, Nungki has climbed several of the highest mountains in Indonesia and the world. In this book, she narrates how she, together with five other women climbers, traveled to and ascended Mount Elbrus, the tallest mountain in Europe.

In the preface, Nungki stated that her intention when writing this book was to convey a special message to Indonesian women: to create harmony between the spirits and ideals of women and the spirits and ideals of men through education, sports, and work in various professions (Pratikto, 2011:vii–viii). Nungki was thus aware of her position as a representative of Indonesian women, one who carried Indonesia's name through sports. In a poem included at the beginning of her book, Nungki identified herself and her colleagues as "the chosen women" who would accomplish this duty:

Wahai perempuan-perempuan pilihan,  
 Berdirilah dengan tegar  
 Gapailah puncak-puncak harapan,  
 Lalu terbarlah harumnya nama bangsa,  
 Dan ukirlah citra negeri tercinta.

*O chosen women,  
 Stand strong,  
 Reach peaks of hope,  
 Spread the fragrance of the name of the people,  
 and carve the good image of your beloved country* (Pratikto, 2011:3)

Furthermore, Nungki also advanced a feminist agenda by emphasizing that men and women are equal. Accordingly, feminist-traveler ideas came to the fore. The emancipatory aspects of their journey were obvious, as their team consisted only of women, and these women alone were responsible for resolving any technical problems that arose during the ascent, such as the weather and the health problems of team members. As Nungki wrote in the introduction: "Buku ini tidak sekadar mengemas cerita dan puisi perjalanan saja, namun ada pesan khusus yang ingin disampaikan kepada kaum perempuan, bahwa kegiatan apa pun dapat dilakukan oleh kaum perempuan, termasuk kegiatan olahraga di alam terbuka, yaitu mendaki gunung" (This book not only unfolds travel stories and poetry, but conveys a special message to women: that women can do any activity, including outdoor sports such a mount climbing) (Pratikto, 2011:vii).

Representatives of the Indonesian government also supported this purpose, as mentioned by the Minister of Women's Empowerment Linda Gumelar in her endorsement for this book. She said that mountain climbing provides women with a means of self-empowerment, thereby enabling them to improve their quality of life (Pratikto, 2011:1).

This journey also reflected the romantic journeys often found in Western texts regarding journeys to the sea or desert. This journey is marked by the search for adventure and misadventure, hardship and challenge, danger and mystery, as part of the pleasure and purpose of travel (Thompson, 2007:2).

Furthermore, Irma emphasized her unity with God, her helplessness as an insignificant creature below the power of God, her wonder of nature and the universe, and other transcendental ideas usually found in Romantic texts<sup>4</sup>. As the romantic traveler throughout history has always referred to men, has always been a masculine agenda (Mellor, 1988; Ross, 1989; Thompson, 2007), the romantic situation imagined in Nungki's travel writing has given a different picture. The situation actually supports her feminist messages. It is related to the fact that women travel writers around the world since the 18th century, face two challenges, being women who travel and who write their travel stories (Thompson, 2011:180). Therefore, if there is a woman who travels, conquers the challenges of the journey with her romantic spirit like a man, and then writes and publishes its record, we can consider that woman having taken an emancipatory action.

However, it appears easier for Nungki to represent Indonesia by climbing a mountain in Europe than for her to represent Indonesian women who are independent and have equal awareness with men. As she told the readers, during her journey she missed her family. She felt anxiety thinking and longing for her children, who were always clamoring for her, and thus underscored her role as a mother in the domestic realm. Even as she was supposedly independent on her journey, she remained burdened by her domestic responsibilities. She still brought with her ideas that supported her role as a housewife. From her departure to her return, Nungki felt that it was difficult to leave her husband and children (Pratikto, 2011:2). She was worried about their lives while she was away. On every journey, in every new place, Nungki hoped that her husband and children were also there with her (Pratikto, 2011:24).

On the whole, I do not see this from a pessimistic perspective. Rather, if we compare Nungki's writing to the work of men, it presents a counter-discourse.

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<sup>4</sup> As can be seen in the travel writings from Romantic authors such as Coleridge, Wordsworth, Shelley and Byron. For further reading: Thompson, Carl. *The Suffering Traveller and The Romantic Imagination*. Oxford: Oxford University Press, 2007.

In some respects, it is emancipatory. If men's travel writing prioritizes the external world (Rose 1993), then women's travel writing is more complex because it also includes everyday life themes in between its stories of the outside world. If men's travel writing tends to tell stories about public spaces without touching on private life, Nungki's writing brings both. The narrative structure also supported this situation. Nungki's writing is arranged following the classic travelogue, where chapters and plots are ordered precisely according to the journey she took. The narration tells the story and information related to mountaineering solely. However, between chapters that are intradiegetic narratives, Nungki inserted poems as metadiegetic narratives. Through these poems, her personal feelings, her longing for her family, are poured out.

Returning to her role as a (female) *caraka* from Indonesia, the difficulty of her task as a representative of Indonesia and her continued recognition of her private feelings reinforced her success. Not only did she bring Indonesia's name to the international arena, a difficult feat in and of itself, but she completed sports activities that are considered quite extreme for women even as she remained aware of her roles as wife and mother.

Apart from overcoming these complexities, Nungki's writing and publishing her travel writing also offers an interesting point in terms of emancipating female travelers. In the past, women travelers had no intention of publishing records of their journeys. Nungki, conversely, consciously distributed her writings so that the public could read them and the ideas contained therein. This success also complements the image of her subjectivity as a woman *caraka*. Nungki was not the only Indonesian female travel writer to write with this awareness; Hanum Salsabiela Rais, Asma Nadia, and Windy Ariestanty, whom I will discuss later, also brought with them the same awareness. Although they did not emphasize their motivation or image as *caraka*, their narratives nonetheless emphasized their self-images as female travel writers who faced many difficulties because they were women and who sought means of overcoming these challenges. They write travel writing with an explicit ideal

reader, who are other Indonesian women. In some aspects, through their writing, they sought to encourage other women to travel and write their stories, regardless of their motivation.

Returning to the two cases of *caraka* above, in general they have at least three agendas. First, *caraka* act to represent the state in the foremost interest. Second, in the context of the relationship between Indonesia and Europe, especially in post-colonial memory, *caraka* try to reflect, reconstruct, and even reconcile the relationship between themselves and Europeans as well as the relationship between Indonesia and Europe. Such self-depictions as *caraka* can be seen in all of the works studied here, albeit not as prominently as in these two works. Third, with *caraka* who are women, their gender—which is culturally bounded to Indonesian/local values—adds to the challenge of carrying out their duties as representatives. This double challenge, if passed properly, creates a more complex and powerful image of subjectivity compared to other images of subjectivity, as can be seen in the efforts of Nungki and other women travel writers.

#### 4.1.3 Peziarah

The word *ziarah* (pilgrimage) comes from the Arabic زِيَارَة, which means to visit (holy places); pay a visit; pilgrimage (Cowan, 2012:448–449). Specifically, *ziarah* often refers to the practice through which believers of certain religions visit places that are considered sacred or noble, such as tombs or holy places. People who make a pilgrimage are called *peziarah* or pilgrims (KBBI).

In the travel tradition, pilgrims write many notes, thereby creating a separate travel writing subgenre that is known in the Western tradition as 'pilgrimage narratives' (*peregrinatio*) (Thompson, 2011:26). As described in Chapter 2, pilgrimage activities and note-writing have been popular in the Indonesian Archipelago since the 15th century. At that time, pilgrimages were

accomplished by Hindus and later Muslims. Up till now, pilgrimages and records of pilgrimage journeys still exist, and new ones are written regularly. Several characteristics have endured over time. First, if the visit is made to a grave or site where a saint used to live and/or is buried, the pilgrimage thus aims to commemorate the life and work of the saint himself, to meditate, and to ask for the saint's intercession in some matter of personal concern (Ferderspiel, 2007:70–71). Second, it is quite clear that the pilgrimage is part of the practice of religion itself, and thus notes are full of religious texts and offer practical and devotional advice to would-be travelers; some of these guides were written by authors who had made the pilgrimage themselves. Thompson (2011:38) notes that, due to the focus on religious rituals, such writing typically involves little effort to record the events of the actual journey or the traveler's subjective thoughts and feelings.

Nevertheless, technical developments are unavoidable. As reported by Reader (2015:67, 264–265), in the contemporary era, pilgrims also travel to secular places or places that are not formally affiliated with a religion, so long as they accomplish it with a pilgrimage motivation. If you look at this concept, some works of travel writing show the motivation of pilgrimage (although not all of them stand out). For example, Nungki (whom I classify as *caraka*) also treats her expedition as a pilgrimage of sorts. Likewise, Sigit Susanto, whom I will discuss in the next sub-chapter, carried out pilgrimages of sort to political sites and leaders (Reader, 2015:277). Asma Nadia et al., whose work I will discuss in this section, also performed secular pilgrimages in this sense, even though their journeys to various places were ultimately to test her faith and draw herself closer to God.

A little different was the work of Hanum Salsabiela Rais and Reza Almahendra, who visited popular touristic sites around the world and sought their connection with Islam. Likewise, they visited and saw some sites that were not considered to reflect Islam, but later found Islamic aspects in them. They also visited several sites that were important for the history of Islam, but

not popular among tourists. As such, in their journey, they re-discovered and strengthened the image of these Islamic sites.

I will further describe this specific character in my research objects to see the extent to which the classic characteristics of pilgrims have been maintained, as well as the extent to which developments/changes have occurred.

#### **4.1.3.1 The Case of 99 *Cahaya di Langit Eropa***

*99 Cahaya di Langit Eropa* was written by a married couple, Hanum Salsabiela Rais and Reza Almahendra, based on their experience living in Austria for three years and traveling to several countries throughout Europe. Although two authors are identified, the book solely takes Hanum's point of view; Rangga appears only as a character. Therefore, I must conclude that the self-image refers solely to Hanum: a Muslim woman, journalist, and wife (Rais & Almahendra, 2011:21).

The pilgrimage motivation is indicated from the beginning, as the authors identify themselves as Muslim minorities in Europe whose difficulties and obstacles enrich their spirituality. During their travels, they receive many unexpected kindnesses that they accept as blessings from God (Rais & Almahendra, 2011:212). Experiencing trials and receiving the grace of God are the most common experiences of pilgrims, especially during their self-formation.

Further underscoring the pilgrimage motivation, the authors stated that they sought to introduce the history of Islam to their readers, as they visited many Islamic sites in Europe. These sites, which were not as well-known as the pilgrimage sites in the Middle East (Rais & Almahendra, 2011:214), are of historical and political—rather than spiritual—importance to Muslims. These spiritual dimensions were later added, for example during their discussion of the Battle of Vienna in Austria and some touristic sites in Paris (I will examine these sites further in the World session).

The travel writers also desired to calm the tensions that had emerged between Islam and Europe due to the acts of terror and violence allegedly committed by Muslims, thereby using their *da'wah* to create peace and harmony (Rais & Almahendra, 2011:216). Given the travel writers' specific purpose, their pilgrimage goes beyond the change and self-development commonly associated with such travel. Through their pilgrimage, they want to convey *siar* and *da'wah* to other people—especially the readers. However, it does not mean that their *da'wah* is separate from their efforts to develop their self-image. In the end, preaching is also part of the development of their subjectivity. They demonstrate themselves as educated Muslims who make pilgrimages and *da'wah* simultaneously.

The travel writers' pilgrimage is more focused on traveling to places than the places themselves. As discussed by Reader, the focus of pilgrimage swings between movement and place, whether the essence of pilgrimage lies in travel to a sacred place and the actions engaged there (2015:90). With Hanum and Rangga, the core of their pilgrimage lied in their journey, as well as the difficulties, challenges, and struggles they experienced.

Their first difficulty as members of a religious minority arises from their longing for all that is Islamic (which they cannot find in Europe) and their inevitable contact with the non-Islamic aspects of the continent. When Hanum heard the church bells, she missed the *azan* or call to prayer (Rais & Almahendra, 2011:2132–33). They must also be at peace with being in close contact with things that are not Islamic. For instance, as a Muslim, Hanum found the experience of finding shelter in a church extraordinary (Rais & Almahendra, 2011:2136). These intersections sharpened Hanum and Rangga's faith and increased their tolerance.

Hanum was also friends with a Turkish housewife named Fatma, a fellow Muslim who practices her religion with great flexibility and patience. When Fatma was harassed by Westerners regarding her faith, she responded not with anger but with kindness (Rais & Almahendra, 2011:2142). She also invited

Hanum to explore the magnificent churches of Vienna and guided her to historical Islamic sites throughout the city. Fatma explicitly identified herself as wanting to be a good and peaceful agent of Islam. Hanum saw Fatma not as an ordinary housewife, but as a mysterious teacher or even a street angel, one more effective than the popular *ustadz* on television. From her, Hanum learned an Islam that is peaceful, flexible, and full of wisdom (Rais & Almahendra, 2011:2146–47). Hanum and Rangga also met a restaurant owner from Pakistan, Natalie Deewan, who ran her business with the slogan "all you can eat, pay as you wish" (Rais & Almahendra, 2011:2156–57). They learned more about charity and *zakat* from her.

The trope of meeting mysterious or "unplanned" teachers ” (Rais & Almahendra, 2011:21307) on a journey is rooted in the Sufistic travel stories that I previously identified as *santri lelana*. Whether or not they realize it, Hanum and Rangga referred to these stories through their travel writing. To some extent, they also resemble the travelers known in the Indonesian Archipelago as *santri kalong*, Muslim students who do not stay in a single place but go from teacher to teacher during their studies. Such a formula may not be found in the pilgrimage records of other cultures, or may diverge widely.

Hanum and Rangga's meetings with such unplanned teachers as mosque imams, European *mu'alaq*, drivers, guides, and fellow tourists continue through the novel. These meetings confirmed their self-image as pilgrims during the journey, as well as the other images and roles I mentioned earlier.

Interesting about the pilgrimage process is Hanum's position as an eyewitness who sees and/or observes. She utilizes what is called the autoptic principle, providing her direct observations in detail; her reports are marked by phrases such as "I see" and "I observe". The autoptic principle is commonly evidenced through the use of the first person, as well as by the author's remarks occurring simultaneously with the event. Hanum reports what she sees and hears, and this is strengthened by her use of an interpolative narrative that marks its continuity. Reports are delivered directly from the scene. This position further

strengthens Hanum's intention to carry out *da'wah*. During her trip, Hanum takes readers on "a tour" that she organizes; in between destinations, she gives information and emotional comments. This is illustrated by the conversation between Hanum and Fatma below:

"Kau tahu kenapa aku mengajakmu ke sini, Hanum?" tanya Fatma tiba-tiba.

"Karena kita sama-sama muslimah, Hanum," seru Fatma lantang menjawab pertanyaan yang diajukannya sendiri. Wajahnya menengadah menghirup udara alam dalam-dalam.

"Aku perlu memberitahumu sedikit sejarah, Hanum. Turki negaraku, pernah hampir menguasai Eropa Barat. Sekitar 300 tahun lalu, Pasukan Turki yang sudah mengepung kota Wina akhirnya dipukul mundur oleh gabungan Jerman dan Polandia dari atas bukti ini. Islam Ottoman Turki kemudian kalah terdesak ke arah timur. Jadi, bisa saja turis itu benar. Roti croissant memang symbol kekalahan Turki saat itu."

Aku terpaku. Melongo kali ini. Inikah maksud Fatma mengajakku ke Kahlenberg? Dia tak hanya bermaksud memamerkan kecantikan Wina, tapi juga menceritakan sebuah fragmen sejarah panjang Islam di Eropa (Rais & Almahendra, 2011: 42–43

*"Do you know why I brought you here, Hanum?" Fatma asked suddenly.*

*"Because we are Muslimah, Hanum," Fatma loudly answered her own question.*

*She looked up, then deeply inhaled the natural air.*

*"I need to tell you, in brief, a history, Hanum. My country, Turkey, almost ruled Western Europe. Around 300 years ago. Turkish forces had surrounded the city of Vienna before they were finally beaten back by the combined German and Polish forces from the top of this hill." The Turkish Ottomans then returned to the East. Those tourists could be right. Croissant bread was indeed a symbol of Turkey's defeat at that time."*

*I was stunned, Gawking. This time, was this Fatma's intention taking me to Kahlenberg? She not only intended to expose the beauty of Vienna, but also to tell me a fragment of Islam's long history in Europe (Rais & Almahendra, 2013: 42–43).*

As seen in the last paragraph of the passage, Hanum presents herself not only as an eyewitness, but also—and even predominantly—as an earwitness. She presents herself as hearing fragments of Islamic history in Europe from her friend, Fatma.

At the same time, it is interesting to note how Hanum presented her subjectivity. Rather than narrate history directly, she presents herself as having heard it from someone else; as such, she can present her historical stories subjectively, freely, and without an expectation of authenticity or scientific responsibility. It seems that this strategy is commonly used by Hanum at times when the information she presents is sensitive or controversial. The same motivation also underpins her decision to act as an earwitness. According to Holland and Hulan (2000: 13), in listening, "the less precise the story, the better copy it might make; for travel writing generates much of its revenue from rumors: it trades in the speculations that are attendant on uncertainty."

It is constructing filters or situations that obstruct the concurrence of authors' experiences. Take, for example, when the character Fatma invited Hanum to take shelter in a church during a rainstorm; Hanum admitted that Fatma's actions were abnormal, and that most Muslim women would not feel comfortable. Similarly, the character Marion is used to tell about Islam's glory in Europe, especially France, as well as controversial ideas such as Marco Polo being Muslim. Although these stories are interesting, Hanum distances herself from that information by not saying it directly; in this manner, she avoids being branded unreliable and controversial.

However, this strategy leaves one question: if the information seems controversial to Hanum, why does she keep recording in her travel literature? The answer lies in Hanum's efforts to not only undertake pilgrimages but also to become an agent who promotes Islam, its glory, and its greatness. For such a purpose, information that inspires awe is necessary. At the same time, she is aware that such information could be a 'traveler's tale' and she does not want to risk injuring her public image and trust. She thus uses a range of other characters

to maintain her own objectivity and authority. Hanum's presentation of herself as an agent of Islamic awakening is thereby retained.

Another challenge Hanum faces during her pilgrimage, which also enormously shapes her subjectivity, is the feeling of loss and nostalgia for the past glory of Islam in Europe. Following Walder (2011:5–6), nostalgia refers to longing and desire—for a lost home, place, and/or time. However, it is also more than that: it is a longing for an experience—subjective in the first place, and yet, far from limited to the individual. It is possible to speak of a group or even an entire society as nostalgic.

I can see such nostalgic motivation from the very beginning of Hanum and Rangga's travel writing. This account begins with a flashback to the last moments of the Battle of Vienna on September 11, 1683, when the Ottoman Turks were finally defeated by the Holy Roman Empire. That event was the beginning of a significant loss for Muslims around the world, and the journey undertaken by Hanum and Rangga was intended to commemorate and revive the glory of Islam under the Ottoman Empire. Based on those memories, Hanum created her travel itinerary. She visited historical places that played an important role during the heyday of Islam in Europe, including sites in Cordoba and Granada, Spain. Hanum reminisces on these sites, visiting them not only as tourist attractions, but on some levels also as former centers of the Islamic religion.

Bagiku, Mezquita ini tetaplah sebuah tempat yang agung. Meskipun secara fisik dia bukan lagi rumah ibadah bagi agamaku. Sejarah memang telah terjadi, mengubahnya menjadi tempat lain yang sama sekali berbeda. Tapi, bagiku sendiri tempat ibadah ini tidak pernah berubah, sampai kapan pun tetaplah masjid. Aku membawa mukena putih dalam tas kecilku, yang sudah jauh-jauh hari kusiapkan. Ada sebersit harapan aku bisa mengembalikan sedikit cahaya Cordoba pada masa lalu ke masa kini. Aku ingin shalat di Mezquita (Rais & Almahendra, 2011: 255).

*To me, Mezquita is still a great place, even though physically it is no longer a house of worship for my religion. History has indeed happened, turning it into a completely different place. But, for me, this place of worship has never changed; it will always be a mosque.*

*I carry a white mukena in my small bag, one I had prepared long ago. There is a glimmer of hope that I can return some of the light of Cordoba's past to the present. I want to pray at the Mezquita (Rais & Almahendra, 2011:255).*

Hanum's feeling of nostalgia prompted her to pray, even though she knew that the place was no longer a mosque for Muslims. This act shows a powerful desire, one that can even be seen as part of the challenge of pilgrimage as it went against existing regulations. Although in the end Hanum was forbidden from worshipping in the area, her nostalgia could be considered constructive, as it moved her to act. This constructive nostalgia affects not only Hanum's interest in undertaking a pilgrimage and presenting herself as an excellent agent of Islam, but also underscores a larger problem between the West and the East, Europe and Indonesia.

For comparison, nostalgia plays an important role in contemporary travel writing, especially in western travel literature. Lisle (2006:204) assumes that western travelers refer to the nostalgic (colonial) empire on their contemporary journey to avoid the anxiety of modern global cosmopolitanism wherein boundaries are blurred. Hanum's nostalgia is the opposite; Hanum placed herself as a pilgrim who remembered and reminisced about Islam's past triumphs in Europe to avoid—or even reverse—the discourse of empire and colonialism. Through this nostalgia, Islam is positioned as superior to Europe, and thus Hanum (as a Muslim) should not feel inferior but rather confident. This is underscored by Hanum's narrative regarding the history of Islam throughout Europe.

In this nostalgic moment, a hope or utopia is created. As Lisle stated, a utopia is created as a strategy for constructing a mythical and utopian future to secure a difficult present (2006:210). Hanum describes the glory and cosmopolitanism of Cordoba, or what she refers to as the "time of Cordoba", and this gives her a utopian hope that the tense relations between the Western and Muslim worlds will become more harmonious.

However, if we look further, this harmony contains a paradox. Hanum emphasized Islam's cosmopolitanism as a marvel that first materialized and underpinned the recent progress of Europe. Instead of celebrating equality, Hanum indirectly continues to emphasize the past superiority of Islam and/or the current superiority of the West.

In fact, this is expected for many scholars. Hoping for harmony does not mean removing power relations. Changes or reversals may occur. When facing Western domination, Hanum—as a subject with a cosmopolitan Islamic identity—reversed the position by reminiscing about the past glory of Islam.

Despite the paradox and complexity of Hanum's attempts to construct her subjectivity, two remarkable things are evident in Hanum's portrayal as a pilgrim in her book. First, the pilgrim images she presented are made up not only of her spiritual experiences during the journey, but also her broader mission, one that is identified in Islam as *jihad*. Hanum and Rangga acted not only as modern *santri kalong*, but also presented themselves as cosmopolitan pilgrims seeking to spread new discourses regarding Islam's position in the past, present, and future. This awareness shaped Hanum's writings and was evidenced in various narrative strategies that motivated readers to have more faith and belief in the greatness of Islam. Second, nostalgia and utopia were used by Hanum to perceive Indonesian–European relations. In so doing, she sought to create a new narrative in which Islam took center stage and Europe played a minor role. These are also seen in their representation of the Other and the World, which will be discussed later.

#### **4.1.3.2 The Case of *Jilbab Traveler***

*Jilbab Traveler* (2009) consists of the writings of sixteen veiled women who lived abroad for various purposes, written and edited by Asma Nadia. All of these writers were members of the same forum, Forum Lingkar Pena, one of

Indonesia's most popular forums for Islamic literature. I can say that they shared a similar formation and depiction of subjectivity.

Although the writers lived abroad for various purposes, their writings deal with the same theme: traveling as a veiled woman. They are explicitly distinguished from traveling women who do not wear the veil, as shown in the following quote:

Sebab jalan-jalan bagi muslimah, apalagi berjilbab tentu tidak sama seharusnya dengan perempuan lain. Miris membaca buku-buku traveling yang menyebarkan paham kebebasan, padahal seharusnya setiap perjalanan mendekatkan kita kepada Allah. Membuat makin khusus mengejar ridha-nya, sebab kita telah diizinkan untuk melihat lebih banyak (Nadia et.al., 2009:vii).

*Because traveling for Muslim women, especially those wearing a jilbab, is certainly not the same as traveling for other women who do not wear it. It is sad to read travel writing that spread the notion of freedom, whereas every journey should bring us closer to God. It makes us more solemn to pursue His pleasure because we have been allowed to see more* (Nadia et.al., 2009:vii).

From this quote, we can deduce that, from the beginning, the travel writers shared a motivation: to conduct a pilgrimage and draw closer to God. Similar to Hanum and her husband, Asma Nadia and her fellow writers also wanted to preach. With their journeys, they wanted to become more intimate with God. Furthermore, they desired for their writings to provide alternatives to travel books that promote freedom, which distances the writers from God. This book also seeks to mobilize the dreams of veiled women, to show that they can still spread their wings and fly around the world even though they wear the jilbab. Veiling is no barrier to dreaming (Nadia et.al., 2009:ix). This book encourages travel for veiled women, and promotes veiling for women who are unveiled.

The first chapter was written by Asma Nadia, who uses it to detail her initial motivation to travel the world. Unlike Hanum and her husband, who associated their ability to travel with economic capital and other privileges,

Asma Nadia emphasized the opposite. She pointed out her limitations and difficulty traveling, as shown in her opening passage below.

... Saya berasal dari keluarga sangat sederhana, yang selama dua pulun tahun di Jakarta, mengontrak dari rumah kecil yang satu ke rumah kecil lain, makan pas-pasan, segala sesuatu serba *ngepas*.

Mengingat kondisi itu, jalan ke luar negeri seperti mimpi yang terasa jauh. Apalagi saya bukan remaja yang punya "kutukan" kaya, alias dari sananya memang sudah kaya. Misal punya ortu kaya, kakek ama neneknya juga kaya... terus kakeknya kakek sama neneknya nenek juga kaya banget, hehehe. Intinya kalangan mapan yang nggak pernah susah. Nah, mimpi jalan-jalan ke luar negeri itu bermula dari pintu kulkas. Iya, serius cuma dari pintu kulkas, terutama pintu kulkas almarhumah Oma yang dulu tinggal di Bandung, terus pintu kulkas sanak saudara yang kaya, sampai pintu kulkas tetangga satu gang, yang tinggal di sebuah rumah besar di huk.

Nah, di pintu kulkas mereka bertaburan magnet souvenir dari berbagai negara. Saya suka sekali melihat souvenir kecil dengan gambar-gambar khas, yang menempel di pintu kulkas mereka. Saking sukanya saya sering berlama-lama memandangi. cuma memandang saja tanpa berani menyentuh (Nadia et.al., 2009:1–2).

*I come from a very simple family, one that lived in Jakarta for twenty years, moving from one small house to another, barely eating. Everything was completely restricted.*

*Given that condition, going abroad is like a dream that feels far away. Moreover, I am not a teenager who has the "curse" of being rich, alias rich by birth. For example, having rich parents, grandparents, and grandmothers who are also rich, hehehe. Or, we can say an established family that has never faced difficulties. Well, the dream of traveling abroad started from the fridge door. Yes, seriously, only from the fridge door, if not the fridge door of my deceased Oma who used to live in Bandung, then the fridge door of a rich relative, or the fridge door of my neighbors, who live in a large house in the hook.*

*Well, on the door of the refrigerator were souvenir magnets from various countries. I loved seeing the small souvenirs with distinctive images that were attached to their fridge doors. I liked them so much I often stared at them. Just stared, without daring to touch (Nadia et.al., 2009: 1–2).*

In this opening, Nadia put forward a description of her economic background. She was born and raised in a lower-middle-class family that had to

struggle to meet its primary needs. With this background, traveling was a dream that could not easily be achieved. Narrating this, Nadia created a contrast between an inadequate life and an indulgent dream of traveling. This disparity gave readers the idea that people like Nadia would face many obstacles and difficulties when traveling. As such, overcoming obstacles also motivates their pilgrimage journeys.

This contrast is foundational for Nadia's creation of her image; she went from zero to hero when she successfully realized her dream of traveling. Here, travel provided her with a symbolic parallel to her transformation from nobody to somebody. This spiritual self-transformation is the most important motive of pilgrimage. Therefore, humility, ordinariness, and the limitations of the Self are always expressed at the beginning to further maximize the narrative and quality of the Self. Identifying oneself as starting as a nobody, an empty self who embarked on a physical and mental journey to become more mature, contained, and knowledgeable. Such an opening story is commonly found in Indonesian travel literature, regardless of the author's desired picture of subjectivity.

In such a pilgrimage, the destination is not important; it is the process of getting there, the movement, that matters most. Spiritual dimensions develop on the way to even secular or non-religious places. Nadia clarified this idea during one of her visits to Korea, when she took part in the Residency Exchange Program for Asian Writers:

Maka, saya pun memilih untuk memulai apa yang saya sebut sebagai petualangan spiritual, petualangan mendaki salah satu puncak dari sekian banyak puncak kebudayaan dan sastra yang ada di dunia. Saya pun bertekad menjadi makhluk yang manis dan lugu sekaligus kritis dan analitis saat menikmati petualangan itu. Saya bertekad untuk melihat, mengamati dan mendengar sebanyak-banyaknya untuk mengolah pikiran serta menyerap semua yang ada di sekitar (Nadia et.al., 2009:65).

*So, I embarked on what I call a spiritual adventure, an adventure to climb one of the many cultural and literary peaks that exist in the world. I determined myself to be a sweet and innocent creature, as well as critical and analytical while enjoying the adventure. I*

*decided to see, observe and hear as much as possible, to nurture my mind and absorb all around (Nadia et.al., 2009:65).*

When we compare these pilgrims' narratives in this book with early works of Javanese travel literature such as *Serat Centhini*, we find opposing views. In the latter, travelers are nobles who disguise themselves as ordinary people, abandon material life and become ordinary while traveling to discover or add to their spiritual qualities. The opposite holds true for Nadia. In the beginning, Nadia was a material and spiritual nobody, and it was her pilgrimage that brought great blessings to her. As she indirectly described, the closer one becomes to God, the greater the fortune with which one is blessed.

Like other pilgrims, almost every author in this book mentions the challenges to their faith. These challenges are vernacular, such as their struggle to find *halal* food and place of worship, the discriminatory behavior they receive from foreigners because they wear a *jilbab*, etc.

Still regarding the hardships faced by veiled female travelers, I find it interesting that the discourses in this book emphasize that veiled travelers should ideally not travel alone. This is stated by Nadia in the introduction:

Dan alhamdulillah, jilbab bukan hambatan bagi saya untuk mengembara di bumi-Nya yang luas. Tentu saja ada kondisi-kondisi tertentu yang kadang harus diperhatikan. Apalagi jika berjalan sendiri. Idealnya memang kita didampingi suami, atau saudara. Tetapi dalam situasi dan kondisi sekarang, seringkali kesempatan travelling datang kepada perseorangan. Dan merupakan tiket langka dan mahal untuk belajar tentang kebudayaan dan sejarah dan peristiwa di masa lalu maupun kekinian. Kesempatan yang saya percaya, penting dalam upaya pematangan diri (Nadia et.al., 2009:7).

*And praise God, the jilbab is not an obstacle for me to wander His wide earth. Of course, certain conditions must sometimes be considered, especially if you walk alone. Ideally, we should be accompanied by a husband or relative. But in the current situation, often the opportunity to travel comes to individuals. It is a rare and valuable chance to learn about culture and history, about past and present events. Opportunities, I believe, are important in self-maturation efforts (Nadia et.al., 2009:7)*

That passage is comparable with the last part in Hartati Nurwijaya's story "Kalau Muslimah Traveling di Yunani" (If a Muslimah Travels to Greece):

Jika kamu seorang muslimah dan ingin melakukan perjalanan, kamu sebaiknya ditemani muhrim laki-laki. Jangan bepergian sendiri, meskipun orang Yunani Asli selalu bersikap sopan dan sangat jarang melakukan tindakan kriminalitas seperti mencuri, memperkosa atau lainnya. Tetapi banyak pendatang dengan latar belakang yang berbeda. Jadi sebaiknya tetap berhati-hati (Nadia et.al., 2009:114).

*If you are a Muslim and want to travel, you should be accompanied by a male relative (muhrim). Do not travel alone. Although native Greeks are always polite and rarely commit crimes such as stealing, raping, and so on, many migrants come from different backgrounds. So, you'd better be careful (Nadia et.al., 2009:114).*

These passages imply that danger may emerge when veiled female travelers travel. In the second sentence, she mentions such risks as rape and theft, which may challenge their chastity or their pilgrimage. Overcoming this danger is key to their successful realization of their pilgrimage. The more danger they overcome, the more solid the character they build.

This strategy for self-building echoes a romantic self-construction. I have illustrated this case using the journey of Nungki Irma, and it seems repeated in this travel writing. I previously identified two obstacles for women travel writers which occur as they travel and write stories. In the case of Nadia and her fellow writers, there is a third challenge: their Muslim identities. For them, traveling as individual women is not necessarily in line with Islamic values. They simultaneously accentuate this struggle with their effort to be women muslim travellers.

We relate this to the so-called patriarchal ideology of separate spheres (Thompson, 2011:169), where public space and travel are associated with male worlds while private and home spaces are associated with the female world. Men and their masculinity are associated with mobility, objectivity, intellectual and scientific discourse, while women and femininity are immobile, sedentary,

domestic, emotional, and intellectually superficial. The reality of the matter, however, is that many women travel writers produce their own stories that do not always follow this pattern of division. According to Bassnett (2002:230), this diversity contradicts the generalizations above. Resistance can also cause a change. Bassnett, for example, mentions that women travel writers show resistance through their books, for example, by prioritizing everyday and/or unusual life stories (because society believes that it is inappropriate for women to tell personal stories), by writing about relationships, or by refusing to conform to contemporary social norms of the day (2002:226). Furthermore, according to Bassnett (2002:226) travel also occurs when people run from something, flee the constraints of their family or society. *Jilbab Traveler* is a good example, as these multiple forms of resistance are evident.

Almost all of the travel stories in this book—as well as in the previous book by Nungki Irma—detail how travelers coped with family affairs and personal activities during the journey. For example, Baby Heryanti Dewi detailed her unpleasant experience in Europe: she had terrible accommodations, problems finding *halal* food and places to pray, and even had trouble knowing how to dress (Nadia et.al., 2009:133–135). Similarly, Tutie Amaliah (Nadia et.al., 2009:119) recounted her experience traveling with her husband and children to Austria, noting that bringing along her children brought a lot of luck.

Aside from the daily problems above, financial problems, family problems, work problems, and even interpersonal relationships are also discussed. There is resistance, an approach different than the masculine travel writing of old, which according to Gillian Rose (1993) focused more on mastering the measured and well-explained external world. These women's travel writing is more fluid, focusing on examining the complex networks and patterns of everyday life, reinserting a physical dimension into the discourse, and engaging with every day as an end itself, not as a means to a different end. For feminists, alternative mapping consists of tracing patterns from the most

banal and trivial everyday events to create a completely different set of identifiable structures outside patriarchal control (Bassnett, 2002:230).

The travel writers' success in narrating private life during the journey needs to be seen from an emancipatory perspective. In pilgrimage and self-development, their ability to highlight everyday life is part of the perfection of the spiritual journey itself. Their ability to carry out tasks flawlessly, regardless of the obstacles that are encountered during the pilgrimage, is their ultimate achievement. This situation enables them, as Muslim women travelers, to make pilgrimages in great awareness of their position and interactions with men and the world outside their religion and culture.

#### 4.1.4 Langlang Buana

The word *langlang* means 'people who go around patrolling or guarding the village', while *buana* means 'the world'. A *langlang buana*, thus, is a person who wanders around the world. This term is often used in both written texts and everyday expressions. In these various contexts, the term is used in the same manner, referring to people who travel while emphasizing their high mobility and nomadic activities.

In this study, *langlang buana* is used to refer not to people who travel around the world with a specific purpose, as in the previous categories, but who make wandering the destination itself. The Western terms *nomad*, *stroller*, *wanderer*, etc., though not completely the same, have the same general meaning.

Where wandering provides the destination, other characteristics inexorably follow. *Langlang buana* never set a definite end to their journey. They prioritize contact with the new and foreign; leaving and going home are no longer crucial concepts, as they are always on the road. They actively call themselves as cosmopolitan citizens and contrast themselves with tourists and their related activities. I identify two authors in my research as examples of *langlang buana* and will scrutinize their work further. The first is Sigit Susanto

with his trilogy *Menyusuri Lorong-Lorong Dunia*, while the second is Windy Ariestanty with her *Life Traveler*.

#### 4.1.4.1 The Case of the *Menyusuri Lorong-Lorong Dunia* Trilogy

Sigit Susanto is one of the authors who pioneered travel writing in modern Indonesia. His trilogy *Menyusuri Lorong-Lorong Dunia*, which was written between 2005 and 2012, is well-known amongst travelers and booklovers. In the first book of his trilogy, Susanto told his life story as a Javanese youth who dreamed of traveling around the world. To pursue this dream, he studied the German language and became a guide for German tourists in Bali. This work brought him together with his wife, a Swiss woman, who took him back to her country in 1991 (Susanto, 2005: xxiii–xxiv). To this day, Susanto regularly visits Indonesia, even as he continues to work and travel around the world.

This situation resulted in Susanto taking on the characteristics of a *langlang buana*, which goes hand-in-hand with his presentation of himself as a migrant or diaspora writer. As noted by Boehmer (2005:233), diaspora writers tend to define themselves through cultural contact and in movement, more in terms of paths than roots (Boehmer, 2005:233).

From the beginning of his trilogy, Susanto highlighted his rootless character. Despite being an Indonesian living in Switzerland, he spent most of his time abroad. He would work in Switzerland to raise money, then fly off and spent a few weeks in a new place. His world, thus, was on the street, on planes, in hotels, and other unknown places. He had no family except his wife and the new people who joined him on his journeys.

This is the earliest evidence of how Susanto's identity was linked to his spatially dynamic journey, one that allowed the emergence of bicultural cooperation or even hybrid identity (Boehmer, 2005:224–225). This is also evident in Susanto's internalization of Western values, which created interesting combinations and even contradictions between various values. Susanto

(2005:81, 219) explicitly emphasized the Western values or habits that he liked and began practicing after living in Europe, such as enjoying the twilight; reading guides before traveling; and living frugally.

This internalization sometimes created a contradiction within Susanto, one that appeared in his narrative. For example, he expressed his incompatibility with the eating habits in Western society (Susanto, 2005:300), but nonetheless also enjoyed visiting fancy cafés in Paris where famous European writers had gathered in the past. At one point, he hinted at tourists' habit of photographing workers at work (Susanto, 2005:318), but elsewhere he told in detail how he subtly and indirectly exploited their story when meeting Indonesian workers in Austria. Susanto often juxtaposed unique perspectives, Western and Indonesian, and then presented the respectable and unpleasant sides of both in as balanced a manner as possible. Where this was not possible, he tried to find a natural and neutral reason for the difference. Here is a case in point:

Di Swiss aku sering menggoda orang yang membaca buku di kereta api, di bus kota atau di taman. Kadang aku berhasil mengajak bicara dengan mereka. Tapi sering pula mereka tak mau diganggu. Dan aku biasanya nekad saja mulai mengajak bicara. Dari pembicaraan awal biasanya sudah bisa diraba. Apa dia bernaflu untuk bicara atau tidak. Orang Barat memang kebanyakan tak biasa menyimpan pikiran. Semua ditumpahkan. Jarang mereka berbasa-basi. Isi otak lebih banyak sama dengan tindakan. Isi hati hanya dilewati.

Lalu ketika aku mencoba mengajak bicara ibu itu, ia menanggapi percakapan denganku pendek-pendek saja. Itu artinya memang dia tak berminat berbicara. Maka aku harus tahu diri. Kadang aku berpikir. Aneh benar mereka duduk berhimpitan tapi bisa tak saling bicara antara yang satu dengan yang lain. Sifat individunya sangat kuat. Meskipun mereka satu bangsa atau satu kota. Jarang mereka mau terlibat percakapan. Kadang aku bayangkan apa kira-kira latar belakang tabiat individu mereka itu? Aku coba merangkai sendiri penyebabnya. Dugaanku sementara ini, hal itu akibat era industrialisasi. Juga akibat alam, utamanya di musim dingin. Termasuk juga mungkin akibat pertumbuhan jumlah penduduk yang relatif rendah. Sebaliknya aku berangkat dari masyarakat agraris yang padat penduduknya, ruang geraknya menjadi rapat. Iklim yang panas sepanjang tahun bisa memanjakan kita. Di antara tiga faktor tadi, menurutku yang paling berpengaruh adalah faktor alam, utamanya matahari. Aku mengamati perangai dua bangsa. Bangsa Spanyol dan

Itali yang beruntung lebih banyak kejatuhan sinar mentari. Tabiat kedua bangsa tersebut cenderung akrab dan spontan. Aku mulai membandingkan bangsa Barat dengan bangsaku. Bangsaku termasuk meriah. Apabila bertemu di sebuah tempat dan kebetulan mereka satu suku atau satu pulau. Luar biasa ramainya. Ada saja tema yang dibicarakan. Akan tetapi bangsa kita yang sudah lama di luar negeri, sering kali sudah berubah tabiatnya. Jangan heran, bila rasa keakraban sudah tak sehangat orang-orang kita di tanah air. Mereka sudah lama tak tersengat sinar mentari (Susanto, 2012: 301–302).

*In Switzerland, I would often tease people who read books on trains, on city buses, or in parks. Sometimes I talked to them. But often they do not want to be disturbed, and I am usually just desperate to talk. From the initial conversation, I can feel whether or not they want to talk. Most Western people are not accustomed to burying their thoughts. They reveal all. They rarely beat around the bush. Their brain and actions are the same. The contents of their hearts simply pass through.*

*When I tried to talk to that woman, she responded to me only briefly. That means she was not interested in talking. I thus had to be aware of myself. Sometimes, I thought, it was strange that they sat close together but did not talk to each other. Their individuality was very strong, even when they came from the same nation, even from the same city. They rarely wanted to involve themselves in the conversation. Sometimes I imagined what their background might be... I tried to figure out the cause by myself. My guess is that attitude had to do with the era of industrialization. Another cause is nature, especially winter. It is also because of the relatively low population growth. Meanwhile, I departed from a densely populated agrarian society. There was little space for movement, and the year-round tropical climate could spoil us. Among these factors, in my opinion, the most influential are natural factors, especially the sun. I observe the temperament of the two nations. The Spanish and the Italian people are lucky to have a lot of sunshine. These people are very familiar and spontaneous. I compared the West with my people. My people are lively. When they meet, by coincidence, at any place, if they come from the same ethnic group or same island, they immediately congregate. They can discuss any topic. But our people which have been abroad for a long time often change their character. That is no surprise. The sense of intimacy is not as strong as amongst the people of our country. They have not felt the sun for a long time (Susanto, 2012:301–302).*

In the above quote, Susanto outlined the differences between Westerners and Indonesians. He assumes Westerners dislike indirectness for several reasons,

especially the strongly individualistic nature of society that has been driven by industrialization as well as seasonal or natural factors. Meanwhile, Indonesians such as Susanto are agrarian people who live together in tight spaces and get lots of sunshine. This kind of explanation lies in the cosmopolitan vision wherein Susanto frames cultural differences through empathy and positive assumptions. As Lisle (2006:9) pointed out, cosmopolitan vision does not mean homogenization, but rather encouraging differences. Likewise, Susanto sought an explanation that was scientifically neutral and full of understanding. As he said in the opening of his second book, he liked to compare Western and Eastern values to identify similarities and achieve cross-cultural understanding (Susanto 2005:3).

As a *langlang buana*, the subjectivity imaged by Susanto (as well as his efforts to internalize and accept differences) is virtuous. However, this image is not without cracks. A cosmopolitan vision is not as emancipatory as it claims to be; it is underscored by the vestiges of orientalism, colonialism, and empire. It actually produced an alternative form of power that mimicked the previous sensibilities of the Empire. Travel writing, then, operates in a contested, antagonistic, and uncertain political terrain that is haunted by the logic of empire. As with colonial vision, cosmopolitan vision (especially among western travelers) relies on stable geopolitical boundaries to locate difference and secure identity; despite being a more palatable approach for enlightened times, it relies on the same logic of differentiation and demarcation (Lisle, 2006:5–9).

In Susanto's case, how he positioned himself vis-à-vis his wife Claudia showed their unequal power relations. For example, when traveling, Susanto (who holds an Indonesian passport) often gets into trouble, while his wife (with a Swiss passport in her hand) has no such issues. In such situations, Susanto feels discriminated against, even as Claudia always helps him. He senses that other people think of him as a man whom Claudia brought home as a souvenir (Susanto, 2005:7–8). This signifies that, behind his effort to become cosmopolitan, prejudice and power hierarchies remain.

To deal with these remnants and realize their cosmopolitan vision, people might deal with issues of identity, power relations, and these differences. Cosmopolitan travel writers often use political cynicism, humor, personal anecdotes, in outlining complex issues regarding their identities (Boehmer, 2005:233–235). Cosmopolitan travel writers augment their travelogues with personal anecdotes, memories, and experiences, hoping to provide context. According to Lisle, for Western travel writers this "cosmopolitan sense of humor" is the most ethical way to encounter and interpret differences, for it avoids the superiority, romanticism, and sexism enacted by colonial travel writers and replaces it with an intersubjectivity based on more equal foundations (Lisle, 2006:107).

Susanto attempted to cover the latent power hierarchy using this strategy. He often delivered his narration with humor and weightlessness. He rarely touched on problems of colonialism, which have left Indonesians with complex feelings regarding their former colonizers. When he visited Portugal and the Netherlands, he mentioned little about colonialism and explicitly said that he did not intend to "make an issue of it again". Referring to the Netherlands, he said, "I do not intend to recall what they have stolen from us. I merely want to go for a walk" (Susanto, 2005:21). Nevertheless, he mocked a Dutch child who did not understand the colonial history of their nation, and cynicism marked similar stories.

Apart from humor and cynicism, Susanto used another strategy to divert attention away from Western European countries and their colonialism and capitalism. Susanto consciously displayed admiration and empathy for Eastern European countries, the socialist and formerly communist nations, and even hints that these countries are greater than Western European ones. Narratively, his descriptions of travel to these countries are longer and more detailed than those of their Western European counterparts. For example, Susanto's description of the journey to the Prague (Czech Republic) takes almost half of

his second book; his trip to Rome, Italy, conversely, was retold in only a few pages. I will discuss this section in more detail in the last part of this chapter.

Aside from paying a lot of attention to these former communist countries, Susanto also looked for similarities and drew connections between these countries and Indonesia. For example, when in Budapest, Susanto found that many similarities between its landscape and human character with that of Indonesia (Susanto, 2008:115). By bringing Indonesia closer to a former communist country than to its former colonizers (or other colonial forces), we can see Susanto's alignment.

Of course, the grief caused by Indonesia's colonial history was not Susanto's only reason for preferring Eastern European countries. His art and literary preferences also influenced his choice. What Nigel Krouth described as a literature journey (see the first chapter) lies at the core of Susanto's journey, as we can see that Susanto perceived Eastern Europe as a heaven-on-earth for literature. Another contributing factor is his anti-tourist image, as a result of which Susanto chose not to visit "touristy" destinations. This can be seen, for example, in the way that Susanto organized his trips and separated himself from the crowds of tourists. He even satirized the bourgeois tourists who stay in luxury hotels and squander money (Susanto, 2012:59–61).

Based on the description above, the *langlang buana* from Indonesia who roam around in Europe, while internalizing many new cultures and potentially creating a hybrid character, also find obstacles in the remaining power hierarchy. In Susanto's case, the relationship between subjects from colonized and colonizing countries remains evident in mild tensions that overlap with the relationship between various opposing ideologies such as socialism and capitalism.

Ultimately, dynamic migration and high mobility do not completely transform the identity at their roots. It sometimes reinforces a sense of homesickness or longing for an original identity. The desire to wander may

correspond with a sense of homesickness, and this element is strongly evident in Windy Ariestanty's travel literature, which I will describe below.

#### 4.1.4.2 The Case of *Life Traveler*

Windy Ariestanty is an author, editor, and founder of the Patjar Merah Festival, which has recently become one of Indonesia's most significant literary festivals. *Life Traveler*, published in 2011, catapulted her to fame name. It is a collection of stories about her journeys to several countries in Southeast Asia, her temporary life in Cherokee City (America), and her travel to Europe as a book editor during the 2010 Frankfurt Book Fair.

Narratively, as I described in Chapter 3, Windy's book is far removed from the classic travelogue. She has arranged her stories randomly, without a clear timeline, which leads me to conclude that such factual information is secondary to Windy's impressions of the places she visited, the people she met along the way, and her feelings as a traveler.

This idea also underpins how Windy views the concepts of travel, home, and going home. In moving from one place to another, Windy can find a "home away from home" (Ariestanty, 2011:43), writing "and yes, wherever you feel peacefulness, you might call it home" (Ariestanty, 2011:45). This associates home with a feeling of peace, and it is this sense of peace that she sought during her journeys. Windy dealt with much inner turmoil over her failed romance. The reader can see how this melancholy haunted her throughout her book.

Windy's mixing of personal problems with her dynamic journey and high mobility blurs the lines between the private and public. Just as any place can become a home, personal problems can be taken and resolved anywhere, even in places that have nothing to do with the problem at all.

Aside from blurring the private and public, Windy also explicitly described herself as a spontaneous and free person. During the journey, instead of portraying herself as a woman who broke up with her love, Windy prefers

presenting herself as a woman with an unscripted free soul who can find wisdom and peace wherever she strolls. For example, while participating in the Frankfurt Book Fair, she spontaneously took the time to go to the Czech Republic at the initiative and invitation of a driver she had hired during the program (Ariestanty, 2011:195–209). During this journey, she not only befriended the driver, but also talked, took pictures, and exchanged telephone numbers with club owners (Ariestanty, 2011:195–209).

At the same time, this spontaneity sometimes leads to misinformation. Windy described her experiences in Lucerne, Switzerland. Again, spontaneous decisions and incorrect information led Windy to meet and interact with strangers, which became a favored experience (Ariestanty, 2011:242). This situation reflects a pattern in which travelers take unplanned journeys where existing plans give way to something more valuable.

Another feature of *langlang buana* is reflected in Windy's imaging of herself as a global citizen, part of a cosmopolitan movement that prioritizes movement and mobility over settlement. As illustrated throughout her book, she spent her life mostly on the road, from one journey to the next. She also rejected the notion of a fixed identity. At the beginning of her book, she wrote that the relationship between life, travel, and identity represented her understanding of identity as something unfixed:

Berkemas selalu membuat saya memiliki harapan. Setiap kali menyusun barang-barang yang saya bawa, saya seperti menyusun cerita baru. Seperti membayangkan tahap demi tahapnya, satu demi satu. Saya berharap ada cukup ruang untuk kejutan-kejutan yang nanti akan saya temukan di sana. Saya tak akan bisa menyerap apapun bila tak membiarkan diri saya kosong. Saya tak akan menjadi siapa-siapa kalau tidak bisa berangkat dari pemikiran saya ini bukan siapa-siapa. Identitas yang kosong membuat saya bisa leluasa menciptakan identitas baru. Seperti punggung yang tak terbebani ransel yang penuh, saya bergerak dengan lebih bebas (Ariestanty, 2011:11).

*Packing always gives me hope. Every time I arrange the things that I bring with me, I feel like composing a new story. Like imagining step by step, one by one. I hope there is enough space for the*

*surprises that I will find there. I cannot absorb anything if I do not allow myself to be empty. I will not be somebody if I cannot start from the idea that I'm nobody. An empty identity allows me to freely create a new identity. Like a back that is not burdened with a full backpack, I move more freely (Ariestanty, 2011:11).*

The above quotation illustrates that Windy sought to build a fluid identity that could be emptied and refilled through travel. This is best reflected in how Windy handles her relationship with her former lover: embarking on a journey to begin a new phase in her life. Although she described herself as feeling sad, she wanted to continue her journey with a new identity and a free and cosmopolitan spirit.

Even though she showed herself as a global citizen for whom geographical and even cultural boundaries are no longer obstacles, Windy still distinguished herself from tourists by identifying herself as a backpacker. Windy contrasted the two, between the luxurious and cheap (Ariestanty, 2011:51); between breaking the rules and obeying them (Ariestanty, 2011:21); between dumb and smart; and between those who remain foreigners in the destination countries and those who try to unite themselves with residents (Ariestanty, 2011:152). Windy made this distinction to amplify her self-image and her travel writing. Many other distinctions are made, which I will describe in more detail later.

Overall, Windy employed a more emancipatory approach than Sigit Susanto, both from a technical and ideological perspective. Windy was also superior in her ability to express personal feelings and uncover the private. Susanto did not detail any obviously personal things in his travelogue, instead providing only vague and minimal information; the reader knows that he is married to a European woman named Claudia and lives in Switzerland. Regarding his job, his relationship, he is silent.

#### 4.1 Portraying the Other

From the previous discussion, we can learn that Indonesian travel writers have tried to build their subjectivities through direct or indirect self-declaration, self-fashioning, and even self-dramatization, all of which are delivered through certain narrative elements. However, this is not sufficient. Another feature that is important for determining subjectivity is the Other, particularly how travel writers encounter and come into contact with the Other. To form subjectivity, travel writers need to conduct othering to contrast themselves with the Other and emphasize their differences. The way travel writers respond to the Other may or may not correspond with their travel motivations. It is intriguing to explore this complexity further to obtain an overall picture of this subjectivity.

The Other can exist both within and beyond national borders. Indonesia, in this case, is understood as a socially discursive construct, an imagined community created through interactions with various 'others' (Downes, 2019:152). Certain communities in Indonesia might be deemed marginalized or othered (see Mutyel 2019; Lücking 2019). Meanwhile, for Indonesians, foreigners are not always the Other.

Investigating Indonesian Muslims' pilgrimages to Jerusalem in the context of travel and subjectivity, Downes (2019:152) finds that pilgrims tend to posit Israel (Jews/Christians) as the Other. However, how Indonesians relate to 'Others' in Israel is not monolithic. Various forms of othering are conducted by Indonesians, with their objects at times being other Indonesians and at times being foreigners. These examples also illustrate how the Self's perception of the Other is nuanced.

In this research, Europe is the primary destination, both geographically and mentally. Travel writers' minds still hold an image of Europe as the center of knowledge, the center of culture, the center of beauty, and even the center of sacred historical places for pilgrimage. This European majesty penetrates the travel writer's mind, and so it is difficult to position it as the Other. Feelings of inferiority are still entrenched there, even hiding behind the motivation to create

an image of a cosmopolitan global citizen while minimizing differences and creating equality between themselves and the Other. Although not always successful, Indonesian travel writers have attempted earnestly to not show or emphasize their sense of inferiority or logic of difference between West and East. This effort appears, for example, when travel writers try to avoid positioning Europe as the Other, or when they minimize the European dimensions that are reflected by, for example, former colonial countries, their inhabitants, or people who are anti-religious. Travel writers look for other faces, with different perspectives, to be their Other, such as mass tourists or even fellow Indonesians.

Before describing the travel writers' portrayal of the Others, it is important to note that encounters between the Self and the Other during their journey are minimized. This is also proven narratively. Meetings with the Other are often retold by travel writers in summary form. Very few encounters are narrated through scene, which suggests a direct and simultaneous encounter. Othering processes are also often delivered through subsequent narratives or using the past tense, which implies distance.

This constraint also affects the subjectivities they seek to build. As described in the previous sub-chapter, the subject already has an idea of being, a specific motivation and process of self-building. Such an intention prevents the subject from freeing himself and opens the possibility of meeting with many Others, as will be proven below.

#### **4.2.1 Europe without Europe**

Interestingly, while Indonesia (as part of Asia or the Orient) has frequently been positioned and perceived as the Other by Western/European travel writers since the colonial era, contemporary Indonesian travel writers supposedly do not intend to reverse the position by placing Europe (and Europeans) as the Other. As I explained previously, in viewing Europe as part of the World, Indonesian travel writers positioned Europe as a protector, a safe place, and a place to forge

and form their subjectivity. Europe is the center of education and civilization, as well as a center for arts, literature, and political references. They do not confront the reality of Europe as they travel; most simply travel with their Indonesian communes and only communicate with Indonesians. They end up, to borrow a phrase from Edwin Wieringa, "going abroad without leaving home" (2016:239), and ultimately show no curiosity about the Other (2016:255).

Nevertheless, I found that several travel writers tried to conduct Othering to Europe (although to a limited extent), especially vis-à-vis colonialism. However, this Othering referred to the past, which, if drawn to the present, was intended for reconciliation. For example, Rosihan Anwar emphasized reconciliation through many of his actions, seeking to highlight the good relations between Indonesia and the Netherlands. He emphasized collaborative projects between the countries (Anwar, 2009:73), and did not deny that the Netherlands gave him the privilege to travel.

In such cases, Europe is not the personification of a world that travel writers can conquer, even though terms such as "conquest" are used in the titles of some works for emphasis. Even when they regard Europe as something worthy of conquest during the formation of subjectivity, they do not regard Europe as inferior or full of danger, but rather as a reflection of excellence, of high achievement; if they succeed, thus, they have achieved a certain superior quality. Even when Indonesian travel writers intend to conquer Europe, they can only do so to a limited extent. It is difficult for them to other Europe, a continent with an advanced society, but it is not impossible for them to conquer Mount Elbrus, as with Nungki Irma, or specific music competitions, as with Maulana Syuhada and his group. Likewise, by describing the specific characters of local people, they can conduct othering. For example, when Rosihan Anwar met a young Dutch employee during a visit to Kurhaus, he asked:

Saya bilang, waktu 60 tahun yang silam diselenggarakan KMB atau RTC, sebagai wartawan, saya sering berada di Kurhaus. Tahukah Anda apa RTC itu? Tampaknya dia tidak paham. Pengetahuan

umum generasi muda Belanda mengenai apa yang terjadi di negerinya mungkin tidak banyak (Anwar, 2009:15).

*I said, "60 years ago, the Round Table Conference (RTC) was held here. As a journalist, I was often at the Kurhaus. Do you know what the RTC was?" He seemed not to understand. The Dutch youths' general knowledge of what happened in their country a long time ago is bare (Anwar, 2009:15).*

Based on the quote above, Anwar assessed that the Dutch youth cared little about the history of their nation. Compared to Anwar, this young woman was in an inferior position. This situation was a reversal of what Anwar experienced in the Netherlands 60 years previously, when he acted as an official journalist during the Round Table Conference. At that time, he sat and conversed with Dutch poets and artists in a restaurant in Leidseplein Square, Amsterdam, as shown in the quote below.

Penyair Ed Hoornik, pengarang Bert Voeten, Mies Bowhuis adalah mitra percakapan dalam kafe. Saya tidak banyak ingat topik apa yang dibicarakan. Yang jelas bukan soal politik. Tidak mengenai apa yang sedang dibicarakan di KMB. Saya pikir kami *ngobrol* demi saling mengenal lebih baik satu sama lain. Sebagai manusia dengan sesamanya. *Simple* saja.

Di Hindia Belanda, dalam masyarakat kolonial, selalu terasa faktor psikologis yang mengganjal bila kami anak pribumi bicara dengan orang Belanda, sekalipun hubungan kami bagus. Hal itu disebabkan di belakang benak kami ada pengetahuan dan kesadaran bahwa yang di depan itu seorang dari wakil kelas yang memerintah dan berkuasa, konkretnya kaum penjajah. Jadi ada jurang pemisah (Anwar, 2009:118).

*Authors such as Ed Hoornik, Bert Voeten, Mies Bowhuis were friends with whom I could talk in the cafe. I do not remember exactly what kind of topics we discussed, but I am sure it was not politics; not related to the RTC. I think we talked for the sake of getting to know each other better, as human beings. It was simple.*

*In the Dutch East Indies, in colonial society, we always felt that psychological factors blocked us as natives when we talked to the Dutch, even when our relationship was good. That is because, in the back of our minds, there was the knowledge and awareness that in front of us was a representative of the ruling and powerful class, more specifically, the colonialists. So there was a gap (Anwar, 2009:118).*

The above quote reminds us of Anwar's feelings, the disparity between colonizer and colonized, and his sense of inferiority. Even though he also described the conversation between them as a discussion between fellow human beings, he remained mentally subordinated. In this context, his earlier vignette of a Dutch youth who did not know the nation's history was but a small othering effort.

Similar othering processes are undertaken by the characters in *Negeri Van Oranje*. Lintang had a Dutch boyfriend named Jeroen, who is described as having been unfaithful and cheated on Lintang with another Indonesian woman. Jeroen thereby was deemed morally corrupt by Lintang's friends. Also described negatively is Banjar's landlord, Yves, and his wife, who are identified as being greedy, cunning, and exploiting Banjar's innocence and difficult situation (Wahyuningrat, et.al., 2009:128).

If Rosihan Anwar and the characters of *Negeri Van Oranje* conducted "small" othering, there is also othering with local people, which is balanced with the continued expression of pleasant attitudes. Travel writers strike a balance to make themselves appear objective, and thus the othering process is subtle. One example can be drawn from Sigit Susanto's meeting with a young Dutchman during his visit to the Max Havelaar museum. Although Sigit described him as not understanding history, he emphasized that this Dutch youth man was friendly, willing, and handy, as can be seen in the following quote:

Kebetulan ada pemuda Belanda bersepeda lewat, lalu aku bertanya kepadanya dimanakah letak rumah bernomor 20. Dengan ringan tangan dia angkat sepedanya. Kemudian sepeda itu dia hadapkan ke jalan yang semula aku lewati. Anak muda itu ramah, dan dengan cepat ia berhasil menemukan rumah yang aku cari. Ketika aku mengajukan pertanyaan seputar buku *Max Havelaar*, ia mengerutkan dahi dan menjawab, "Maaf, aku tidak berpendidikan tinggi. Aku tak banyak tahu tentang sejarah."

Mendengar itu, lalu kuubah pertanyaanku menjadi seputar pendapatnya pribadi tentang kolonialisme yang dilakukan oleh Belanda. Dia lalu menjawab, "Ya, kami sebenarnya malu membaca sejarah masa lampau. Tapi mau bagaimana lagi.... Dulu zaman

kolonial setiap anak muda diwajibkan menjadi tentara, dan harus bersedia dikirim ke Indonesia." (Susanto, 2005:28).

*Coincidentally, a young Dutchman passed with his bicycle, then I asked him, where was house number 20. Promptly he lifted his bicycle and put it on the road I had originally been on. The young man was friendly, and he quickly found the house I was looking for. When I asked about Max Havelaar's book, he frowned and replied, "Sorry, I'm not well educated. I do not know much about history."*

*Hearing that, then I changed my question to his opinion about the colonialism carried out by the Dutch. He then replied, "Yes, we are ashamed to read history. But what can we do? In the colonial era, every young man was required to be a soldier, and must be willing to be sent to Indonesia." (Susanto, 2005:28).*

Although Europeans were described as having poor attitudes on a small scale, or balanced these descriptions with objectivity, local people (especially Europeans) are mostly described as superior. As such, it is very difficult to other them. Rather, Indonesian travel writers tend to create new social classifications wherein they are below the local Europeans but above other national/ethnic groups. This mechanism was explicitly conveyed by Syuhada, as shown in the following quote.

Setelah 45 menit perjalanan, kami pun sampai di gudang tempat kami bekerja. Tempatnya cukup bersih dan nyaman. Selain kami ada juga anak-anak Rusia dan Polandia yang bekerja di situ. Tapi mahasiswa Indonesia adalah mayoritas. Anak-anak Jerman tidak ada yang bekerja di sini. Hanya warga kelas dua yang *notabene* adalah orang-orang asing yang bekerja di sini. Bahkan tidak sedikit penduduk asing yang merupakan warga kelas dua di Jerman ini yang tidak bisa berbahasa Jerman, karena pergaulannya hanya terbatas dengan kelompok atau bangsa mereka sendiri saja. Seperti kebanyakan orang Turki penjual *donner*, mereka tidak bisa berbahasa Jerman. Mereka langsung didatangkan dari Turki, dan bekerja sebagai pelayan (Syuhada, 2007:158).

*After 45 minutes on the road, we arrived at the warehouse where we worked. The place was clean and comfortable. Besides us, there were also Russian and Polish who work there. But Indonesian students were the majority. No German people worked here. Only second-class citizens, who were in fact foreigners, worked here. Only a few of them could speak German, because their interaction was only limited to their own groups or nations. Like most Turkish people, they don't speak German. They were brought directly from Turkey and worked as servants (Syuhada, 2007:158).*

In the quote above, Syuhada positioned local German people as first-class citizens, and foreigners (including Indonesians) as second-class citizens. However, according to the travel writer, some second-class people did not speak German at all and worked primarily as servants. He positioned such people—particularly the Turks—as below him, as he and his fellow Indonesians could speak German and were in the country as students. Such hierarchies were also constructed by the characters in *Negeri Van Oranje*, who placed Europeans (often called Caucasians) as people who are physically attractive or "more beautiful" than people from places such as Africa (Wahyuningrat, et.al., 2009:262). In *99 Cahaya*, Hanum also highlighted the difference between Europeans and immigrants such as Indonesians and Turks (Rais & Almahendra, 2011:24).

From the above explanation, it can be seen that travel writers position themselves vis-à-vis small-scale othering processes as well as through broader classification processes. In this classification, Indonesian travel writers were always in the middle, with a tendency to position themselves closer to local Europeans rather than other immigrants. At the same time, they tended to pull Europeans down to their class level. By attracting Europeans to their level or even further down, they also do othering. This was done by Baby Heryanti Dewi in *Jilbab Traveler* when commenting on a German who went traveling with her and her husband, as shown below.

Bule juga ternyata nggak bisa lepas dari hal yang malu-maluin, sama aja kayak kita. Mereka juga kadang suka *ndeso*. Seperti Steven, biarpun dia orang Jerman dan berpendidikan, tapi dia anak rumahan. Percaya nggak, keberangkatannya ke Jepang bareng suaminya itu adalah perjalanan pertamanya yang menggunakan pesawat! Mereka berdua naik pesawat dari Leipzig lalu transit di Munich sebelum terbang ke Jepang. Sampai di Munich, Steven langsung menelepon ortunya dengan suka cita (Nadia, et.al., 2009:142).

*It turns out that foreigners can't escape from shameful things, just like us. They are also sometimes provincial. For example, Steven, even though he is a German and an educated man, was a homebody. Believe it or not, his trip to Japan with my husband was his first plane trip! They both boarded a plane from Leipzig, then transited*

*in Munich before flying to Japan. When he had arrived in Munich, Steven immediately called his parents with joy (Nadia, et.al., 2009:142).*

In the above quote, Baby described foreigners are similar to Indonesians in their provincial attitudes. It is seen as bringing foreigners (Europeans, particularly) down to a lower level, like Indonesians. At the same time, she described Steven as less experienced than Indonesians, and thus (in this context) below them. In this manner, Indonesian travel writers can other Europeans.

### **1.2.2 Colonizer: In Memoriam**

One Other that is prominent in this study is the colonizer. Several travel writers, when visiting countries such as the Netherlands and Portugal, alluded to these countries' colonial history in Indonesia. Although this was only one of the various images applied to Europe, it was also the perfect image that allowed Europe to become the Other. Of course, this picture refers to the Europe of the past, which differs from the Europe of today. Travel writers thus take a vertical journey into history and trace it to the present.

In *Negeri Van Oranje*, the travelers—who know colonialism only from school and are pursuing further studies in the Netherlands—show a contradictory attitude towards the Netherlands and its colonial history. What happened to the character Lintang provides a good example. After getting to know the city of Leiden and its nationalist history, Lintang's view of the Netherlands and its colonial history changed. She began to consider the Netherlands, which she had viewed as a scheming colonialist nation, using a different perspective (Wahyuningrat, et.al., 2009:72). At other times, when the characters faced the very complicated bureaucracy of the Netherlands, they concluded that Indonesia inherited its bureaucracy from the Dutch colonial regime. They wrote that Indonesia's complicated bureaucracy is not free of colonialism (Wahyuningrat, et.al., 2009:242), and that the Netherlands had introduced bad habits such as corruption to Indonesia. Therefore, they blamed the Netherlands for the continued practice of such things (Wahyuningrat, et.al., 2009:242).

In *Menyusuri Lorong Lorong Dunia*, Susanto sought to break the line, although he was not very successful. He stressed that Europe's colonialism was a thing of the past. When he was in the Netherlands, he did not intend to take revenge on the country for its colonial history; he simply wanted to go for a walk (Susanto, 2005:21). Nevertheless, he could never escape his colonial memory. In Portugal, he reiterated that this country—as with the Netherlands and Japan—had attempted to colonize the Indonesian Archipelago (Susanto, 2008:159). He even made explicit his feelings regarding the past, as seen below:

Konon, perahu model itulah yang dipakai Vasco da Gama mengarungi Samudra Hindia. Menurut Ana, hasil lawatan Vasco da Gama ke India, pulanginya membawa rempah-rempah. Utamanya jenis merica. Saat itu laba dari penjualan merica disisihkan 5% untuk membangun gereja. "Laba penjualan merica 5% bisa untuk membangun gereja?" begitu mendengar informasi tersebut, batinku berkecamuk liar, tak terpelihara (Susanto, 2008:162).

*It is said that this was the type of ship used by Vasco da Gama to sail the Indian Ocean. According to Ana (the tour guide), Vasco da Gama's visit to India brought back spices. Mainly pepper. At that time, 5% of the profit from pepper sales was set aside to build a church. "A 5% of the profits from pepper sales could be used to build a church?" As soon as I heard this information, my mind raged wildly, uncontrollably (Susanto, 2008:162).*

From the quote above, it is apparent that Susanto's mind was tormented, entering an uncontrollable rage when he heard that Portugal had benefited from the spices it had obtained from its colonies (including the Indonesian Archipelago). So, even though this happened in the past, this was still painful for Susanto. That feeling indirectly implied that colonial memory continued to burden his heart, and this memory provided a space where the Netherlands (as colonizer) became the Other.

The Netherlands's colonial history, along with its complex relationship with the colonized Indonesia, is portrayed in detail in Anwar's *Napak Tilas ke Belanda*. As a journalist, Anwar had witnessed colonialism in Indonesia and its end, and thus had more information regarding colonialism and the Netherlands itself. Some of this information was conveyed in his travel notes, through which he began othering the Netherlands by ridiculing the country. Anwar narrated

how the Netherlands, in the early days of Indonesia's independence, i.e. around 1950, was still trying to overthrow the Soekarno government. Through this story, the reader indirectly gained knowledge of the Netherlands had experienced political and economic decline. To give an example, I will quote one paragraph, from a chapter titled "Kisah Konspirasi Kudeta di Indonesia Awal 1950" (The Story of the Coup Conspiracies of Early 1950s Indonesia):

Untuk pertama kali dari dekat saya lihat Pangeran Bernhard pertengahan Maret 1950. Saya duduk dalam pesawat KLM New York–Schiphol. Pada saat terakhir sebelum lepas landas, naik seorang laki-laki berpakaian seragam militer yang langsung menuju ke depan, kelas bisnis dan mengambil tempatnya. Serta merta saya mengenalinya. Pangeran Bernhard sejak awal Januari 1950 berjunjung ke negara-negara Amerika Latin dalam sebuah misi perundingan Belanda dengan benua tersebut dan sedang dalam perjalanan balik ke Negeri Belanda. Saat itu Pangeran Bernhard berusia 39 tahun, sudah 13 tahun menikah dengan Juliana dan menurut gossip yang beredar, "selama di Amerika Latin tiap malam ke ranjang tidur dengan perempuan lain."

...di negeri Belanda baru saja terbit buku berjudul: ZKH—Hoog spel aan het hof van Zijne Koninklijke Hoogheid (ZKH-Permainan Tinggi di Istana Pangeran Diraja). Isinya berdasarkan catatan harian rahasia ditulis oleh Mr. dr. L.B van Maasdijk, sekretaris umum rumah tangga Ratu Juliana. Yang menarik bagi kita ialah kisah konspirasi Pangeran Bernhard, Kapten Raymond Westerling, Sultan Pontianak Hamid dan diplomat Pakistan Sirdar Iqbal Ali Shah pada awal tahun 1950 untuk menggulingkan pemerintah RIS dan Presiden Ir. Sukarno (Anwar, 2009:133–134).

*The first time I saw Prince Bernhard up close was in mid-March 1950. I sat on the KLM New York–Schiphol plane. At the last moment before takeoff, boarded a man dressed in military uniform went straight to the front, business class, and took his place. Immediately, I recognized him. Prince Bernhard, since early January 1950, had been to Latin American countries on a mission to negotiate with the continent and was on his way back to Holland. Prince Bernhard was 39 years old, had been married to Juliana for 13 years, and according to rumors, "during his trip in Latin America, every night he went to bed with another woman."*

*In the Netherlands, a book has just been published under title: ZKH—Hoog spel aan het hof van Zijne Koninklijke Hoogheid (ZKH-High Level Games at the Prince's Palace). The writer based the contents on a secret diary written by Mr. dr. L. B van Maasdijk, the General Secretary of Queen Juliana's household. What is interesting for us was the story of the conspiracy of Prince Bernhard, Captain*

*Raymond Westerling, Sultan Hamid of Pontianak, and Pakistani diplomat Sirdar Iqbal Ali Shah in the early 1950s to overthrow the RIS government and President Ir. Sukarno (Anwar, 2009:133–134).*

This quote mentions a conspiracy in the early years of Indonesia's independence. Various attempts were made to overthrow the independent government, and these involved parties other than the Netherlands and Indonesia. Simultaneously, it is significant to note Anwar's approach to othering: he described Prince Bernhard using gossip or information from Dutch references. On some level, this made the othering more legitimate.

In addition, as described in the previous section, Anwar even tried to reconcile the Netherlands and Indonesia by learning from the past and creating new relations. In his last chapter, titled "Sejarah Kolonial sebagai Pembelajaran" (Colonial History as Learning, Anwar, 2009:175–197) Anwar emphasized that, to solve Indonesia's current problems, people needed to learn from their history. He narrated how corruption had been ingrained in Indonesia since the colonial era, having been conducted by the Dutch government, the indigenous elite, and Indonesian merchants. He said: "*They worked together to carry out large-scale corruption in Indonesia, which cannot be eradicated even today because everything is blocked and overthrown by the attitude and mentality of slaves and the spirit of corruption*" (Anwar, 2009:194).

Broadly speaking, Anwar did not see the relationship between the Netherlands and Indonesia as simply top-down in nature, but highlighted how the Netherlands and colonialism had become the biggest Other of the Indonesian nation. Anwar therefore suggested that, to save the Indonesian nation from chronic problems such as corruption, collusion, and nepotism (Anwar, 2009:193), the colonial era needs to be placed *in memoriam*: to be remembered, seen, and studied again.

### 4.2.3 Orang Awam

Distance allows travel writers to examine their country and their people (other Indonesians) critically. Indeed, quite a few othering processes in these texts are aimed at other Indonesians. This process emerged along with the travel writers' effort to depict themselves as conscious people who become knowledgeable and enlightened through their travel, and juxtapose themselves with *orang awam*—ordinary people who do not travel much and are thus less enlightened.

In *40 Days in Europe*, Syuhada described many Indonesians in Germany as using the country's health facilities carelessly, and thus as partly responsible for the economic crisis that occurred in Germany in 2008. Maulana also criticized the Indonesian organizers of the Angklung Show in Berlin, who took food meant for musicians and distributed it to their families and relatives. According to Maulana: *Pagar makan tanaman ini namanya. Tidak di Indonesia tidak di Jerman, kelakuan bangsa kita memang tidak berubah (It is called biting the hand that feeds you. Be they in Indonesia or Germany, Indonesians' attitudes do not change) (Syuhada, 2007:320).*

The characters in *Negeri Van Oranje* likewise other their fellow Indonesians, the bureaucrats and members of their representative council. Even though these characters could not be classified as *orang awam*, they are nevertheless considered inexperienced fools who do many embarrassing things. For example, when the characters met a new student from Indonesia who worked at a state-owned corporation in Indonesia, they condemned him. They depicted this new student as an arrogant person, a stupid fool who was squandering public money (Wahyuningrat, et.al., 2009:98–100). As such, this student was the opposite of them, who were only able to study because of their hard work finding scholarships or earning money. They dedicated themselves to their studies, and they graduated with very satisfying grades in the end.

The characters also criticized councilors who visited other countries for work, but ultimately focused on pleasure. They even came in groups, using the tour and travel services designed for tourists (Wahyuningrat, et.al., 2009:424).

Dalam profesi apa pun, tak hanya PNS, selalu ada celah justifikasi. Membesarkan anggaranlah. Mendapatkan proyek. Insentif pegawai. Makanya kita mesti *inget* malam ini. *Inget* bahwa di malam ini, di tempat ini, nurani kita tahu batasnya hitam dan putih, benar dan salah. Bahwa kita pernah menunjukkan idealisme, dan bertekad membuat perubahan di masa depan (Wahyuningrat, et.al., 2009:427).

*In any profession, not only in civil service, there is always a gap in justification. Increase the budget. Get a project. Offer employee incentives. That is what we have to remember tonight. Remember that tonight, in this place, our conscience knows what is black and white, right and wrong. We have shown idealism and are determined to make changes in the future* (Wahyuningrat, et.al., 2009:427).

Being abroad offered them a significant opportunity to criticize what was happening in Indonesia or the character of the Indonesian people themselves, as shown in the quote above. Throughout the text of the NVO, numerous similar criticisms are evident. One chapter, entitled "Voor Indonesië" (For Indonesia), described the conflicting ideas between the characters and the other Indonesians who lived in the Netherlands. This opposition centered on their idea of nationalism. They were critical of the nationalist paradigms held by other Indonesians in the Netherlands, who expected everyone to return and devote themselves to Indonesia after graduation. The characters, meanwhile, thought that contributions to Indonesia could take various forms and did not have to be done in Indonesia (Wahyuningrat, et.al., 2009:207–209). In this situation, the characters in NVO marginalized and othered Indonesians who held different views.

The othering of *orang awam* is not always presented using the mechanisms of superiority or criticism, but also through patronizing and paternalistic attitudes (Thompson, 2011:155). Susanto did this when visiting Lucern to meet workers from Indonesia who lived in containers. Susanto lamented their poor conditions and small salaries. They live without heat and decent clothes, and thus cannot readily go out and relax. Seeing this condition, Susanto and his wife bought used clothes for them (Susanto, 2012:145), took them for a trip to the city, and bought each of them souvenirs (Susanto, 2012:148). Susanto thus practiced paternalistic

othering, seemingly practicing no violence or dehumanization. Susanto even romanticized their position, describing them as innocent and pure, as if they had just come down from heaven (Susanto, 2012:149). In this manner, he exoticized the workers as part of his patronizing act.

#### 4.2.4 Extremist, Terrorist, and Kafir

One means through which certain travel writers, especially *peziarah* (pilgrims), conduct othering is by attaching themselves to their religion—in this context, Islam. Their Muslim identity underpins their subject building. To complete this process, they target people who they depict as the Other. The first of these are extremists and terrorists, those who practice violence in the name of Islam. This is seen, for example, in *99 Cahaya*, when Hanum described her motivations for traveling:

Menjadi agen Islam yang baik di Eropa. Terdengar sangat mulia. Terang saja, karena di dunia ini sudah terlanjur banyak agen muslim gadungan yang membajak nama agama dengan teror dan penghasutan. Sekarang ini dibutuhkan mendesak agen muslim yang menebar kebaikan dan sikap positif. Yang kuat menahan diri, mengalah bukan karena kalah, tetapi mengalah karena sudah memetik kemenangan hakiki (Rais & Almahendra, 2011:47–48).

Mereka sadar di belahan dunia lain ada orang-orang yang mengaku terlalu mencintai Islam tapi mengerjakan sesuatu yang bertolak belakang dengan semangat mereka. Orang-orang yang memilih jalan terror atas nama agama. Mereka mengerjakan jihad yang mereka akui sebagai perintah Tuhan. Klaim jihad yang akhirnya hanya membuat semakin banyak orang menyalahpahami ajaran Islam (Rais & Almahendra, 2011:94).

*... To be a good agent of Islam in Europe. Sounds very noble. To be clear, because in this world there are already many fake agents hijacking the name of religion with terror and sedition. Now it is necessary to urge Muslim agents to spread kindness and positive attitudes. The strong ones hold back, not giving in because they lose, but because they have already won the real victory (Rais & Almahendra, 2011:47–48).*

*They realize that, in other parts of the world, there are people who claim to love Islam too much but do something against their beliefs. People who choose the path of terror in the name of religion. They*

*carry out jihad, which they claim is God's command. Jihadist claims ultimately only make more people misunderstand the values of Islam (Rais & Almahendra, 2011:94).*

Hanum described herself as an agent of Islam who traveled to spread virtue and positive attitudes, rather than the terror. Inspired by famous travelers from the Golden Age of Islam, Hanum visited several places in Europe that were strongly associated with Islam. She tried to look back at the time, when the relationship between Islam and Europe was harmonious, to counterbalance the terrorist actions that have created tension. As she wrote:

Mereka pernah menjadi pasangan serasi. Kini hubungan keduanya penuh pasang surut prasangka dengan berbagai dinamikanya. Berbagai kejadian sejak 10 tahun terakhir misalnya, pengeboman Madrid dan London, menyusul serangan teroris 11 September di Amerika, kontroversi kartun Nabi Muhammad, dan film *Fitna* di Belanda-menyebabkan hubungan dunia Islam dan Eropa mengalami ketegangan yang cukup serius. Saya merasakan ada manusia-manusia dari kedua pihak yang terus bekerja untuk memperburuk hubungan keduanya. Luka dan dendam akibat ratusan tahun Perang Salib yang rupanya masih membekas sampai hari ini (Rais & Almahendra, 2011:4).

*They used to be a great couple. Now, their relationship is full of fluctuating prejudices and diverse dynamics. Various incidents over the past 10 years, for example, the Madrid and London bombings that followed the September 11 terrorist attacks in America, the controversy over the cartoon of the Prophet Muhammad, and the Fitna film in the Netherlands, have caused serious tensions in the relationship between the Islamic world and Europe. I feel that there are people from both sides who continue to stress the relationship between the two. The scars and grudges resulting from hundreds of years of crusading are still present today (Rais & Almahendra, 2011:4).*

In addition to terrorists, Hanum opposed the people who marginalized Islam and further exacerbated tensions. They could be Europeans, people from other nations, people who are not Muslim, or people who spread terror and create disharmony between Islam and the West. Indirectly, these people are considered *kafir* (unbelievers).

On a smaller scale, Hanum and her husband also met people who represented these *kafir*. For example, people who discriminated against them when they wanted to pray (Rais & Almahendra, 2011:111); those who laughed at them when they fasted; those who proclaimed themselves as atheists (Rais & Almahendra, 2011:290), etc. Facing such people, Hanum often tried to explain her beliefs. Even when this dialogue was in vain, it was nevertheless a means of being a loyal agent of Islam. Such clashes contributed to their maturation as pilgrims, as they had to deal with *kafir* as part of this process.

In *Jilbab Traveler*, the travel writers also tried to build their self-image as true Muslims. They emphasized their spiritual journey undertaken as veiled women. All of the difficulties they experienced during their journey were part of improving their self-image quality. This trouble often came from people or situations that they positioned as the Other. For example, Dina Y. Sulaeman wrote a chapter in this anthology that expressed her opinions regarding the Arabic people she met during her journey to Damascus. According to the stereotypes to which she had been exposed since she was a child, Arabic people were violent, and thus did not practice the non-violence expected of good Muslims (Nadia et.al., 2009:42). Based on the books by Nawal El Sadawi that she had read, she held a strongly negative view of the Arabic people. In this case, Arabs were the Other. However, in the end, she found that these stereotypes were misleading (Nadia et.al., 2009:44), and there was another Other that she could blame. As she wrote:

Ketika akhirnya kami harus meninggalkan negeri yang dalam iklan di brosur pariwisatanya disebut sebagai *cradle of civilization* ini, saya tiba-tiba merasakan sebuah absurditas. Saya adalah seorang Muslimah, namun mengapa saya merasa ngeri pada orang Arab, padahal Nabi saya orang Arab?

Mungkin kengerian saya beralasan, mengingat betapa banyak TKW jadi korban kekejaman majikan di negara-negara Arab. Tapi, tentu saja, penstereotipan bukanlah hal yang bijaksana. Apalagi, bila kita ingat bahwa pengidentikan [Islam= Arab; Arab = teror dan kebengisan, artinya Islam= teror dan kebengisan] adalah rekayasa media masa kapitalis yang ingin menyudutkan kaum muslimin ke pojok-pojok sejarah (Nadia et.al., 2009:58–59).

*When we finally had to leave the country, which was advertised in its tourism brochures as the cradle of civilization, I suddenly felt absurdity. I am a Muslim, but why do I cringe at Arabs, even though my Prophet is Arab?*

*Maybe my horror is justified, considering how many TKW (Indonesian women migrant workers) are the victims of cruelty at the hands of their employers in Arab countries. But, of course, stereotyping is not wise. Moreover, if we remember that this identification (Islam = Arabic; Arab = terror and cruelty, meaning Islam = terror and cruelty) is engineered by the capitalist mass media that wants to lock Muslims in the annals of history (Nadia et.al., 2009:58–59).*

From the quote above, we get the impression that Sulaeman blames the capitalist media for the identification of Islam as violent. Here, Islam and the Arabic people are depicted as the scapegoats of the capitalist media. Although she did not explicitly identify the media as anti-Islam or *kafir*, we can understand—based on the issues raised by Hanum earlier—that this media refers to Western and European media. Both travel writers shared the same Other in shaping their subjectivity as pilgrims or divine Muslims.

Another woman travel writer who wrote a chapter in this anthology, De Veba, expressed the feeling of being cornered or being often identified as terrorists. When she went to a department store during her trip to Australia, she was constantly monitored by security officers. She felt as though she was being watched by them because she was wearing the hijab. She was worried that they considered her a terrorist who might be carrying a bomb, as often reported in the media (Nadia et.al., 2009:203).

These cases show that certain travel writers, particularly those who portrayed themselves as pilgrims, shared the same Other. The way they dealt with the Other also provided clues regarding their motivation. While Hanum faced the Other with open dialogue, hoping to spread knowledge, others faced it with restraint and silence, as they prioritized self-development rather than changing the outside world.

#### 4.2.5 Mass Tourists

Most Indonesian travel writers identify themselves as backpackers or travelers, rather than tourists. For example, Windy Ariestanty opened her travel writing by providing tips for packing like a backpacker and traveling on a budget (Ariestanty, 2011:4–10). Her journey began with cheap tickets, spontaneous decisions, and minimalism—i.e., only bringing the essentials. Her views on this journey surfaced when she analogized an empty backpack with her life, as shown in the following quotation:

Saya tak ingin memberatkan pundak saya dengan membawa apa yang kurang penting di tas ransel. Medan kami tak mudah. Kami harus mengejar pesawat di pagi buta, loncat dari satu bus ke bus lain, dan masih harus memanggul ransel ketika ada di border. Kecepatan sekaligus kenyamanan bergerak adalah penting. Ini pun terjadi dalam kehidupan saya sehari-hari. Saya tak ingin memberatkan hidup saya dengan urusan yang kurang penting. Hidup ini terlalu pendek dan ia bergerak tanpa menunggu saja (Ariestanty, 2011:10).

*I do not want to burden my shoulders with the unimportant in my backpack. Our journey is hard. We have to catch the plane in the early morning, jump from one bus to another, and still have to carry our backpacks when we are at the border. Speed and comfort are important. This also happens in my daily life. I do not want to burden my life with less important matters. Life is too short, and it moves without waiting (Ariestanty, 2011:10).*

This identity is then contrasted with that of tourists. With such a starting point, Windy then excludes the tourists. There is another example, an event that took place on a plane that had just landed in Hanoi.

*Please, sit;* ujar pramugara. Namun, tak ada seorang pun mendengarkan dia. Suaranya tenggelam. Penumpang yang mayoritas berwajah khas dataran Indochina tetap ribut sendiri. Pramugara mulai kewalahan meminta mereka tetap duduk di tempatnya. Apa yang tampak sederhana, rupanya tak sederhana. Entah karena faktor bahasa, atau memang mereka memilih mengabaikan, tak satu pun dari mereka menuruti permintaan para awak kabin. Penumpang di depan dan di samping saya bahkan telah menyalakan *handphone*-nya sebelum pesawat mendarat. Permintaan pramugara dan pramugari agar mereka tidak dulu mengaktifkan ponsel juga diabaikan. Merasa upaya mereka sia-sia, akhirnya para awak kabin itu menyerah. Akhirnya, penumpang dibiarkan melakukan apa pun yang mereka suka. Di pesawat itu, hanya ada

segelintir orang yang masih duduk tenang di kursinya: kami berempat dan beberapa penumpang yang biasa kita sebut 'orang Barat' (Ariestanty, 2011:21–22).

*"Please sit," said the steward. However, no one listened to him. His voice sank. Most passengers who had a typical Indochinese face were still fussing on their own. The steward got overwhelmed, asking them to stay seated. What seemed simple was not simple. Whether because of language barriers, or ignorance, neither of them complied with the requests of the cabin crew. The passengers in front of me and beside me even turned on their cellphones before the plane landed. They also ignored requests from flight attendants to not activate their cell phones yet. Feeling their efforts in vain, the cabin crew finally gave up. Passengers were left to do whatever they like. On the plane, there were only a handful of people still sitting quietly in their seats: the four of us and some passengers we usually call "Westerners" (Ariestanty, 2011:21–22).*

In the above conversation, an othering process took place, and it is clear who was civilized and uncivilized. As explained in the previous section, Windy also classified and aligned herself with regulated and calm Westerners, in contrast to the unmanageable Indochinese tourists.

Windy also compared herself to other Indonesians, whom she considered to represent most tourists. For example, when she went to Paris, a friend mocked her desire to step on the "Zero Point". Meanwhile, Windy mocked that friend, who desired greatly to buy a Louis Vuitton bag in Paris. According to Windy, this friend always said that the things she wanted to do were stupid and unimportant. Meanwhile, she always assumed that this friend desired unimportant things that did not require a high level of intelligence (Ariestanty, 2011:280).

When she finally went to the shop to buy her friend a bag, she again did othering, targeting the tourists from China, Korea, and Japan who could not speak English. Only Windy could speak English, and so she got faster service. According to her, English saved her life (Ariestanty, 2011:286).

Windy also criticized Indonesian tourists who were crazy about shopping. According to her: *It's no secret that Indonesians are crazy about shopping. That said, one of the primary goals of Indonesians going to Paris is shopping.*

*Especially hunting Louis Vuitton or Gucci bags. Price does not matter. Compared to the prices in Indonesia, Louis Vuitton products in Paris are considered cheaper. Compared to Louis Vuitton in Singapore, the Louis Vuitton collection in Paris is far more complete and they can find the latest model. It was heaven for them. For me, it was hell. A nightmare* (Ariestanty, 2011:289).

Through the above statements and events, Windy explicitly and implicitly demeaned tourists as lacking intelligence (as proven by their inability to speak English). Rather, they were part of a capitalist system, spending money in luxury stores that Windy considered to be "like hell" and a "nightmare".

The characters in *Negeri Van Oranje* likewise insistently identified themselves as backpackers. However, rather than demeaning tourists, they criticized objects or destinations. When they visited the Mannequin Piss in Belgium, they felt fooled by this very famous tourist attraction. They feel that the object was overrated and that Indonesia had much better attractions.

Tak lama kemudian, mereka menjumpai kerumunan orang sedang asyik berfoto di depan sebuah pancuran air kecil di tikungan tembok batu. "Cuma begini doang?!" kutuk Banjar dengan mulut ternganga. Yang lain ikut terpana. Rupanya patung anak kecil sedang pipis lambang Belgia, Maneken Pis, tak lebih besar dari patung malaikat *cupid* mungil yang menghias air mancur di depan gedung kantor Banjar. "Kalo gini doang mah, depan rumah gue deket Jalan Raya Jatinegara juga banyak tukang batu yang bisa bikin!" cemooh Daus (Wahyuningrat, etl.al, 2009:432).

*Not long after, they found a crowd of people taking pictures in front of a small water fountain around the corner of the stone wall. "Is this all?!" cursed Banjar with his mouth open. The others were stunned too. The statue of a child peeing, the Belgian symbol Manneken Pis, was no bigger than the tiny cupid angel that decorated the fountain in front of Banjar's office. "For a statue like this, in front of my house near Jalan Raya Jatinegara, many other masons could make this!" scorns Daus* (Wahyuningrat, etl.al, 2009:432).

Despite claiming to be backpackers, the characters still travel like tourists, as they visit popular tourist destinations. However, as tourists, they sought to be ethical tourists, who thought critically rather than being blinded by the attractions. Their ideas often ran contrary to those of other tourists.

Another Indonesian travel writer who is could appropriately be identified as an ethical tourist who regularly othered mass tourists is Sigit Susanto. He traveled like a tourist, with travel agents and specific schedules. However, he exhibited a higher level of social sensitivity than other tourists. He also liked to communicate more with the lower-class people that he met during his journey, such as waiters, guides, souvenir sellers, etc. For example, when he described the situation in a hotel where he and his wife were staying, he described the other tourists:

Para pelancong berperut buncit mengambil makanan menggunung. Sialnya bagi pelayan restoran, banyak makanan yang disisakan di atas meja dan ditinggal begitu saja. Para pelayan restoran warga setempat harus mengumpulkan sisa-sisa makanan. Sebuah pemandangan paradoks. Ebel, salah seorang pelayan restoran lulusan sekolah perhotelan mengatakan pada kami, bahwa belum lama berselang ada seorang pelayan lain yang keluar dari tempat kerja di restoran borjuis itu. Alasannya sangat mengharukan. Pelayan tersebut tidak tahan melihat betapa manja dan sombongnya para pelancong berlibur di negeri miskin. Pelayan itu mengalami depresi, karena apa yang dia alami dalam kehidupan sehari-hari sangat bertentangan dengan suasana kerjanya (Susanto, 2008:60).

*Potbellied travelers grab mountains of food. Unfortunately for the waiters, a lot of food is just left on the table. The local waiters had to collect the leftover food. A paradoxical sight. Ebel, a waiter who had graduated from a hotel school, told us that recently another waiter had left this bourgeois restaurant. The reason is very touching. The waiter could not bear to see how spoiled and arrogant the travelers were in this poor land. The waiter was depressed because what he experienced in his everyday life was very much at odds with his work environment (Susanto, 2008:60).*

The above quote shows Susanto's impression of lavish mass tourists. Although he was also a tourist, Susanto showed sensitivity and concern for social

problems where other tourists did not. He talked to the waiters and was interested in hearing their problems. He also did not like the activities scheduled for him. Instead of joining other tourists, he parted ways, acting as an ethical tourist who preferred siding with the marginalized or lower-class people. The same thing happened when Susanto met with an Indonesian tourist in Venice. Susanto intended to visit her, but knowing that she was staying in a luxurious hotel, Susanto canceled his plans (Susanto, 2005:225).

The various descriptions of the Other above fit and complement the picture of the Self discussed previously. One Self can place several groups as the Other, and one group can be the Other for many Selves. For example, the *santri lelana* may position Europeans, Indonesians who are considered ignorant, and mass tourists as the Other. These groups also become the Other for *peziarah* and *langlang buana*. As such, even though their subjectivities are different, Indonesian travel writers may share the same Other. At a deeper level, there is one big motive or shared ideology that underlies this description of subjectivity and the othering process, which is also influenced (as assumed in the opening of this research) by external factors such as globalization and colonial memory. To prove this assumption, it is necessary to explore how the Indonesian travel writer deals with the last aspect in subjectivity building, i.e. the World.

### 4.3 Remapping the World

When constructing subjectivity, travel writers not only imagine the Self and the Other, but also have a perception of the World. In this research, the World is further reduced in scope to Europe as the mixture of empirical experience and ideological/mental maps that travel writers create in their writings (Huggan and Holland 2000). This section deals with how Indonesian travel writers depict Europe as the World, divide it into certain zones, and present it. Based on how they describe Europe, what ideas come to their minds when they are in Europe, and what they get from visiting Europe, I recognize Indonesian travel writers as having divided Europe into at least four different

zones, i.e. the knowledge zone, the politics and colonial zone, the spiritual zone, and the adventure zone.

To represent these zones in their writing, travel writers employ different narrative and literary strategies, such as the autoptic principle, emphasis on wonder and estrangement, the attachment principle, simile, and synecdoche (Thompson, 2011: 64–86). There are also processes of inter-mediality and inter-sensuality that shape travel writers' subjective frame of their travel destinations (Hagen Schulz-Forberg in Robertson et al., 1994: 270). I will scrutinize these strategies later on, after first explaining why travel writers must consider those strategies when presenting the world in their writing.

This comes, first and foremost, from an epistemological anxiety (Thompson 2011: 20) that emerges when travel writers worry about the validity of the knowledge and information they convey as well as the extent to which can communicate said information. For instance, in her introduction, Hanum states that every event she mentions is true, with names changed to protect the privacy of those involved (Rais & Almahendra, 2011: 8). This statement evidences the travel writer's concern for the validity and reliability of her position.

Writers are in a paradoxical position, simultaneously gaining authority through their status as eyewitnesses while being stigmatized as sources of tall tales. This is exacerbated by the knowledge variations and cultural gaps between their experiences and the imaginations of their readers. In addition, some travel writers do—to some extent—make up the stories they tell, through what Thompson calls "willful deception" (2011: 63).

Also linked to the predicament of authenticity, Holland and Huggan (2000: 16) vividly explain how travel writers—particularly contemporary ones—are positioned ambivalently in regards to their authenticity. As information about the world can also be obtained through other means, the authenticity of travel writing's unique stories, non-standard experiences, and tales of the historical regime is more heavily burdened.

Despite these anxieties and difficulties, the picture of the world in travel writing always passes through subjective (and ideological) perspective filters, even when it is narrated as objectively as possible. In the end, efforts to present the valid and authentic are never separated from the ideological and subjective filters of travel writers. Ultimately, travel writing can only provide a partial or incomplete picture of the World through various zones, as I will describe in detail below.

#### 4.3.1 Knowledge Zones

One of the most common themes in contemporary Indonesian travel literature is European education or European knowledge (i.e. the knowledge the travel writer obtained while in Europe). This is understandable, given that many writers travel to or live in Europe temporarily as students or *santri lelana*. Therefore, they present Europe—and the world in general—through the eyes of students, focusing on various sites and events related to their educational processes.

In this zone, Europe is compressed into the places and times where travel writers study. They also illustrate human relations through the relationship between Indonesian travel writers, students from other countries, and teachers. I will clarify this point through the example of *Negeri Van Oranje*, written collaboratively by four students.

*Negeri Van Oranje* depicts the Netherlands as a center of education through the eyes of five Indonesian master students: Lintang, who was studying at Leiden University; Daus, in Utrecht; Wicak, in Wageningen; Banjar, in Rotterdam; and Gery, in Den Haag. These writers "remapped" their cities, both in the context of education and also (less prominently) in tourism. Such images overlap with another image, that of the Netherlands as a colonial power, which is nonetheless presented within the context of education. A vivid example can be seen in Lintang's depiction of Leiden. Lintang chose to study in Leiden as this

was the city where Sutan Syahrir, a nationalist figure whom Lintang admired, received his education. She admired Leiden's landscape and its *old-world charm* (Wahyuningrat et al., 2009: 70). She described Leiden as a city where many of the 16<sup>th</sup> century's most important pilgrims and travelers were born (Wahyuningrat et al., 2009: 70). She also explored KITLV, an important library with comprehensive information on Indonesia, and described the history of the University of Leiden, which King William built as a gift to his people after they successfully defended the city in the 15<sup>th</sup> century. Such stories changed how Lintang saw the Netherlands (Wahyuningrat et al., 2009: 72), thereby emphasizing the importance of education by contrasting historical facts with Lintang's view of the Netherlands as a conniving colonizer. This did not mean that colonial memory was erased; it only provided Lintang a different perspective, as well as respect for education in Leiden.

As a knowledge zone, the Netherlands also gives Indonesian students the opportunity to excel. The narrative of Daus, one of the Indonesian students in *Negeri Van Oranje*, is dominated by stories about his learning activities at Utrecht University and his conversations with friends from all over the world (Wahyuningrat et al., 2009: 172–174). His narration of these conversations reflected the international situation, which he can manage marvelously. Daus is narrated as prominent in his university, with many students relying on him in various aspects of their academic life. The academic and educational discourses in this book present Indonesian students as having the means to advance their positions. In the context of self–world relations, as well as how Indonesian students perceive the Netherlands, education offers a discourse where students have authority, either over other students or in general.

In this book, the Netherlands is also presented as a place where Indonesian students can discuss and contemplate the world—particularly Indonesia. It becomes a place of introspection, where students can think about the past and the future. As an illustration, we can see the passage below:

Jam gereja di kejauhan berdentang sepuluh kali. Malam semakin larut dan lima sekawan Aagaban masih betah ngobrol di Dudok, sebuah kafe luas di jalan utama Centrum Den Haag. Geri, Wicak, Banjar, Daus dan Lintang duduk santai ditemani bergelas-gelas espresso, koffie verkeerd, cokelat panas, dan kepulan asap kretek. Lima orang anak bangsa yang terdampar di negeri dingin berangin berdiskusi hingga larut, menimbang semua opsi yang tersedia bagi masa depan mereka. Saktinya masa muda. Semua pintu kesempatan dan kemungkinan masih terbuka lebar dan terhampar luas. Ibarat slogan Nike, "Impossible is nothing" (Wahyuningrat et al., 2009: 227).

The distant church bell tolled ten times. The night was getting late, and five of Aagaban's friends were still comfortably chatting in Dudok, a spacious cafe on the main street of Centrum Den Haag. Geri, Wicak, Banjar, Daus, and Lintang relaxed, accompanied by glasses of espresso, *koffie verkeerd*, hot chocolate, and puffs of *kretek* smoke. Five children of the nation (Indonesia), stranded in a cold, windy land, discussing the world until late, contemplating all of the options available for their future. The greatness of youth. All of the doors of opportunity and possibility were wide open. Like Nike's slogan, "Impossible is nothing" (Wahyuningrat et al., 2009: 227).

This scene narrates a gathering of Daus and his peers. Having toured Den Haag Centrum and several other historical sites, the students met at a coffee shop to discuss their futures. These students face a dilemma: should they return to Indonesia or stay in the Netherlands? Ultimately, the students view the Netherlands as a gateway to many future possibilities. This passage shows how the Netherlands is sited importantly and positively.

Relating to this section's main argument, regarding how the world is mentally or geographically described in Indonesian travel literature, the above-discussed scene evidences how geographical place merely provides the background for the mental place of the characters. The church, the café, and the *negeri dingin berangin* (cold windy land, i.e. the Netherlands) are all settings for other scenes that are not intrinsically related. We can say that, in this case, the Netherlands has a primarily psychological, rather than geographical, function.

The freedom, education, and democratic ambiance of the Netherlands shape the students' understandings.

However, this does not mean that the travel writers are detached from the Netherlands. Having lived in the country for more than two years, the Netherlands was their second home. They knew all corners of the Netherlands and positioned themselves explicitly as natives; as such, their perspectives differ from those of (for example) Sigit Susanto, who identified himself honestly as a tourist. For example, Lintang held that the ability to ride without holding onto handlebars made her like a native; it was an achievement, an admirable expertise that was widely desired by students in the Netherlands. Conversely, Sigit presented the habit as excessive and disturbing.

However, this desire to become native, as supported by trivial evidence, is not reflected in their deeper attitude towards the Netherlands as the world. In fact, the students described their own version of the Netherlands, an Indonesian version of the Netherlands. On various occasions, they described places related to Indonesia (or, more broadly, Asia). They shopped at Asian markets (Wahyuningrat et al., 2009: 66), worked in Indonesian restaurants (Wahyuningrat et al., 2009: 125), and looked for traces of Indonesia in the Netherlands (Wahyuningrat et al., 2009: 69). They mapped the country based on its subjective importance.

This is also evident in the students' choice of touristic destinations. Narratively, this book uses a different level of narration (i.e. it offers bullet-point passages in separate columns, forming a secondary narrative) to inform readers about technical issues related to traveling and living in the Netherlands. At this level, the characters and narrators directly convey tips and tricks about living in the Netherlands, which is similar to the tips that can be found in other travel guides.

However, in the main narrative, they also presented the geographical landscape as part of tourism through the main narrative when characters served

as guides for other characters. In these scenes, the narrative descriptions of these cities differ from their bullet-point descriptions. Experiences are described naturally, without beautification. As I mentioned previously, this landscape was not only part of their daily activities, but also always related to Indonesia to some extent. For example, Banjar (who lived in Rotterdam) acted as a guide for his friends. When they strolled around the city, Banjar told them about the history of Rotterdam and its special role during the Dutch colonialization of Indonesia (Wahyuningrat et al., 2009: 258).

Similarly, Wicak also acted as a guide for his friends when they visited the city of Delft. Wicak took them to the Museum Nusantara, which stores valuable items from Indonesia. He also invited them to TU Delft, which is considered to have inspired the establishment of Bandung Institute of Technology (Institut Teknologi Bandung, ITB) in Indonesia:

Sebuah gedung berarsitektur modem yang didominasi lengkungan besi dan kaca-kaca, yang namanya harum hingga ke penjuru dunia. TU Delft. Institusi yang kadang disebut sebagai "ITB-nya Belanda", padahal dalam kenyataan justru sebaliknya. Keberadaan TU Delft justru menginspirasi kelahiran ITB di tanah air, demi melahirkan "tukang-tukang insinyur" andal (Wahyuningrat et al., 2009: 295–296).

*A modern architectural building dominated by iron arches and glass, whose name is renowned throughout the world. TU Delft. The institution is sometimes referred to as the "ITB of the Netherlands", but in reality it is quite the opposite. The existence of TU Delft actually inspired the birth of ITB in our country, to produce reliable "engineers" (Wahyuningrat et al., 2009: 295–296).*

This formula repeats itself in several other cities, with the characters showing their geographical knowledge about "their own version of the Netherlands". To make this version of the Netherlands, they used similes to apply an attachment principle strategy. In travel literature, simile is used to compare observed objects with other tropes, i.e. scientific knowledge, romance, and fantasy, thereby enabling something unknown to become known to audiences (Thompson, 2011: 68). Simile is the most common attachment

strategy in Indonesian travel literature. Travel writers frequently compared the geographical landscape of their destinations with Indonesian landscapes, as seen in the above quote. In *Negeri Van Oranje*, almost all special or unique places are explained by comparing them with places or events in Indonesia; for instance, the Maastricht festival on Ash Wednesday is likened to the partying and drinking associated with *kenduri* (a feast) in Indonesia. Both events combine religious celebrations with parties (Wahyuningrat et al., 2009: 147).

Simile is used to transform the "incommensurable" into the "commensurable" by finding common ground that can be used to measure and make meaningful what is otherwise simply baffling and alien (Thompson, 2011: 67). Travel writers must seek to link unknown entities to known reference points and familiar frameworks of meaning and understanding. Wicak and other characters may have thought that TU Delft and the Maastricht Festival were unfamiliar to Indonesians, and thus likening them to places or events in Indonesia would make them more recognizable—and, at the same time, comparable.

If they do not manage to find a comparison to explain the foreign world they encounter, they experience estrangement. In *Negeri Van Oranje*, I found many scenes of estrangement. Narratively, these scenes are almost always delivered dramatically, which further strengthens the atmosphere of division. When the characters went to the bar and the casino, they could not find anything for them (Wahyuningrat et al., 2009: 247, 333). The same held true when they went to a nude beach. Their religious beliefs and cultural differences prevented them from fully accepting these new experiences.

Travel writers not only face the difficulty of estrangement, but also have difficulty presenting it through their travel literature. To overcome this difficulty, they use several strategies and methods; one prominent strategy is the attachment principle (Padgen, 1993: 17).

Travel writers' representation of the Netherlands as the world is influenced not only by the above situations, but also, I argue, by their efforts to distinguish themselves from tourists (as described in "the Other" part). When the characters in *Negeri Van Oranje* travel to other European countries, such as Belgium, Spain, Austria, and Germany, they understand these countries from students' eyes. For example, when they were in Brussels, they visited the offices of the European Union and various NGO centers to state their curiosity (Wahyuningrat et al., 2009: 427).

The writers also identified themselves as backpackers, as reflected in their efforts to travel as economically as possible while avoiding anything fancy. They juxtaposed themselves with tourists, as reflected in the way they viewed tourist objects. When they went to the Dutch forest in Wageningen, their expectations were high; however, for them, it was just a park compared to the forests in Indonesia (Wahyuningrat et al., 2009: 236). When they saw Manekin Pis in Belgium, they viewed the statue as nothing compared to Indonesia's Arjuna Wiwaha (Wahyuningrat et al., 2009: 433). They expressed sadness and sharply criticized the Indonesian people (especially the tourists) for this situation. As shown in the quote below.

Ekspektasinya jauh melebihi pemandangan yang kini ada di depan mata. *Lalu kenapa patung Arjuna Wiwaha yang lebih besar dari itu kok tidak pernah mengundang turis untuk berfoto bersama?* pikirnya. Miris hatinya membayangkan begitu banyak objek wisata Indonesia yang begitu megah dan membanggakan namun teronggok tak terawat. "Hmm .. ya .. mungkin benar kata orang," komentar Wicak, *"A country is only as great as its people."* "Kalau orang Indonesia sendiri nggak membanggakan negaranya, gimana negara kita mau terkenal? Boro-boro objek wisatanya." (Wahyuningrat et al., 2009: 433).

*His expectations far exceeded the scene that was now in front of his eyes. Then why does the statue of Arjuna Wiwaha which is bigger than that never invite tourists to take pictures together? he thought. It is sad to think of so many Indonesian tourist attractions that are so majestic and proud but piled up unkempt.*

*"Hmm .. yes .. maybe people are right," commented Wicak, "A country is only as great as its people."*

*"If Indonesians themselves don't boast about their country, how can our country be famous? Moreover, its tourism objects .."*  
(Wahyuningrat et al., 2009: 433).

From the above description, the depiction of the Netherlands (or Europe) as part of the world, as a place to seek knowledge and to study, shows how certain perspectives (in this case, the student perspective, which is embedded with various cultural and religious influences) can create new mental maps that complement, overlap with, or even transform pre-existing ones. This new image created a more balanced perspective of geographical and touristic sites in the Netherlands; and provided a different view of the Netherlands, a country that Indonesians have always associated with colonialism (i.e. as presented in the works of Sigit Susanto and Rosihan Anwar).

Maulana M. Syuhada's *40 Days in Europe* also portrays Europe through the eyes of *santri lelana*. In this book, I found several perspectives and strategies that were different from those found in the previous book. This book framed the world more specifically, detailing the journey undertaken by an *angklung*<sup>5</sup> music group to perform at several music festivals in Europe.

As with the previous book, *40 Days in Europe* is presented through the eyes of an Indonesian student in Europe. In its first section, the book provided concrete details about Syuhada's everyday life as a student, including his part-time employment and his need to live frugally. This section described the campus and places where Syuhada undertook his many activities, particularly his music. It described the room in which he lived, the supermarkets he frequented, as well as the TUHH campus and factory where he worked part-time.

In this section, Syuhada provided a picture of Europe, one that was economically very different from that provided by the students in *Negeri Van*

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<sup>5</sup> A type of traditional music from West Java, Indonesia.

*Oranje*. Syuhada had to share a small room with other students. He had to work in a factory as a laborer, and in this capacity he encountered immigrants from various countries (Syuhada, 2007: 1-5). He also talked about his work as an assistant at his university and how his relationship with his professor was full of turbulence. Geographically and mentally, Europe was perceived with a very different perspective. Europe was no longer pretty, but also rough. Its panorama was no longer old buildings and beautiful canals, but rather universities, cramped rooms, factories, public transportation, hospitals, and other public places that are not at all touristic.

However, entering the second section, the narrative narrows its focus to Syuhada's life as coordinator in the virtual world. It presents the email and text conversations, sent by people around the world, through which they plan their *angklung* world tour. These conversations deal mostly with the technical matters of preparing music shows and fundraising. Unlike the first section, where the concrete setting of Germany is dominant, the geographical setting does not appear at all. The world is totally narratized through virtual discussion, with their connectivity representing their internationality. This section also highlights the group's close ties with many important bureaucrats in Indonesia and abroad, showing its significance.

The book's third section focuses on the musical group's tour of Europe, with cities represented by the rooms and buildings used by the group for its musical performances. However, despite geographically and idealistically presenting educational and musical ideas of Europe, it did not describe the world in detail. Such concrete and detailed depictions of the world are offered only in the first section, with a narrow focus that centers on Syuhada himself. It can thus be argued that, in his travel literature, Syuhada prioritized the Self aspect over the World and the Other aspects. His book showed how he became a good, successful, and perfect human at every level of his life.

This limit was supported by Syuhada's frequent use of synecdoche, i.e. taking a part as emblematic of a greater whole (Thompson, 2011: 73). This is

reflected throughout the book, including in its subtitle *menaklukan daratan Eropa* (conquering the land of Europe). In this case, "Europe" and its cities are represented by the festival sites where performances were held. The same strategy is also reflected in Syuhada's representation of Europeans (detailed in the previous sub-chapter). Europeans were the organizers and spectators of the festival, and thus the stage became an emblem of the European world that Syuhada and his *angklung* group—all students from Indonesia—could conquer by winning the festival.

The cities that represent Europe in *40 Days in Europe* are also quite different from those that appear in other travel literature. In Scotland, Syuhada and his group visited Aberdeen instead of Glasgow. They also performed at the Festival de Gannat in France and the Zakopane Festival in Poland, which were also cities that were foreign to them before their journey. As I stated at the beginning, they did not explore outside of the context of their musical performances. I found only a few comments from Syuhada dealing with non-musical sites, often in the form of similes. For example, when visiting Zakopane, Poland, Syuhada and his friends identified the city as "Bandung van Polen" (the Bandung of Poland); they identify Zakopane's topography as similar to that of Bandung's Cipaganti area (Syuhada, 2007: 475–476).

Interestingly, when the group left its specific world, its members stuttered and experienced estrangement—just as with the other travel writers. As evidence, take a passage in which Syuhada and his friends were treated lavishly by a local Rotary Club in Trinity Hall, England. They were expected to practice a table etiquette that was strange to them (Syuhada, 2007: 395).

Kami duduk menyebar bersama para anggota Rotary Club. Alangkah terkejutnya saya melihat susunan peralatan makan yang ada di hadapan saya. Saya tak tahu harus berbuat apa dengan empat buah sendok dengan berbagai ukuran yang sudah ditata rapi di hadapan saya.

Terbayang oleh saya kekacauan penggunaan sendok yang menimpa para personel. Saya cukup yakin bahwa ke 35 personel yang datang ke Eropa ini belum pernah disuguhi empat sendok sekaligus untuk

makan malam. Sangatlah tidak heran, jika ditemukan personel yang tengah makan sup dengan sendok untuk kue pembuka atau bahkan makan daging sapi panggang dengan menggunakan sendok sup. Saya tidak bisa membayangkan reaksi orang-orang Skotlandia itu jika mereka tahu bahwa di Bandung biasanya kami makan langsung dengan tangan dan bagi saya itulah cara makan paling nikmat di dunia (Syuhada, 2007: 395-396).

*We sat with the Rotary Club members. How surprised I was to see the arrangement of the cutlery in front of me. I did not know what to do with four spoons of various sizes that had been neatly arranged in front of me.*

*I imagined the chaos because of the spoons that occurred in the group. I was pretty sure that the 35 people who came to Europe had never been treated to four spoons for dinner. It is not surprising to find personnel who were eating soup with a spoon for cake or even eating roast beef using a soup spoon. I could not imagine the Scots' reaction if they knew that, in Bandung, we usually ate with our hands, and for me, that was the most delicious way to eat in the world (Syuhada, 2007: 395-396).*

In this quote, the estrangement was expressed paradoxically through wonder (Thompson, 2011: 66). Syuhada faced something that was beyond his expectations, something that he had never experienced before. He felt tension, chaos, fear, but also admiration and pride when he conducted himself successfully within this unexpected situation.

On the one hand, this moment reinforced the image of the Self compared to the World as another aspect of subjectivity. As a *santri lelana*, Syuhada always prioritized his humility, his economic difficulties, and his innocence. This is reflected in how he recounted his surprise when facing new experiences. On the other hand, it also shows his partial approach to entering, exploring, and presenting the European world in his writings. He only knew Europe through music and educational institutions, nothing else. Such a situation, I believe, was also repeated in other zones.

### 4.3.2 Politics and Colonial Zones

More than half of the works of travel literature in this study depict, at least partially, a journey to the Netherlands or Portugal. Given these countries' colonial history in the Indonesian archipelago, they have become centers of discourse regarding colonialism. They also alluded, albeit not in-depth, to the colonization of other countries, such as Turkey's colonization of Europe in *90 Cahaya* and Germany's invasion of surrounding countries in the *Negeri Van Oranje* and *Menyusuri Lorong Lorong Dunia* trilogy. From this point of view, Europe or the West, as the World, is a political and colonial zone.

This zone is mostly constructed by travel writers who build their subjectivity as *caraka* and *santri lelana*, for example, Rosihan Anwar and the students in *Negeri Van Oranje*. The subjectivity of *peziarah* and *langlang buana* also has a different political picture of Europe, which I will also mention later.

Although colonial discourse appears briefly, for Indonesian *santri lelana* (as presented in *Negeri Van Oranje*), the Netherlands and Portugal are not only colonial countries, but also centers of education and examples of progressive civilizations wherein they can learn new knowledge. This suggests a mixed perspective, an ambiguous and contradictory attitude toward this world. On the one hand, this travel literature is preconditioned by discourses about Western superiority and colonialism; on the other hand, it is informed by the specific motivations and circumstances that enable travel writers to try to erase the stigma by seeing the world from a global or cosmopolitan perspective. This is shown by how they display and explain the sites they visited in Europe in the context of both education and colonialism. An equivalent tendency is still found in Western travel literature that deals with journeys to the East. Consciously or unconsciously, such works still carry the values and operational discourses of colonialism. Even when they attempt to escape from that influence, they present only ambiguity, simultaneously trying to escape the idea while remaining indebted to its approaches and strategies.

Ambiguity is also seen in Rosihan Anwar's *Napak Tilas ke Belanda*, which specifically and significantly depicts the writer's complex perspective of Europe and colonialism. As it mentions in its title, the book is a *napak tilas*, a flashback/retrospective journey, a return to places where Anwar had been, a reminiscence and commemoration of particular journeys and events. As I have discussed in the Self section, Anwar—as *caraka*—intends to reflect on and restore discourse regarding the relationship between Indonesia and the Netherlands by acknowledging his version and memory of various historical moments. This effort also influenced and reflected his perception of the places he visits.

Before Anwar went on his journey of reminiscence, he already had a mental map of the Netherlands and Europe, one that he had formed and developed through his direct experiences over the years. This mental map influenced the reality he experienced during his journey. Both could be the same, but in many ways they were different.

Anwar's narrative of the past began when the geographical places he visited did not match the imaginary pictures in his mind. His *napak tilas* began at the Dutch Parliament Building, where KMB had been held (Anwar, 2010: 1). He then traveled to the Kurhaus Hotel, where the Indonesian delegation had stayed and worked (Anwar, 2010: 12–13). Anwar had many pictures of those places in his mind, which had changed a lot by the time he visited a second time. He offered a general history of the hotel and admitted that much had changed, physically. He also asked the hotel's young employee about the RTC, and the employee did not know anything about it.

In this scene, Anwar juxtaposes the past with the present situation. If the employee represented a person from today, Anwar was the person who walked through time, vertically, connecting, and juxtaposing the past with the present. Likewise, when Anwar visited a small apartment at Valerius Straat 36, Amsterdam, where he and his wife had lived 60 years previously, he finds that the room had changed completely. However, Anwar wrote, "*I am not*

*disappointed, despite not finding my old room like it was 60 years ago. That is the rule of living in the mortal world. You can't have everything, so says the title of an American song"* (Anwar, 2010: 130–131).

This situation repeated itself in various other places. As I noted previously, Anwar had a window into the past which only he could enter and leave. This ability also gave Anwar the legitimacy to carry out reflection, restoration, and even reconstruction.

Anwar's narrative at Valerius Straat was a relatively brief reflection. In other places, he provided very long and detailed reflections. Take, for example, when he went to the National Archives Office in The Hague and recovered the photo album that had been confiscated by the Netherlands in 1946. The photo album contained many photos of himself and his friends, each of which had a particular history. When describing each of these photos, Anwar provided a lengthy reflection and told his memory, thereby addressing situations that he thought were untrue. Narratively, this reflection was delivered dominantly through pause or summary. In other words, it was abstract and reflective, without a clear setting. Even when there was a clear setting, his interest in clarifying history made Anwar not only juxtapose the past with the current setting in the Netherlands but also juxtapose the setting in the Netherlands with settings elsewhere, with which they were only connected because of Anwar's story. It can be said that Anwar also used the attachment principle, attaching his personal story to the main plot.

As an illustration, we can return to the scene when Anwar was at the National Archives Office in The Hague. He narrated his memory of the first Dutch Military Aggression (what the Dutch called a 'Police Action'). The Dutch police came to Anwar's room and searched for any document that might be dangerous to them, then accused him of being a revolutionary who was fighting for Indonesia's independence and imprisoned him in Bukit Duri. He also discussed a friend who had been involved in the Communist Party and mentioned several places that had been important sites of communist activities,

such as a clock shop at Pecenongan Street No. 48C, where the editor of PKI's magazine *Bintang Merah* had lived. One by one, Anwar retold Indonesia's history as related to the pictures in his album. Events and places were presented randomly, being told in fragments and jumping from one period to another. As explained in Chapter III, this was an iterative approach, telling many events in different settings during one narrative.

The spatial and chronological fluidity of Anwar's narratives not only gave him the freedom to tell his stories, but also the ability to present information that might be sensitive. Furthermore, the fluidity of the settings and places presented by Anwar also allowed him to reminisce about his personal moments, which were not directly related to the Netherlands (the place he was talking about) but were nevertheless important for building his image as a *caraka*, such as his time as a student in the United States.

Returning to Anwar's goal as a *caraka* to reconcile Indonesia and the Netherlands, it can be said that how he saw the world and presented it narratively were preconditions for disclosure. If reconciliation means establishing or maintaining a mutually respectful relationship between two countries, there must be awareness of the past, acknowledgment of the harm that has been inflicted, atonement for injuries, and actions for changing behavior;<sup>6</sup> this is argued by Anwar in his writing and represented in his view of the World. Compared to depictions of the topic in other writings, Anwar's portrayal of the relationship between the Netherlands and Indonesia is quite positive in tone. This can be seen in the passage below:

Kini hubungan bilateral Belanda dan Indonesia makin erat sejak Menlu Belanda Bernard Bot hadir di Istana Merdeka di Jakarta pada perayaan 17 Agustus tahun 2005. Belanda dan Indonesia bisa bekerja sama dalam soal perubahan iklim, urusan persenjataan nuklir, untuk kepentingan umum.

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<sup>6</sup> Honouring the Truth, Reconciling for the Future Summary of the Final Report of the Truth and Reconciliation Commission of Canada, The Truth and Reconciliation Commission of Canada, 2015, p. 6

Belanda mengatakan ada *speciale relatie*, hubungan istimewa, antara Belanda dan Indonesia. Sejumlah 1,6 juta penduduk Nederland kini mempunyai sesuatu yang berkaitan dengan Indonesia.

Apakah soal penyerahan kedaulatan atau soal pengakuan kemerdekaan yang jadi titik perbedaan masih membayangi hubungan Indonesia-Belanda? “Jangan terpenjara oleh sejarah masa lampau. Kita sepakat melihat ke depan, kata Umar Hadi,” (Anwar, 2009: 25–26).

*The bilateral relationships between the Netherlands and Indonesia have been good since the Netherlands' Minister of Foreign Affairs, Bernard Bot, came to Merdeka Palace, Jakarta, to attend the Independence Day ceremony on August 17, 2005. The Netherlands and Indonesia might cooperate on climate change, nuclear weapons, and general public interests.*

*The Netherlands said there was a speciale relatie between them and Indonesia. The Netherlands' 1,6 million residents have "something" related to Indonesia.*

*Whether it is about sovereignty or independence, that debate overshadows their relationship. "We must not be trapped in the past. We agree to look forward" said Umar Hadi (Anwar, 2019: 25–26).*

This portrayal is also supplemented by Anwar's presentation of the places or sites he visited. On the one hand, it holds a past that Anwar guards and considers precious, regardless of whether his memories are good or bad. Visiting these places again, Anwar opened up those memories and reconnected them with the political interest of improving the relations between The Netherlands and Indonesia. On the other hand, Anwar also enjoyed these places as new sites, even with their changes, and this further implied harmony.

Europe is also presented as a politically constructed zone by travel writers who portray themselves as *langlang buana*, such as Sigit Susanto. Broadly speaking, they see the world as the place where they seek freedom and adventure. However, Susanto mostly found adventure in places that he preferred politically. His journey is organized in accordance with his affection for the political and literary concepts and actors born in those places. As I mentioned in the introduction, he undertook what he called a "literary journey" or a "political

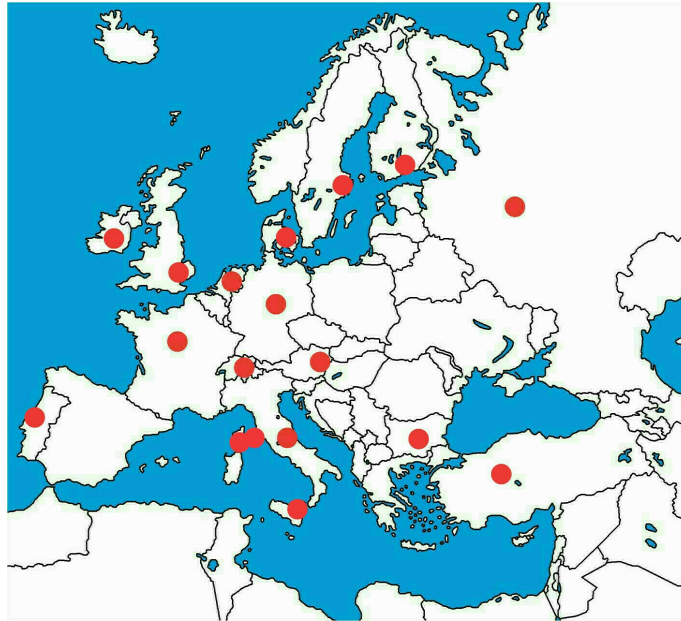
pilgrimage". When discussing Cuba, Susanto commented on his two favorite figures: Ernest Hemmingway and Fidel Castro.

Kecintaan Hemingway pada rakyat Kuba terlihat mendalam, hal ini bisa dilihat ketika dia menyerahkan uang hadiah Nobel itu pada rakyat Kuba. Antara Hemingway dan Castro pun terjalin hubungan yang baik. Kedua sosok itu punya kemiripan sebagai orang bertemperamen keras. Castro seorang revolusioner, sedangkan Hemingway tak hanya sebagai pemburu binatang di Afrika, namun juga sebagai wartawan perang di Spanyol dan Italia. Hemingway pernah mengikrarkan diri ingin menjadi seorang komunis. Sebaliknya pada buku berjudul *El olor de la guayaba* (Harumnya Guayave) karangan Gabriel Garcia Marquez, Castro pernah bilang pada sahabatnya Marquez, bila reinkarnasi berikutnya tiba, Castro ingin menjadi seorang sastrawan (Susanto, 2005:56).

*Hemingway's love for the Cuban people can be seen when he handed over his Nobel Prize money to the Cuban people. There was a good relationship between Hemingway and Castro. The two figures had similarities. Both had a fierce temper. Castro was a revolutionary, while Hemingway was not only a hunter of animals in Africa but also a war reporter in Spain and Italy. Hemingway had once vowed to become a communist. In contrast, according to Gabriel Garcia Marquez' book *El olor de la guayaba* (The Fragrance of Guava), Castro once told his best friend Marquez that, in his next life, he wanted to become a writer (Susanto, 2005:56).*

The close ties between writers and politicians, as noted above, reflect Susanto's own position as a politically literate writer. It is this close and inseparable relationship between literature and politics that Susanto wanted to highlight during this journey.

Over the course of his trilogy, he narrated his travels through more than 23 countries (mostly in Europe; as shown in picture 4); several of them, including Italy, Greece, and England, he visited multiple times. Each journey occupied a single chapter, which was arranged in the trilogy randomly (rather than chronologically). His narratives usually followed the same formula: opening with the time and duration of the journey, the chapters then discuss his general agenda (although the reality of the journey often did not reflect his plans). To



**Picture 5**  
Countries in Europe Visited by Sigit Susanto

explain his destinations, Susanto almost always used the principle of attachment, drawing on similes and references to books related to those places—most commonly biographies of famous figures or writers, but also including journalistic reports, travel guides, and even travel brochures.

The first story of the trilogy narrates Susanto's visit to the Netherlands, a country that he understood through the filter of the colonial history he learned in school. Although Susanto focused more on the authors who had lived in that country—such as Multatuli and Anne Frank (Susanto, 2005: 33–34)—this indirectly returned him to colonial discourses. Susanto went to the Multatuli Museum; he also managed to find Multatuli's house and even a statue of the author. He also reflected thoroughly on Multatuli's greatest work, *Max Havelaar*. Susanto tried to elucidate not only the story of the place, but also the perspectives offered by *Max Havelaar*. He used a similar approach to understand Anne Frank's safe house, summarizing her story and quoting notes from her diary. When he visited the tulip gardens, he associated these with the history of tulips and the female spy Mata Hari, as narrated in Julia Keay's book of the same name.

Susanto then recounted his visit to Cuba, during which he traced the life of Che Guevara. In this section, Susanto's compassion is evident, especially when telling the history of socialist Cuban politics and its echoes in modern society. As he narrated, Cuba "is very relaxed. There are no rushing people, no high-rise luxury supermarkets, no street vendors on the sidewalks, no homeless people sleeping on storefronts, and no organized mass beggars. Seeing Havana was like slapping me with the past, like the 1950s. Havana has its own way of breaking the wheel of material globalization" (Susanto, 2005:43).

Susanto's admiration for the socialist state, as seen in his chapter on Cuba, is repeated in his journeys to several other countries. Countries that were formerly or are currently socialist or communist, such as Cuba, were the crux of his narratives. However, Susanto interspersed his journeys to such countries with more touristic narratives with different foci. For example, in the chapter following his narrated journey to Cuba, he described his travels to Ischia, Capri, and Procida in Italy, which he described as beloved by artists such as Bertold Brecht, Paul Klee, Rainer Maria Rilke, and Pablo Neruda. In the subsequent chapter, detailing a journey to Prague, Susanto described himself as traveling to the grave of Franz Kafka and admiring the Czech Republic as a former socialist country. Susanto's journeys, as well as the books associated with his destinations, are presented in the table 8 below.

**Table 8**  
**Writers, Figures, Politicians, Books Mentioned in Susanto's Trilogy**

| No. | Country/City/Site                 | Writers,<br>Politicians | Figures, | Related Books                  |
|-----|-----------------------------------|-------------------------|----------|--------------------------------|
| 1.  | The Netherlands                   | Multatuli               |          | <i>Max Havelaar</i>            |
|     |                                   | Anne Frank              |          | <i>The Diary of Anne Frank</i> |
|     |                                   | Julia Keay              |          | <i>Mata Hari</i>               |
| 2.  | Cuba (Havana)                     | Che Guevara             |          |                                |
|     |                                   | Ernest Hemmingway       |          | <i>The Old Man and the Sea</i> |
| 3.  | Italy (Ischia, Amalfi, and Capri) | Gunter Grass            |          | <i>The Tin Drum</i>            |

|     |                            |   |   |
|-----|----------------------------|---|---|
|     |                            | Bertold Brecht, Paul Klee, Rainer Maria Rilke, and Pablo Neruda |   |
| 4.  | Czech Republic (Prague)    | Franz Kafka   | All of Kafka's work                         |
|     |                            | Jan Nepomuk Nerudova  |   |
| 5.  | Tunisia                    | Gustav Flaubert   | <i>Salamambo</i>                            |
| 6.  | Bulgaria                   | Jordan Jorkov   |   |
| 7.  | France (Strasbourg)        | J.W.F. Goethe and Johan Gottfried Herder                        |   |
|     | France (Paris)             | Karl Marx and Heinrich Heine                                    |   |
|     | France (Colmar)            | Frederic Auguste Bartholdi                                      |   |
| 8.  | Italy (Venice)             | Nietzsche, Proust, Goethe, Dante, Rilke, Hesse, etc.            |   |
|     |                            | Thomas Mann   | <i>Der Tod in Venedig</i>                   |
| 9.  | Italy (Rome)               | Idrus   | <i>Dari Ave Maria ke Jalan Lain ke Roma</i> |
|     |                            | Günter Eich   |   |
| 10. | Mexico                     | Frida Kahlo, Octavio Paz, Carlos Fuentes                        |   |
| 11. | Russia (Leningrad, Moscow) | Maxim Gorki   | <i>Meine Kindheit</i>                       |
|     |                            | Fyodor Dostoevsky   | <i>Crime and Punishment</i>                 |
|     |                            | Leon Trotsky, Vladimir Lenin, Michael Gorbachev                 |   |
|     |                            | Gabriel Garcia Marquez  | <i>Zwischen Karibik und Moskau</i>          |
|     |                            | Ivan Turgenev   | Father and Sons                             |
|     | England (London)           | Karl Marx   |   |
| 12. | Ireland (Dublin)           | James Joyce   | <i>Ulysses</i>                              |
| 13. | Hungary                    | Imre Kertész  |   |
| 14. | Portugal                   | Louis de Camoes   |   |
| 15. | Morocco                    | Tahar Ben Jalloun   |   |
| 16. | China                      | Mao Tse Tung  |   |
| 17. | Vietnam                    | Ho Chi Minh   |   |
| 18. | Kenya                      |   | <i>Die Weisse Massai</i>                    |
| 19. | Turkey                     | Nashrodin Hodja   |   |
|     |                            | Orhan Pamuk   | <i>Istanbul</i>                             |
| 20. | Jordan                     |   |   |
| 21. | Denmark                    | Kierkegaard   |   |
| 22. | Sweden                     | Alfred Nobel, Henrik Ibsen                                      |   |
| 23. | Poland                     |   |   |
| 24. | Egypt                      | Agatha Christie, Rudyard Kipling                                |   |
| 25. | Italy (Sicily)             |   |   |
| 26. | Hong Kong                  | Günter Wallraff   |   |
| 27. | Cambodia                   |   |   |
| 28. | Greece                     |   |   |

Susanto's partisanship is increasingly evident in his visits to other socialist and communist countries (former and current), such as Bulgaria, Russia, China, and Vietnam. At points, he blamed the capitalist media for limiting the public's

access to correct information about socialist countries, as seen in his discussion of information from a travel guide in Russia:

Olga menerangkan di atas bus, 80% orang Rusia tidak membeli kentang. Melainkan mereka menanam dan memanen kentang sendiri dari kebun di rumahnya. Olga juga mengatakan, 60% orang Rusia menanam sayuran di kebun mereka sendiri. Keterangan Olga ini sangat menarik. Jarang sekali kelebihan-kelebihan negeri sosialis seperti ini dipaparkan di media kapitalis. Media kapitalis lebih tertarik mengiklankan harga kentang beserta bumbu masak yang lebih sedap. Tapi bagaimana cara menanam dan memanen tidak pernah dikatakan dan dianggap dipentingkan. Globalisasi membuat jarak antara manusia dengan alam semakin renggang. Manusia makin tidak mengenali lagi perilaku tanaman dan lingkungan, bahkan diri mereka sendiri (Susanto, 2005: 305).

*Olga explained on the bus that 80% of Russians don't buy potatoes. Instead, they grow and harvest their own potatoes from their home garden. Olga also said that 60% of Russians grow vegetables in their own gardens. This description is very interesting. It is rare for the positive conditions of socialist countries to be exposed in the capitalist media. The capitalist media are more interested in advertising the price of potatoes and cooking spices. But how these are planted and harvested is never revealed or considered important. Globalization makes the distance between humans and nature more tenuous. Humans no longer recognize the realities of agriculture, the environment, or even themselves (Susanto, 2005: 305).*

As evident above, Susanto narrated that capitalist media tends not to inform people about the circumstances of socialist countries, particularly the improvements they made. Throughout my reading of Susanto's trilogy, I got the impression that his presentation of socialist countries was indirectly intended to disclose and spread positive information that had been ignored by other (capitalist) media.

This tendency to highlight countries that currently or have historically practiced socialism or communism shaped Susanto's representation of the World, specifically Europe. From the trilogy, readers learn that Susanto lived in Switzerland, a European country. Most of the countries he visited were also on this continent. However, apart from limiting his discussion of European

colonialism, Susanto also minimized his clarification of the difference between East and West. Nevertheless, in several scenes Susanto referred to the "differences" that caused him difficulties while living in Europe. For example, at the beginning of the trilogy, he recounted his arrival in Europe and the worries that came with it. He also mentioned the health problems he suffered because of Indonesians' uncommon way of life in Europe. Susanto also frequently mentioned how Indonesian visas and passports were weaker than European passports and often caused problems when traveling.

Being aware of these gaps and trying to minimize them through his construction of his Self as a traveler-cum-writer-cum-political observer, Susanto tried to present an alternative map of the world (Europe). First, he displayed Europe through the example of socialist countries, rather than the predominantly capitalist countries of Western Europe. He supported these with references to socialist countries elsewhere. Quantitatively, his narratives regarding communist and former communist countries outside Europe are longer than his other narratives. For example, the longest of his narratives—almost 100 pages in length—details his journey to China. This also indicates that Susanto did not limit his World to Europe, a fact that is also reflected in the organization of his narratives and stories. On the narrative level, as already mentioned, he presented his stories in a random (rather than chronological) order, detailing the travels that took him to Europe, Latin America, Asia, back to Europe, and Africa. Such hybridity and diversity distance Susanto from the idea of binary opposition (West–East, Europe–Asia).

Second, to describe the world, Susanto used comparison to create a parallel world. Just as Anwar juxtaposed the present world with the past world, Susanto juxtaposed the real world with the one depicted in his literary work. These worlds were often presented together to complement each other; at other times, they are distinguished from each other, unconnected by anyone except Susanto. One of the most vivid examples is Susanto's comparison of a boy he met on a ship while traveling from Naples to Capri with a child in Gunter Grass' novel *Tin Drum*:

Mataku melirik ke bocah yang seakan-akan tak terurus oleh ramainya suasana kapal. Aku teringat ketika Grass mendapatkan ilham menuliskan novelnya *Genderang Kaleng*, yang akhirnya mengantarkannya memperoleh Nobel sastra tahun 1999. Konon novel itu berawal dari kecuekan orang-orang dewasa di sebuah kafe pada seorang bocah yang menggendong genderang kaleng. Tiba-tiba Grass tergerak untuk mengabadikan sosok bocah itu menjadi tokoh Oskar Matzerath dalam novelnya. Bocah yang sambil lalu aku amat-amati ini ada kemiripan dengan Oskar Matzerath. Persamaannya ada pada kesendiriannya saat bermain di tengah kesibukan orang-orang dewasa. Dia mampu mencari dunianya sendiri, tanpa menghiraukan lingkungan di sekelilingnya (Susanto, 2005: 72).

*My eyes turned to a boy who seemed to be neglected amidst the hectic atmosphere of the ship. I remembered the moment when Grass was inspired to write his novel Tin Drum, which finally led him to get a Nobel Prize in Literature in 1999. It is said that the novel began when some adults in a cafe were ignoring a boy there who was holding a tin drum. Grass was suddenly moved to capture that boy in his writing, and this boy later became the character Oskar Matzerath in the novel (Tin Drum). The boy I observed on the ship closely resembled Oskar Matzerath. He similarly laid in solitude even amidst the crowds of adults. He was able to find his own world, regardless of the environment around him (Susanto, 2005: 72).*

After reading the above passage, it may be possible for readers to better imagine the scene; however, this is not likely. Indonesian readers may not have read Grass' work or be familiar with the character Oskar Matzerath. As such, this comparison does not serve to clarify the situation. According to Campbell (1988: 70), such a situation—such a simile—is often used excessively to create "perverse collages" that destroy "the coherence of the alien subject in order to transmit a visualizable image". However, that was not the case in Susanto's passage above, which contained "over-attachment" that could lead to a variety of unwarranted assumptions and projections about new phenomena (Thompson, 2011:71).

However, I perceive this from a different perspective, especially given Susanto's motivation for writing his work of travel literature. He argued that his travel writing was intended for travelers and literature lovers. As such, it consisted of two components: a concrete journey to various countries around the

world, and an imaginative journey through literary works that he quoted, summarized, and analyzed during his journey. This was intended to present readers with two entirely new worlds. By telling one incident, Susanto presented two pieces of information simultaneously; the world and its parallel. To some extent, the parallel world is described as more dominant than the actual world, and this of course affects Susanto's perception of the realities of his destinations.

Following this logic, the "essential" nature of a country for Susanto is determined not only by its political ideology, but also by its literary world. He repositioned the world using prominent literary figures and works from every country he visited, giving each its own incomparable distinctiveness. Countries, like literature, are unique and comprehensive in their own right. To a certain degree, all of this confirms Susanto's efforts to challenge the binary oppositions that shape popular understandings of the World (including in many other works of Indonesian travel literature).

### **4.3.3 Spiritual Zones**

Europe is remarkably also recognized as a site for making pilgrimages, as conducted and reported in the writings of Muslim travel writers. If Europe (as the World) was presented as a center of education, a place associated with colonialism, or a place geographically marked by its figures and literary works in the previous zones, in this zone Europe is a place where cities are an essential part of the Muslim travel writer's spiritual journey. European cities may be visited because of their historical value for Islam, or they may be visited because these cities have a significant role in the travel writers' own spiritual lives—even when these sites do not contain any Islamic symbols.

In their travel writing, Hanum Salsabiela Rais and Reza Almahendra describe Europe as a historical site for remembering Islam's past glory. She describes her visits to popular tourist sites around Europe, including Vienna (Austria), Paris, Cordoba, and Granada (Spain), as acts of pilgrimage. Hanum explicitly positions Europe within the broader context of the Islamic world. For

her, the heart of Europe is not Paris, but Cordoba, because of its important position in the heyday of Islam (Rais & Almahendra, 2011:194).



**Picture 6**  
Imaginary Line in 99 *Cahaya di Langit Eropa*  
(Source: Rais & Almahendra, 2011: 178)

While in Paris with her friend Marion, Hanum identifies an imaginary line connecting important places in Paris with Mecca (as shown in picture 6), one that she supports by making references to Islamic history. As she writes:

“Aku tak bertanya tentang Paris. Aku tadi bertanya apa yang akan kautemukan jika kau terus menarik garis lurus Axe Historique ke timur, terus keluar kota Paris dan terus menembus benua lain.”

Kali ini aku berusaha membentangkan bayangan atlas yang lebih luas dalam pikiranku. Negara pertama di timur tenggara Paris adalah Swiss, kemudian di bawahnya adalah Italia, kemudian Yunani. Menyeberangi Laut Mediterania, kita akan bertemu Mesir, lalu Arab Saudi, kemudian...

“Mekkah?” kataku tak yakin pada Marion. *Apakah kota ini yang dia maksudkan?*

“Yap! Mungkin itulah maksud tersembunyi Napoleon membangun Axe Historique. Sebulan lainnya adalah Voie Triomphale, Jalan Kemenangan,” tukas Marion (Rais & Almahendra, 2011: 177).

*"I did not ask about Paris. I asked you what you would find if you continued to draw a straight line from Ax Historique to the east, out from Paris and continued to other continents".*

*This time I try to open the larger atlas in my mind. The first country southeast of Paris is Switzerland, then to the south is Italy, then*

*Greece. Crossing the Mediterranean Sea we will find Egypt, then Saudi Arabia, then...*

*"Mecca?" I said uncertainly to Marion. Is this the city she meant?"*

*"Yep! That was probably the hidden purpose of Napoleon when he built the Ax Historique, which is also called Voie Triomphale, 'The Victory Road', said Marion (Rais & Almahendra, 2011: 177).*

In this conversation, Hanum and Marion described in detail how various architectural works in Paris, including La Defense, Arc de Triomphe de L'Etoile, Champ Elysees, the Obelisk, Arc de Triomphe du Carrousel, and the Louvre form a line that is directed southeast towards Mecca. Such a geographical re-interpretation was accompanied by other discussions of the close relationship between Islam and Europe. For instance, Hanum and Marion assume that, closely examining the Napoleonic Code, one would note its close resemblance to Islamic Sharia (Rais & Almahendra, 2011: 181). They also noted the influence of Islamic architecture on the Notre Dame Cathedral, particularly in its curves (*ogive*) (Rais & Almahendra, 2011:199).

A similar point of view is used by Hanum when describing Cordoba and Granada in Spain. She traveled not only across space, but also across time, into the past of Cordoba and Granada. When arriving there, she "hoped to find women with their hijab walking around. She hoped Muslims remained, who could maintain Cordoba's aura as a site of Islamic power and civilization. Ultimately, what we witness in today's Europe are women and men kissing in public, as if it is the most natural thing (Rais & Almahendra, 2011: 232).

This passage implies that the Cordoba and Granada experienced by Hanum differed significantly from her mental map of these cities. She envisioned these cities as having an Islamic nuance that they no longer had. For example, as mentioned previously, when Hanum was in Mezquita, Cordoba—a former mosque that was now a church—she insisted on treating it as a mosque. She even attempted to pray there, even though she was ultimately forbidden from doing so (Rais & Almahendra, 2011: 256). This proves that Hanum superimposed her imagination of Cordoba over its reality. When her efforts reached a dead end and

Hanum realized that the Cordoba she visited was different from the one she had imagined, she accepted it with melancholy and sadness:

Ukiran-ukiran yang indah itu, atas nama sejarah, harus dicongkel dan dihapus. Kami melihat "usaha" itu. Terlihat dari sisa-sisa ukiran kaligrafi yang mungkin belum sempat tercongkel di sepanjang pilar masjid. Lagi-lagi aku hanya bisa menerima. Tempat ini berhak mengubah dirinya. Berhak menghilangkan identitas aslinya. Karena memang dia adalah gereja yang tak memerlukan kalimat-kalimat indah itu (Rais & Almahendra, 2011: 260).

*The beautiful carvings, in the name of history, must be gouged out and removed. We see that "effort". We see from the remnants of the carved calligraphy that they may not have had time to remove along the mosque's pillars. Again, I can only accept it. This place has the right to change itself. Has the right to lose its original identity. Because indeed it is a church, which does not need these beautiful sentences (Rais & Almahendra, 2011: 260).*

Kami pun beranjak menuju pusat asli Mezquita. Saat itu kami sadar, petugas tadi terus mengawasi gerak-gerik kami. Aku paham, kerudung sederhana yang kukenakan inilah penyebabnya.

Mihrab yang "terlantar" itu justru menjadi pusat daya tarik kami. Tampaknya mihrab ini menjadi situs tersendiri dari keseluruhan Mezquita. Jerujinya yang tinggi tak menghalangi keinginan banyak pengunjung mengabadikan gambar dari sela-sela jeruji. Termasuk kami berdua. Kami menjepret sebanyak mungkin gambar mihrab. Karena hanya di mihrab itulah kami menyaksikan dengan jelas tulisan dari ukiran yang paling utuh. Tulisan "Allah" dan "Muhammad".

Ukiran berwarna kuning dan hitam itu bersambung-sambung. Aku dan Rangga terpana. Kedua tangan kami menggenggam erat jeruji. Mata kami tak berpaling dari tulisan-tulisan Arab itu. Tiba-tiba hatiku berdesir, jiwaku luruh, permukaan kulitku merinding. Hatiku seperti berontak kuat menghadapi realitas dalam bangunan ini. Adakah yang bisa mengatakan padaku...ini bukan gereja...ini masjid? Tak terasa mataku basah oleh air mata (Rais & Almahendra, 2011: 261–261).

*We head to the original center of the Mezquita. This is when we realize that an officer is constantly monitoring our movements. I see that the simple veil I am wearing is the cause.*

*The "abandoned" mihrab becomes the center of our attraction. It seems to be a separate site from the entire Mezquita. The high bars do not hinder the desire of many visitors to capture images from between them, including the two of us. We take as many pictures of*

*the mihrab as possible, since it was only in the mihrab that we saw the most intact engravings and writings: the words "Allah" and "Muhammad".*

*The yellow and black carvings continue. Ranga and I are stunned, and both of our hands grip the bars tightly. Our eyes do not turn away from the Arabic calligraphy. Suddenly my heart flutters, my soul melts, and the surface of my skin tingles. My heart rebels against the reality of this building. Can anyone tell me... this is not a church... this is a mosque? I don't feel that my eyes are moist with tears (Rais & Almahendra, 2011: 261–261).*

The paragraph above shows Hanum's strong desire to continue to search for the remains of Cordoba as an Islamic city. For her, the imaginary or nostalgic world is more alluring than the real world, and this underpins her journey through time. She seeks to create a new historical queue, one that no longer forefronts the Western subject, but positions it only as part of Islam's grand history.

Doreen Massey developed the concept of the chronologically historical queue through her writing on the spaces of politics (quoted in Lisle 2004), challenging the often singular and linear historical timeline that relies solely on Western perspectives. Space, time, and identity are all mapped according to Western notions of progress and evolution, and thus Western subjects are always at the front of the queue (Lisle, 2006:204). While the dominance of the Western historical queue is still visible in many other works, Hanum tried to do the opposite. She compiled a chronology of important events since the 7th century—when Islam first emerged—through the Allied invasion of Baghdad in 2003, which she described as devastating the center of Islamic civilization in the past. Through that chronology, Hanum vividly positioned Europe (the West) as opposed and sometimes minor compared to Islamic countries, including Indonesia. Hanum not only highlighted the importance of Islam's historic glory, but also minimized the periods during which Indonesian–European relations were marred by colonialism. She merely implied this period during the chronological summary through which she concluded her book. Positioning Indonesia as an Islamic state, she wrote: "The struggle for independence in

Muslim countries (including Indonesia in 1945 and Pakistan in 1947). The birth of new Muslim countries."

What Hanum accepted as the World was in-line with her self-image and her interactions with the Other, as explained in the previous sections. As a pilgrim, she not only wanted to trace the history of Islam in Europe, but also sought to bring it to life through her mental map. Reviving the Islamic world would greatly facilitate her duty to preach to her readers. In a larger political context, the greatness of the Islamic world offers an alternative way of understanding the relationship between the West and East; it need not be the relationship between superior and inferior.

Acceptance of the World as a place for pilgrimages and spiritual journeys is also seen in the anthology *Jilbab Traveler*. Two chapters specifically deal with pilgrimages to countries with prominent Islamic sites, namely Dina Y. Sulaeman's "Ziarah ke Damaskus" (Pilgrimage to Damascus) and Dina Mardiana's "Memory of Turkey". Although briefly, both chapters map these countries based on the perspective of Muslim women travel writers. They narrate their destinations' history, important places, and mosques, as well as the characteristics of its inhabitants (who are mainly Muslim). As I mentioned earlier, pilgrimages can be focused on the site, or the rituals/activities of the pilgrims themselves (regardless of the site). The above two authors undertook their pilgrimages by emphasizing existing sites, rather than their own (re)actions. Only when describing important places such as the Umayyah Mosque in Damascus (Nadia et al., 2009:50) and the Blue Mosque in Turkey (Nadia et al., 2009:211) did an aura of spirituality pervade them.

Apart from these holy sites, the pilgrimages described in this collection mostly describe countries with few Islamic sites. The travel writers' narratives focus more on how they behave as Muslim women and minorities while traveling in these countries. Even in touristy areas, they seek mosques or particular sites for Muslims. It could be said that the incomparability of specific areas is a central point for travel writers. For example, Wijayanti, in her chapter "Edinburgh: The Beauty from Scotland", recounts her visit to the Edinburgh

Central Mosque as part of her remembrance of the traces of Islam. She also describes events such as the Edinburgh Islamic Festival as one of the city's attractions (Nadia et al., 2009:162). Soraya made the same points when she recounted her trip to Moscow in her chapter "Yasita and Cold Days in Moscow". She included Islamic sites as part of her journey. She befriended a Chechen woman named Yasita, who managed an Islamic book shop near the Tatarsky Mosque in Moscow (Nadia et al., 2009:243). Yasita later guided Soraya on her journey. Her travels and meetings were similar to those narrated by Hanum, and indeed such a situation seems to be recurring in the writings of Muslim women travel writers.

The rest of the stories in this anthology, including Nadia's own chapter as editor, contain visits to various countries by prioritizing touristic areas and activities. Writers narrate visits to Paris to see Eiffel Tower, to Italy to enjoy Venice, to Holland to adore the tulip gardens, and other popular destinations. The spiritual value lies not in the places themselves, but in travel writers' ability to maintain and improve their piety. Usually, such places are described as representing secularity, which to some extent challenge Islamic values. In places that are not always friendly to their beliefs, spirituality can still be awakened.

This section leads me to some particular conclusions regarding the World as a spiritual zone. First, travel writers perceive the World as a spiritual zone by conducting pilgrimages. They arrange the places contained therein based on their level of importance in Islam. For them, the center of the World is Mecca; all other places, including Europe, are drawn to this point.

The World appears not only through its spiritual sites but from travel writers' attitudes when dealing with secular sites. Visits to these places still have a spiritual dimension, precisely because they are considered challenges that allow pilgrims to enhance their faith. With this perspective, any place in the World can become a spiritual zone.

#### 4.3.4 Adventure Zones

Travel writers, with their various self-images, desire to some extent to perceive the World as an adventure zone. In this zone, they venture into unfamiliar places, meet and experience new things, get out of their comfort zone, and face various challenges. They become adventurers as well as misadventurers (Thompson, 2007:2).

All of the travel writers analyzed in this study, from the *santri lelana* to the *langlang buana*, also regard the world as an adventure zone to some extent. However, these adventures have different goals, and these differences relate to their process of "self-discovery" during their journeys. A person who travels to strengthen or test an existing identity makes the adventure a challenge that, if overcome, will reinforce the existing identity. Someone travels to find or transform her/himself will see adventure as an opportunity wherein certain identities can be constructed. In the latter case, the adventure zone is seen as a freedom zone, wherein they can escape their former values and absorb new values. The freedom zone is fluid and dynamic, and thus the new identity is never fixed.

The difference between the two points of view above is, of course, not strict, in the sense that no subjectivity is purely static or fluid. For example, the subjectivity of *santri lelana* also accepts the world as an adventure zone. The characters in *Negeri Van Oranje* and *40 Days in Europe* found themselves in difficult situations, in unfamiliar and dangerous places, suffering from one misfortune to another. However, they handled the problems well and their success complemented their existing identity as *santri lelana* from Indonesia.

Meanwhile, travel writers like Susanto, whom I classify as a *langlang buana*, view the world on their journey as an adventure zone. Susanto visited far corners of the world, experienced cultural clashes, found things he liked and disliked, felt discomfort and misfortune, and so on. Despite being a foreigner, however, he was not in a world that was completely new and foreign to him. He already had a lot of knowledge that shaped his mental map of the World, one derived from his prior readings. Thus, his adventures and wanderings were

merely to clarify the image of the World in his mind, a world constructed through his love of literature and ideological preferences. Such a search for clarity is commonplace among the travel writers discussed in this research, as it enabled the *santri lelana* to find knowledge, the *caraka* to restore colonial history, and the *peziarah* to improve their spirituality.

Among the various representations of the adventure zone in Indonesian travel literature, two are quite distinctive: Nungki Irma Nurmala's *Perempuan Merah Putih* and Windy Ariestanty's *Life Traveler*. The first narrates its author's efforts to climb the highest mountain in Europe. With this success, Nungki—who described herself indirectly as a *caraka* who represented Indonesia—was able to "conquer Europe" and reach another level of subjectivity. Her adventure strengthened her image as a travel writer and as a woman mountaineer from Indonesia. Meanwhile, the second offers a picture of a *langlang buana* who wandered around the world and experienced new things with no specific purpose except adventure itself. The subjectivity described is always dynamic, adapting to the journey and the new worlds encountered. These two examples present distinct—if not opposite—pictures of the World as an adventure zone.

*Perempuan Merah Putih* presents the World through its most classic description, as defined by the Romantics. The adventure took place in the wild and was replete with physical threats, suffering, and misfortunes—often unexpected (Thompson, 2007:15). *Perempuan Merah Putih* limits its world to Mount Elbrus and the challenges that come with climbing it. The world is completely natural, and interactions with other humans (or attention to social considerations) are almost non-existent.

The trip in *Perempuan Merah Putih* takes twelve days, from Jakarta to Moscow and back to Jakarta. Nungki divided the chapters of her travel report by date and location, just as in classic travelogues. Between the chapters, she inserted poetry that described her personal feelings regarding the events she told. In the middle of her report, Nungki provided a more detailed explanation of the journey, based on the four days of acclimatization she undertook before reaching

the summit. During this acclimatization process, Nungki and her team had to overcome the challenges of nature, as illustrated in the following quote:

Di hari keempat proses aklimatisasi ini, aku dan teman-teman akan melakukan perjalanan hingga Pastukhov's Rocks di ketinggian 4.650 mdpl. Kali ini, tim memulai kegiatan lebih pagi, yaitu pukul 08.00, mengingat, ritme berjalan kami yang terhitung lebih lambat daripada tim kebanyakan.

Dalam perjalanan ini kami juga menggunakan cakar es atau crampon untuk berlatih di ketinggian 4000 meter. Semakin tinggi pendakian, suhu semakin rendah, salju semakin tebal dan dengan kemiringan medan bersalju tersebut, crampon harus digunakan untuk dapat membantu menahan agar tidak tergelincir dan melangkah lebih stabil. Satu-satu langkahku beriringan mengukir jejak di atas salju di ketinggian, dan nafas pun terasa semakin pendek oleh kadar oksigen yang semakin tipis (Pratikto, 2011:44).

*On the fourth day of this acclimatization process, my friends and I traveled to Pastukhov's Rocks at an altitude of 4,650 meters. This time, the team started our activities earlier, at 08:00, as our walking rhythm was slower than most teams.*

*On this trip, we also used ice claws or crampons to train at an altitude of 4,000 meters. The higher the climb, the lower the temperature, the thicker the snow, and, with the slope of the snowy terrain, crampons should help prevent slipping and a more stable stride. Every step I took along carved a trail on the snow, and my breath seemed to be getting shorter by the thinning oxygen levels (Pratikto, 2011:44).*

On the same day, Acute Mountain Sickness (AMS) afflicted two members of the expedition, and thus they could not continue their journey to the top (Pratikto, 2011:45). However, Nungki was able to reach the peak safely. Along the way, she never stopped giving thanks and amazement at the natural beauty of Mount Elbrus. She held that the sunrise and sunset, snow, stars, clear sky, and fragrant air were gifts from God for which she must be grateful. "Then I enjoyed deeply the singing of nature and the chanting of verses that echoed in my chest," she said (Pratikto, 2011:70). These feelings Nungki further expressed as poetry.

The mountain, as the source of adventure, represented not only danger and mystery but also beauty and grace. If the danger can be overcome, the beauty will be exposed. Mountains are also a way to become closer—if not united—

with God. In this section, what Nungki does and feels can be compared with the travelers of the Romantic era who built their personae as hardy mountaineers (Thompson, 2007:27). For example, Keats had a similar view of mountains, having taken a walking tour to obtain an implicitly arduous, if not dangerous, mountain experience (Thompson, 2007:28). All of this relates to Romantic-self fashioning, "in which the traveler will cut a figure of courage, self-control, and independence, of authority and originality—and mountain climbing, with its attendant risks and discomforts, will clearly be the medium by which this self-fashioning is achieved" (Thompson, 2007:28).

However, even though they were both mountaineers, the self-image created by Nungki differed from those of Romantics. In their day, Romantic travelers toured as part of the patriarchal order (Thompson, 2007:49). Climbing a mountain marked a man's entrance into the real world. In those days, travel, wilderness, the public world, and adventure were meant for men. Although Nungki climbed a century later, mountain climbing had never lost its atmosphere of masculinity. Thus, Nungki's narrative could be considered a counter or alternate act.

Although Mount Elbrus was a distant place, one that Nungki had never visited previously, she never felt completely foreign. She was a professional climber with extensive experience, one well versed in the topography of the mountain—as clearly illustrated in her narratives. In addition, she did not separate the public and private spheres, and her book contains many poems that discussed domestic matters. Furthermore, she traveled formally as a representative of Indonesia. She bore the Merah Putih flag and symbolically represented millions of Indonesians on her journey. Indirectly, this trip was not solely personal, but also communal and political.

Returning to the depiction of the World, Nungki's efforts succeeded due to her use of synecdoche. This strategy compresses the World or Europe to Mount Elbrus, promoting Nungki's agenda of delivering a counter or alternative image of masculinity in mountain climbing. It also supports specialization, in this context, mountain climbing. It makes Nungki's journey something different yet

authentic. Paradoxically, however, too much specificity will limit a travel narrative's implications. Readers do learn of anything aside from the ascent of Mount Elbrus. Even Nungki's ideas, other than those related to mountaineering or her family, are scarce. The record of Nungki's journey is very narrow in scope, and the image of the World within is "a silent object that does not speak".

Like Nungki, Windy Ariestanty in *Life Traveler* also describes the World as an adventure zone. The adventure happens when she gets lost and finds unexpected places or makes unplanned trips. In her record, Windy reported several journeys undertaken at different times and with different goals. Her narrative begins with her journey as a backpacker to Vietnam, then continues with a story about her trip to America. Afterward, the narrative recounts Windy's trip to several European countries (Germany, Prague, Switzerland, and France) as a delegate to the 2010 Frankfurt Book Fair. This moment is central to her travel writing.

Interestingly, although Windy travels for various purposes, her narrative rarely focuses on these roles. Instead, it recounts unscripted side journeys and encounters with new people and places. For example, Windy's trip to Prague was a spontaneous decision made when she had free time during the Frankfurt Book Fair (Ariestanty, 2011:195–209). She also recounted in length some moments when she became lost in Germany and Switzerland (Ariestanty, 2011:242). These stories were accompanied by her encounters with strangers; some later became her friends through continued contact, and some remained strangers (Ariestanty, 2011:242).

This tendency is also reflected in Windy's description of the World. From the start, the places that Windy discussed were commonplace and unpopular with tourists. In discussing Hanoi, she recounted her travels by sleeping bus (Ariestanty, 2011:87), roadside food stalls (Ariestanty, 2011:55), village parks, small hotels (Ariestanty, 2011:45), and everyday places that are often left nameless. Her discussion of her journey to Europe began with an airport (Ariestanty, 2011:225), then expanded to include public toilets, a small cafe on

the side of the road, a town square (Ariestanty, 2011:273–275), and souvenir shops (Ariestanty, 2011:282–283).

Windy's decision to emphasize these ordinary places is a consequence of her self-construction as a *langlang buana*, as opposed to a mass tourist. She sought special places that were not attractive to tourists, and thus went to places where local people were active (Ariestanty, 2011:61–62) and interacted with them. There was a strong tendency for Windy to identify more with local people than with tourists. This choice was also in-line with her ability to go anywhere and accommodate things that are initially unfamiliar to her. She dealt with spontaneous journeys well and calmly. She held that travel is about opening and emptying oneself to accept a new identity (Ariestanty, 2011:3); as such, the foreign world (wherever it is) can also be her home, which she can come and leave at any time, as she said "travelers never think they are foreigners" (Ariestanty, 2011:152).

However, home here does not mean something permanent. Wherever the place is, as long as it brings peace, Windy can call it home (Ariestanty, 2011:45). Windy always finds a temporary home, being forever "in transit". She believed she had to leave to go home, and then come home to go again. Even in her daily life in Indonesia, her employer must be willing to accommodate her vacation schedule (Ariestanty, 2011:5). Such temporariness also permeates her destinations, which are important not because of their characteristics but because they bring her new wisdom and experiences. For example, Windy discussed the idea of waiting extensively:

Saya tak pernah suka menunggu. Sayangnya, di antara semua harapan dan keinginan dalam hidup, menunggu adalah sesuatu yang tak bisa saya hindari.

Dan saya sadar, menunggu pun adalah bagian dari sebuah perjalanan. Tak jarang, saya mati kebosanan. Saya ingat, 24 jam saya harus menunggu di O'Hare Airport, Chicago, gara-gara kesalahan petugas United yang lupa menyerahkan tiket ketika harus melapor ke bagian imigrasi. Jadilah malam itu saya resmi sebagai penghuni bandara.

Saya ingat, sepanjang malam, saya habiskan waktu untuk mengamati orang dan ngobrol ngalor-ngidul dengan seorang nenek, imigran asal Cina yang bekerja sebagai pelayan di salah satu restoran Cina di

bandara. Dari nenek itu, saya menjadi paham konsep tentang rumah. Konsep pulang.

Saya yakin selalu ada alasan untuk menunggu di sebuah perjalanan. Sayang, sebagian besar dari kita tak pernah memperhitungkan alasan tersebut. Reasons simply don't count. Kita acap kali hanya fokus pada hasil, pada tujuan. Kita lupa, it's about the journey, not the destination. Dua jam menunggu di Phnom Penh justru membawa saya bertemu dengan Saphol, sopir tuk tuk yang lucu dan baik hati. Kalau bukan karena harus menunggu bus menuju Siem Reap selama dua jam, saya mungkin tak bisa berkeliling ibu kota Kamboja itu dengan tuk-tuk.

Menunggu bisa menjadi sebuah petualangan baru di dalam perjalanan itu sendiri. Kadang kala, apa yang didapat sembari menunggu itu sungguh mengejutkan (Ariestanty, 2011:225–226).

*I never enjoyed waiting. Unfortunately, given all my hopes and desires in life, waiting is something I can't avoid.*

*And I realized that waiting is also part of a journey. Not infrequently, I die of boredom. I remember how, once, I had to wait 24 hours at O'Hare Airport, Chicago, because of a mistake by a United officer who forgot to hand over my ticket when I had to report to the immigration department. So that night I officially became an airport resident.*

*I remember, all night long, I watched people and chatted with a grandmother, a Chinese immigrant who worked as a server at one of the Chinese restaurants at the airport. With that grandmother, I discussed the concept of home.*

*I believe that there is always a reason to wait on a journey. Unfortunately, most of us never take this reason into account. Reasons simply don't count. We often focus only on results, on goals. We forget that it's about the journey, not the destination. Two hours of waiting in Phnom Penh brought me to meet Saphol, a funny and kind tuk-tuk driver. If it weren't for having to wait for the bus to Siem Reap for two hours, I probably wouldn't have been able to get around the Cambodian capital by tuk-tuk.*

*Waiting can be a new adventure during the journey. Sometimes, what you get while waiting is surprising (Ariestanty, 2011:225–226).*

From the quote above, we understand that airports, terminals, and other places where Windy waited became meaningful only because of the experiences and understandings that she obtained there. She explicitly referred to these places as (temporary) homes because she often experienced interesting moments there.

This situation becomes intriguing if we compare it with Huggan's and O'Tuathail's ideas about travelers' conditions in the global era. According to Huggan (2009:2), "the international airport testifies to the massification of tourism, itself nothing if not a global industry, and to the transition of air travel—travel itself—from a badge of the exotic to a marker of the everyday". Because they no longer mark anything special, travelers who are constantly on the move have anxieties and insecurities that undermine their distinctive characteristics, wherein apparent certainties—nationality, territory, and identity—no longer seem applicable in an increasingly deterritorialized world (O'Tuathail, 1996:254).

Although not as extreme, Windy's choices when traveling reflect many of the same tendencies and concerns, especially if we look at how she viewed travel and described the World she visited. It is interesting how Windy sought to avoid losing herself in the anonymity of the global world by creating markers of subjectivity, such as by calling herself a backpacker and distinguishing herself from mass tourists. At the same time, Windy could not completely escape the influence of mass-tourism culture; her travel notes seem to be influenced by readers' needs, as imagined by Windy, and thus tend to be somewhat touristic.

In Windy's travel writing, at least two narrative levels are evident. The main narrative level is used to tell her journey, while the second narrative level—columns within the book—are used to share tips, tourist attractions, and related information. This touristic narrative is meant to be subordinate to Windy's travel story. Her first narrative presented unnamed places, which are not distinctive, which become important because of her experiences there. Meanwhile, in this secondary narrative, the place names are visible. Some are even accompanied by accompanying illustrations, making them similar to travel guides.

The depiction of these different places through different narratives shows how ambiguity affects Windy's description of herself and the places she visits. On the one hand, there is a fear of anonymity; on the other hand, there is a concern for being misidentified as a mass tourist, a group without identity (showing anonymity from different sides) as well as a classical view of the home

and the outside world. She thereby created a subjectivity as a backpacker, as a *langlang buana*, who visited anonymous places but gave them meaning (albeit temporarily).

Then, although her trip to Europe was central to her travel story, Windy did not emphasize the difference between places—including those between European countries and other countries. She did not clearly indicate which countries she preferred, but merely distinguished between touristy and non-touristy locations, between those that could be home and those that could not. As she narrated, she called a small hotel in Vietnam her home. Likewise, when she remembered her days in America, she remembered her friends there as a family. Her memories of them were memories of home.

As seen in the previous discussion of Susanto, Windy no longer made the dichotomy between East and West her central discourse. Rather, she tried to suppress it using various strategies, such as by her own criteria and "maps" of the world and her destinations.

An exploration of the multiple ways that Indonesian travel writers perceive the World (which in this research is Europe) completes the construction of subjectivity in their writing. This exposure is mostly parallel to the way they portray the Self and deal with the Other, as manifested through diverse strategies and narrative choices. For one picture of the Self, for example, the *santri lelana* perceive Europe as a knowledge zone and meets an uncivilized or narrow-minded Other. Meanwhile, *caraka* see the world as a political or colonial zone wherein they can carry out their political agendas and negotiate with the Other—people and communities with different ideologies, or colonizers. The same thing happens with *peziarah*, who see Europe as a holy place for Islam, one that they can visit to enhance their faith. There, they encounter the Other as *kafir* (unbelievers). Lastly, *langlang buana* see Europe as the perfect zone to go on adventures and be free. Their adventures bring their own difficulties, both physical (due to the different nature and society) and mental (such as homesickness and over-attachment).

Although in the explanation above the distinction between categories seems explicit, there are always intersections or overlaps between these forms of subjectivity. On some level, *santri lelana* also intersect with *langlang buana*, as seen in the story of Maulana M. Syuhada. Meanwhile, in some aspects, *caraka* also see the world as an adventure zone (as with Nungki Irma Nurmala Pratikto). *Peziarah* may gain knowledge even as they increase their faith, as happened to Hanum Salsabiela Rais.

This brings me to the apprehension that the four subjectivities I have formulated above are not totally separate from one another, but rather plausible options that could be present in the narratives of contemporary Indonesian travel literature. Likewise, imaginations of the Self, the Other, and the World can intersect in different subjectivities. In the end, the key difference lies in the level of intensity; it is in this manner, for example, that I have been able to distinguish travel literature by *peziarah* from travel literature written by *caraka*.

## CONCLUSION

In 2013, the Ubud Writers and Readers Festival in Bali selected me to take part as one of Indonesia's emerging writers. Approximately 200 writers from around the world gathered to present and discuss a bounteous theme of literature. There were at least ten programs, including panel discussions, workshops, and book launches, dealing with travel literature from Indonesia and the world. There, I met Indonesian travel writers who had different backgrounds, and I was involved in a discussion of their travelogues that spanned multiple genres. This granted me a keen awareness of travel literature and its importance.

After participating in the festival, and while continuing to search for information related to travel literature, I started to engage with academic perspectives regarding this phenomenon. I saw that, in recent decades, globalization and increased mobility have significantly driven the production of travel literature. At the same time, recalling Indonesian history, travel literature has deep historical roots that have left countless traces. Although it was not as common as today, travel literature nevertheless provided an important site for recording Indonesia's cultural evolution. As I mentioned in Chapter 2, travel literature was an emergent literary genre in Indonesia, one that provided thematic and formal innovations through heroic stories and adventures that have survived to this day. Formal aspects continued to develop and intersect with other life writing genres (such as memoirs or biography) over time. Above all, the travel literature produced by Indonesian students who studied in Europe in the early 20th century played a vital role in stimulating the rise of Indonesian nationalism, providing the catalyst for Indonesian independence several decades later. Building on these fundamental insights, I developed and carried out my research on Indonesian contemporary travel literature.

This dissertation hypothesizes that the representation of subjectivity is characteristic of contemporary Indonesian travel literature. That portrayal brings various voices or agencies which are addressed primarily to Europe, as a society and a region that is commonly described in contemporary Indonesian travel literature. Through a combination of persistent colonial memories of Europe, the new spirit brought by the Reformasi Era, and global circumstances that have facilitated the production of travel literature, travel writers have realized certain constructions of subjectivity. I hypothesized that these works are distinct from those produced by earlier Indonesian travel writers and those produced by Western writers, which have drawn the preponderance of academic attention.

To follow up that hypothesis, this study has sought to realize three objectives: to show the development and evolution of travel literature in the Indonesian Archipelago; to demonstrate the narratives in Indonesian contemporary travel literature; and to reveal the construction of subjectivity through the representation of the Self, the Other, and the World. It also briefly explains the perspectives and concepts developed through this research, as well as how this research complements and/or offers alternatives to other studies. This research positions travel literature as a site where global political conditions are reflected. It is indisputable, as mentioned earlier, that the rise of publication of travel literature in Indonesia is part of and an answer to global change. This research, following earlier studies by scholars such as Debbie Lisle, Patrick Holland, and Graham Huggan, has mapped contemporary travel literature and its engagement with globalization.

This research employs a post-colonial perspective, in line with studies by scholars such as Mills (1991), Pratt (1992), Spurr (1993), Clark (1999), Young (2006), and Smethurst (2009). Although these works share a vision of decolonization, the differences become clear when we consider their different perspectives and materials. The earlier-mentioned postcolonial studies mostly referred to Western or European works, which represented the colonizer's journey to the colonized areas. In contrast, I have focused on Indonesian works,

products of a formerly colonized people narrating their journeys to Europe (the former colonizer). Rather than follow Western postcolonial trends, I have uncovered voices that have been silenced and objectified.

This research explores subjectivity as an eminent field in the study of postcolonial travel literature. While subjectivity has long been a core theme of travel writing, the subjectivity of travelers from former colonial countries is rarely brought into focus. Closing this gap is the accomplishment of this thesis. At the same time, this study is also innovative in its narratological approach. So far, no research has looked thoroughly at travel literature as a narrative construct. By using the concepts of Gerard Genette, this study has not only identified the narrative aspects of travel literature, but also its various typologies. This is important, considering that experts have previously been limited in their discussion of the narrative aspects of travel literature. Due to their eclectic and theoretically frail understanding of narrative, it has been difficult to set a clear boundary between what is and what is not travel literature. The typology I have offered, thus, allows for the creation of broad categories regarding travel literature and its diverse potential subgenres.

Methodologically, this study's narratological reading has been supported by a historical exploration of the development of travel literature in Indonesia and a discursive description of the representation of subjectivity. The combination of these historical, structural, and discursive approaches has highlighted how internal aspects (i.e. structure and narrative) interplay with the external situations and socio-historical backgrounds of travel literature. This method has made it possible for me to investigate all aspects of the research object and construct them in syntagmatic and paradigmatic terms. Through this methodological choice, as well as the innovations I mentioned earlier, this research has enlivened the study of travel literature.

### Travel Literature in the Indonesian Archipelago

I started my exploration by investigating travel literature as a part of the history of literature in Indonesia. I went back in time to the 17th century, when some canonical works were written, and I traced a temporal arc of the genre's evolution, eventually reaching the contemporary era and the works that became the main research objects. This "journey through time" provided an opportunity to see how travel writing grows and changes as a cultural product, as well as identify its influences and characteristics in contemporary travel literature. To facilitate discussion, I grouped works into three periods based on their time of publication and/or dissemination: pre-colonial, colonial, and post-colonial. This task led me to explore travel literature and the diversity borne from gaps in its transmission. However, one could say that the chain was never truly severed. When we talk about travel literature in the Indonesian archipelago, especially in pre-colonial times, travelogues such as *Bujangga Manik* and *Hang Tuah* must be mentioned. The former, together with works such as *Serat Centhini* and *Serat Gatoloco*, laid the foundation for the *santri lelana* genre. The latter, meanwhile, influenced the works of authors such as Abdul Kadir Munsyi and HAMKA and stimulated the rise of stories focused on adventure. The peculiarities of these genres are also reflected in their narrative forms.

Apart from these different motivations and narrative forms, there are other intriguing distinctions between pre-colonial and colonial travel literature. Europe, which has often been conceived as the center of the world by Indonesian travelers, did not occupy such a position in earlier works of travel literature. Rather, the "centers of the world" were areas renowned for their Hindu or Islamic teachings, or the capitals of Asia's great kingdoms. The center of the world only shifted in the travel literature published during the colonial period, when travel literature became a tool for channeling the nationalist ideas taken from Europe. As I noted, the writers who spread these ideals were primarily students studying in Europe or journalists and politicians who visit Europe for particular formal purposes. For students, Europe was an enlightened place to study, one that

imbued them with an awareness of nationalism and desire for independence; this is highlighted in, amongst other works, a collection of essays written by Mohammad Hatta while he was a student in the Netherlands.

Meanwhile, journalists who went to Europe at that time also carried a similar spirit, seeking knowledge and spreading the idea of independence amongst both Indonesians and Europeans. Ahmad Rivai, in his book *Student Indonesia di Europe* (based on his essays published on *Bintang Timoer* between November 1926 and May 1928) and Adinegoro, with the trilogy *Melawat Ke Barat* (1930), are representative of such journalists. Compared to the writings of students, their works are more narrative, dynamic, and concrete. Where Hatta's writing consists of abstract essays that employ perspectives outside the narrative, Rivai and Adinegoro utilize the first-person point of view that allows a clearer picture of subjectivity.

Aside from these students and journalists, Balai Pustaka's authors also worked on travel literature. For example, Sutan Takdir Alisjahbana wrote *Grotta Azzura* (1970) based on his travel to several countries in Europe and his admiration for Western thought. Narratively, this travel literature resembles a novel, and is replete with elements such as a lengthy (and rather complex) prose narrative, setting, plot, and character.

Soon after Indonesia gained independence, travel literature spread and multiplied. Based on the authors' motivations, I identified several subgenres of travel literature: political travel literature, exile travel literature, pilgrimage travel literature, and touristic travel literature. These subgenres, particularly the works of exiles such as Sobron Aidit, Asahan Alham, and Agam Wispi, as well as pilgrimage stories written by Danarto and Fuad Hasan, peaked in popularity in the 1970s–1980s. However, compared to other literary works, these works received a relatively limited response from readers. It was only in the 1990s that a traveler now considered the father of Indonesian travel writers, H.O.K. Tanzil, began publishing his travel writings in magazines and newspapers, and in so doing strengthened the roots of travel literature. Stepping into the contemporary

era, the various features of the global situation—which increased mobility and encouraged traveling as a lifestyle in Indonesia—amplified the diversity of travel literature. No longer a simple matter of travel and writing, it began to involve remediation practices that were supported by the latest advanced technology. For example, many works of travel literature have been adapted to film or reformatted for display on blogs or websites. The legacy of previous works, firmly anchored, has been supplemented by globalization. Based on this, I assume that both the narratives and the discourses of contemporary Indonesian travel literature are novel and different.

In this section, I have made some substantial points. First, traveling and travel writing are ancient traditions in Indonesia, as shown by their manifold narratives, diverse motivations, and the interrelation between the two. Second, each subgenre has had its period of growth and glory, which is also related to the ideological shifts and cultural developments of Indonesia. Third, it can be seen how various degrees of subjectivity exist perpetually as essential parts of travel literature. From the beginning, travel has been more about developing and finding the self than about gathering information about a distant land. If in the past we found subjects bound to local values, subjects who advocated for nationalism, or subjects in exile, more recently the image of the subject has fit into the broader framework of the global world. In the trilogy *Menyusuri Lorong-Lorong Dunia*, for example, author Sigit Susanto presents the subject as a being caught between local and global virtues. I have noted these phenomena as a point of reference for further analysis of subjectivity.

### **Narrative Aspects**

Another element of this research is narrative analysis. Narrative studies are scarce in travel literature, while the diversity of narrative forms and strategies in Indonesian travel literature has led me to investigate this element further. I use narrative analysis as the main tool, one that goes hand in hand with other approaches. I used several features of narrative, i.e. order, vector, frequency,

mood, and voice, to explore very basic narrative aspects of Indonesian travel literature. Several of these features were drawn from Genette's theory, while others I identified and delineated while analyzing the characteristics of Indonesian travel literature that I believed could not be explained using existing concepts. Through the first two features, the journey's movement through space becomes clear. Meanwhile, the other features have revealed purposeful moments between the Self and the Other, as well as the perceptions that emerge from them.

Using these five features, I have managed to see this cultural product as a structure in its entirety. "Order" deals with the difference between story (signified) time and narrative (signifier) time. I have come to the conclusion that almost all of the research objects have a very long story time (including the time before and after the journey) that must be compressed into a short narrative time. This is also consistent with the other aspects of order, i.e. plot and setting. Here, the plot shows how travel writers compose their narrative, which may not coincide with story time. Such a plot, identified by Genette as anachrony, is commonly used in Indonesian literature. Personal impressions, i.e. stories about what travel writers experience at a certain time (which indirectly serve to emphasize themselves) are conveyed. Indonesian travel literature also utilizes two other types of plot: prolepsis (in which events that take place later are narrated or evoked in advance) and analepsis (in which events that take place earlier are narrated or evoked after the fact). These are most frequently used in classical travel literature.

Although extreme anachrony appears in some places, Indonesian travel literature—which is almost always written as a first-person narrative—still lends itself better to prolepsis than any other plot structure. This is because travel writers expect that, through prolepsis, their journey (regardless of its long and complex story) can still be seen as a record of a planned, organized, and predictable journey. From this narrative aspect, we see how travel writers, in describing their subjectivity, always experience tension between the desire to

highlight personal impressions and the desire to be seen as a reliable and legitimate source.

As with plot, settings are also diverse, variational, and even sometimes sprawling because their movement through space is too extensive to be told in a limited narrative. Long story times and extreme plot choices mark the intersection between travel literature and biography/self-writing, which prioritizes stories of the Self more than stories of travel.

The next feature, vector, also illustrates this tendency. As explained at length in the third chapter, vectors enact four types of narrative movement: ellipsis, pause, scene, and summary. In this study, I conclude that the dominant narrative movement is summary. This is understandable, particularly when related to the previous finding that Indonesian travel literature has a longer story time than narrative time. To convey their narratives, authors must summarize their journeys. In such summaries, anachronistic stories can appear. Referential knowledge (e.g. sourced from books or other information obtained by travel writers) is also conveyed. Such summary contrasts with scene, during which information is delivered as it happens; the reader experiences the event as it occurs. However, I find that scenes are rare, suggesting that travel writers' encounters (with the Other or with the World) that should be marked by scenes are very limited.

Frequency and mood, the third and fourth features, are important for understanding how this narrative system is developed. Frequency allows authors to repeat their moments with different narratives and also allows them to combine and modify narratives differently. This can be singulative, iterative, or repeating. I have found that Indonesian travel literature tends to fall on two ends of the spectrum, being either singulative or iterative. The singulative is suitable for simplifying very long and complex stories, while the iterative signifies certain moments or conditions that have a lot of meaning for writers and thus need to be repeated using different narrative styles. Referring to the previous findings, the iterative also marks the limitation of moments and encounters

involved in the trip, such that certain important narratives are repeated over and over.

Mood, meanwhile, deals with how travel writers deliver their narrative to readers and place themselves before their readers and other characters. I call the former distance and the latter perspective. Distance is reflected in both mimetic narrative, which is the state that is closest, and pure narrative, which is the state that is furthest away. Correlating with the earlier discussion of duration earlier, pure narrative is shown through the use of summary, while the mimesis is presented in scene. In Indonesian travel literature, pure narrative is more common than mimesis; only in a few examples are both used in balance.

Also important is narrative perspective, which is inexorably intertwined with narrative technique. Perspective covers the situation and focalization of the narrative. Narrative situation refers to whether the narrator is a character in the story or not. Nine of the ten research objects have an I-narrator (or, to borrow from Stanzel, an *Ich-Erzählsituation*) as a character. Meanwhile, all of the books in my research have an internal focalization, wherein everything passes through one character. These characters eventually fit together.

The last feature is "voice", or mode of action. It relates to the travel writer as a subject who not only carries out or submits to the action but also reports it. The voice of the travel writer, thus, is reflected in the narrating activity. We can see their voices through how they arrange narrative time and level. They mostly use an interpolated narrative time, with mixed tenses. When telling the events of their journeys, authors go back and forth between the present and past tense. We can understand this when we see the travel writers' desire to bring readers closer to the narrative world by using the present tense while simultaneously making comments and providing abstract explanations of moments that occurred in the past.

At the narrative level, meanwhile, Indonesian travel literature can be extradiegetic or intradiegetic. The former refers to narratives that describe all stories aside from the journey, while the latter refers to the story of the journey

itself (i.e. the main story). To accommodate and expand the space available for travel writers' self-description, the extradiegetic takes as big a portion as the intradiegetic. The extradiegetic usually emerges in the paratext, perhaps in the introduction or in columns that also contain additional information related to travel destinations.

Aside from confirming the hypothesis that the construction of subjectivity plays a sizeable role in Indonesian travel literature, this study has also identified at least three types of travel literature that are prominent in contemporary Indonesian travel literature.

First is the travelogue type, a type of travel literature that employs classical narrative approaches. Its plot is chronological and progressive; the setting is specified; the narrative is immaculate and told in the singular without repetition, and the perspective is first-person. The second is the diary/biographical type, which sometimes mixes plot with an unidentified setting. This type covers very long story times, and thus narratives often use summary and ellipsis. However, as with the previous type, the first-person point of view is common. Finally, there is what I call the *novelesque* type, i.e. travel literature that resembles a novel. Such literature employs complex, mixed, and often unidentified plots and settings. Dramatic scenes, as opposed to summary, are often used, as are repeating or iterative narratives. This type contrasts sharply with the classical travelogue type. Although *novelesque* works are not well represented in the research objects, they are sufficient to understand the diverse characteristics of contemporary Indonesian literature.

In short, I claim that contemporary Indonesian travel literature spans from the classic travelogue to the *novelesque* type, from the well-ordered to the complex narrative. These different typologies can affect the subjectivity—constructed by motivation—represented in the narrative. I can say that certain typologies are usually chosen to convey particular subjectivities; however, typologies cannot be said to always be paired with specific subjectivities. One subjectivity may be conveyed through diverse narrative typologies.

### The Self, the Other, and the World

I put the description of subjectivity, as the core of my research, after the social background in which the works are born and the narrative choices that shaped them. The relationship between these aspects is not hierarchical, with one determining the other; all are in interplay.

Concerning subjectivity, this research focuses on three central aspects: the Self, the Other, and the World. Clearly and simply put, the relationship between these aspects is provided in the sentence: the Self interacts with the Other in the World as context. In my analysis, I identified several types of subjectivity, which I call *santri lelana*, *caraka*, *peziarah*, and *pelanglang buana*. I have used Indonesian terms both because I believe that they are best suited to describe these types, and because these terms indicate how such subjectivities have long been rooted in the everyday lives of Indonesians.

*Santri lelana* refers to traveling students who perform themselves as global citizens. Through travel, they search for knowledge, pursue success, and develop themselves into better people. Their Other is mainly the local people of Europe, who are less educated and sometimes even racist. In this "othering" interaction, they sometimes view Europe (especially the Netherlands) as a former colonizer and a progenitor of bad habits (corruption and scheming) in Indonesia. However, these negative elements are not very significant because, in general, *santri lelana* see Europe as a center of knowledge, a place to make dreams come true. The negative aspects of colonial history only serve to stimulate self-reflection. In my research, *40 Days in Europe* and *Negeri van Oranje* are the examples that use introspection most clearly.

These narratives often use the travelogue and novelesque types, which affect the construction of the *santri lelana*. In *40 Days in Europe*, Syuhada emphasizes his subjectivity through his experiences, his encounters with the Other, and his achievements, all of which are described thoroughly. The factual and in-depth character of his narrative is reinforced by the singulative narrative mode. His subjectivity, thus, is built on many encounters despite the pure

narrative used. Meanwhile, *Negeri van Oranje* presents a narrative that is almost like a novel. The subjectivity built in this narrative radiates through a dramatic story, as well as the characters' comments and reflections on events. They do not describe events at length, as further information on events is less important than their opinions. Also, the authors are not characters in their travelogue, having instead created new characters within an indefinite setting. I can say that the subjectivity of the *santri lelana* in this travel literature was built using opposite narrative strategies. The first construction of subjectivity is achieved through heroic actions that are presented as factually as possible, with clear information on time and place, while the second is achieved through deep understanding and/or reflection on the events they see and experience, regardless of factuality.

The subsequent type of subjectivity is called *caraka*, a term which means messenger, ambassador, or expediter. In this research, travel writers describing themselves as *caraka* usually recount their travels as part of their country's diplomatic and political mission. They deal with Europe as the Other, the colonizer. They see the World as a political/colonial zone where various sites offer places to engage with colonial memory. At the same time, however, the memory of colonialization allows the subject to see the Other not only in a confrontational relationship, but also agreement. It is also possible that Europe, as the World, may provide a place of reconciliation or restoration.

On a smaller scale, *caraka* also want to "conquer the world", as seen in the journey to climb Mount Elbrus narrated in Nungki Irmala's *Perempuan Merah Putih* or an Indonesian musical group's tour of European music festivals in Maulana M. Syuhada's *40 Days in Europe*. These are natural conquests, small-scale symbolic victories for Indonesia. The diary/biography type best reflects this kind of subjectivity, as biographies allow travel writers to tell all of their achievements—including those not involving travel. This strengthens the legitimacy of *caraka* as representatives of something bigger, i.e. a country.

In the third subjectivity, which I call *peziarah* (pilgrim), the subject looks for physical and spiritual challenges as a pious individual who undertakes a good

or Godly mission to spread positive attitudes. They identify themselves as agents of Islam who encounter and combat "fake" agents, i.e. conservative, fanatical, and narrow-minded *kafir* who spread terror and disharmony. It is interesting how *peziarah* perceive Europe as part of the Islamic world, a site of Islam that is peripheral to Mecca—the center of the Muslim world. They re-arrange European sites within the broader constellation of Islamic history, seeking to highlight the role of the Islamic world in advancing the West. Hanum Salsabiela Rais' 99 *Cahaya di Langit Eropa* and Asma Nadia's *Jilbab Traveler* are exemplary of this type of subjectivity. Like the narratives used by *santri lelana*, *peziarah* also use both classical travelogues and novelesque narratives. Asma Nadia et al. write their stories like classic travelogues, with additional information about places worth visiting. Meanwhile, Hanum Salsabiela Rais presents her travel notes like a novel, presenting several main characters with particular problems. Her book also presents several dramatic scenes that are rarely found in other objects in this research, which culminate with Hanum's *hajj* pilgrimage.

I refer to the last type of subjectivity as *pelanglang buana* or wanderers. Many labels fit this trope, including those commonly called travelers, strollers, or backpackers. They profile themselves as spontaneous people who undertake unscripted journeys, interact with strangers, and deal with social problems. They often confront mass tourists, especially consumeristic and apathetic tourists, who travel with groups, as the real Other. From their perspective, the world is boundless. They tend not to be, or to no longer be, associated with any particular location; they are mobile, so home can be everywhere. Their aim is to travel and experience, not to arrive. Therefore, their identities are constantly changing. This flow is best described through narratives that are also very fluid, such as the novelesque-type. Take, for example, Windy Ariestanti's *Life Traveler*. She compiles travel stories based on events that interest her, often using repeating and iterative narrative; the space and time of those events are secondary. Like other novelesque travel accounts, Windy's work is also full of contemplation, referring more to her abstract thoughts about the journey than the story of the journey itself.

*Langlang buana* stories can also be conveyed through biographical narratives, as done by Sigit Susanto in *Menyusuri Lorong-Lorong Dunia*. The biographical narrative presents a picture of Susanto's *langlang buana* subjectivity in an ambivalent situation. His biographical narrative carries stories of the past, stories of his life at home and in his hometown, even Susanto continues to wander. This formula shows the tension between going and coming home, one which is common in the travel narratives of the *langlang buana*.

From all these, I conclude that travel literature has endured as one of Indonesia's classic literary genres. Under the influence of global and digital realities, it has become an important pillar of contemporary Indonesian literature, one that contains within it a description of the various subjectivities of Indonesian travel writers. These subjectivities are built on the tension between the desire to fix an existing identity and the desire to change it, with the former being more pronounced. Using a narrative approach, I find that, no matter the travelers' motivation, the referential knowledge that exists in their minds is always more dominant than any knowledge they may accumulate while traveling. This is also corroborated by the limited number of encounters they experience. The World—particularly Europe—plays a distinct role in contemporary Indonesian travel literature, being represented not as binary (West–East or Europe–Asia) but as diverse and hybrid. In this context, travel writers perceive colonial memory in two ways: as something to be reflected and as something to be reconciled. Among the various qualities of Indonesian contemporary travel literature that I have investigated, this facet is the most emancipating.

Ultimately, my findings have addressed only a few aspects of the vast untapped fields of travel literature in Indonesia. I recommend further research into the following areas. First, the heterogeneity of travel literature—supported by and resulting from globalization—encourages various forms of remediation. How this remediation expands the existence of travel literature while

simultaneously enriching its characteristics needs to be analyzed in more detail. Likewise, colonialist discourses must be further elaborated, especially from the perspective of memory. As a cultural site, travel literature must also be increasingly positioned as an adequate source for studies outside literature, such as historical and socio-political studies.

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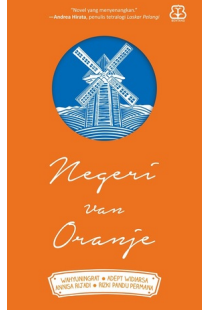
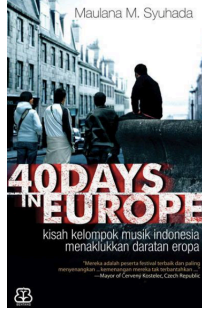
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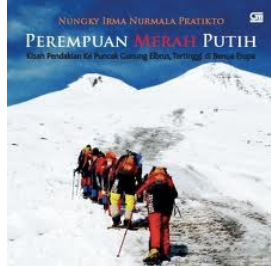
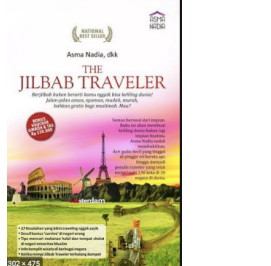

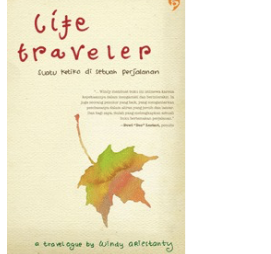
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## Synopsis of Research Objects

|   |  |
|---|--|
|    | <p>NEGERI VAN ORANJE. It is a novelesque travel literature written by four people, Wahyuningrat, Adept Widiarsa, Nisa Riadi and Rizki Pandu Permana. This novel was first published by Bentang Publishers in 2009. It tells about the various life challenges experienced by Indonesian students in the Netherlands. This novel also shares the stories of the characters' journeys to several countries in Europe in a backpacker style. It was filmed in 2015.</p>   |
|   | <p>99 CAHAYA DI LANGIT EROPA. Written by a couple, Hanum Salsabiela Rais and Reza Almahendra, and first published in 2011 by Gramedia Pustaka Utama, this travelogue tells of their pilgrimage to several popular tourist spots in Europe that have Islamic history. This travel account was filmed in two parts, in 2013 and 2014.</p>  |
|  | <p>40 DAYS IN EUROPE. This travelogue was written by Maulana M. Syuhada and published by Mizan Publishers for the first time in 2007. This note tells of the journey of Syuhada and the Angkung Hamburg Music Group that he organizes to various music festivals in Europe for approximately 40 days in 2003. Involving over 35 people, some are Indonesian students who were studying in Germany and some are students who came directly from Indonesia. The tour, which is titled ESA III (Expand the Sound of Angkung III), performs at the Zakopane Festival in Poland to Aberdeen Festival in Scotland.</p> |
|  | <p>NAPAK TILAS KE BELANDA. This book was published by Penerbit Buku Kompas in 2010. It covers the journey of Rosihan Anwar, a senior Indonesian journalist, attending the 60th anniversary of the Dutch-Indonesian Round Table Conference (RTC) in 2009. Anwar himself was one of 12 official journalists who covered the conference. He was also the only one alive who could share his experiences while covering the conference.</p>  |

|   |  |
|---|--|
|    | <p><b>PEREMPUAN MERAH PUTIH. KISAH PENDAKIAN KE PUNCAK GUNUNG ELBRUS, TERTINGGI DI EROPA.</b> This book tells of the journey of six women climbing Mount Elbrus, led by the author himself, Nungki Irma Nurmala Pratikto. Published by Gramedia Pustaka Utama in 2011, this book not only contains their travel stories but also provides mountain climbing tips and other useful information for climbers in general.</p> |
|    | <p><b>JILBAB TRAVELER.</b> This book reveals the story of Asma Nadia and other Muslim women wearing hijab traveling around the world. They intend to prove that they can explore various parts of the world in many different ways, even though they are wearing the hijab. This book was published in 2011 by AsmaNadia Publishing House. It was filmed in 2016.</p>  |
|   | <p><b>MENYUSURI LORONG-LORONG DUNIA TRILOGY.</b> This trilogy was written by Sigit Susanto and published by Insist Press. They published the first book in 2005, followed by the second in 2008, and the last in 2012. This trilogy explores Sigit's journey to over 30 countries in the world to explore the footsteps of writers or literary works that he adores.</p>   |
|  | <p><b>LIFE TRAVELER.</b> This book was written by Windy Ariestanty and published by Gagas Media in 2011. It tells of Windy's journey as an editor following the 2010 Frankfurt Book Fair and visiting other European countries. In this book, she also conveyed her trip to America and several countries in Southeast Asia.</p>   |

## **Eidesstattliche Erklärung**

Ich versichere an Eides statt durch meine eigene Unterschrift, dass ich die vorliegende Doktorarbeit selbständig und ohne fremde Hilfe angefertigt und alle Stellen, die wörtlich oder annähernd wörtlich aus Veröffentlichungen genommen sind, als solche kenntlich gemacht habe. Die Versicherung bezieht sich auch auf in der Arbeit gelieferte Fotos, Karten, bildliche Darstellungen und dergleichen. Die Arbeit ist in gleicher oder ähnlicher Form oder auszugsweise im Rahmen einer anderen Prüfung noch nicht vorgelegt worden.

A handwritten signature in black ink, appearing to read 'Ramay', with a stylized, flowing script.

Hamburg, 8 Dezember 2021

## ABSTRACT

Travel literature is a rapidly growing literary genre, one that has gained a crucial position in Indonesian literature. Several internal circumstances have marked this growth: publications have increased sharply, fruitful forms and subgenres have emerged, and remediation of these genres has been widespread. Externally, globalization—which has made traveling a lifestyle for Indonesians—has also driven this phenomenon. In this context, contemporary Indonesian travel literature is also an adequate site for exploring the subjectivity of Indonesian travel writers. In this research, subjectivity is described based mainly on travel writers' motivation for their journey and their narrative choices when conveying their stories. This dissertation also deals with how cultural production reveals the narrative construction of the image of the Indonesian traveler as a Self who encounters the Other in Europe (as the World) and the interdependency between them, which responds to and is shaped by historical factors—especially the relations between Indonesia and Europe, which are marked by colonization, decolonization, and globalization.

Using the concepts of narratology and subjectivity, as well as the postcolonial approach, this research seeks to achieve three objectives: the development of Indonesian travel literature since the early twentieth century; the narrative structure of contemporary Indonesian travel literature; and travel writers' construction of subjectivity through their representations of the Self, the Other, and the world as the consequence of colonial and globalization discourses. For these purposes, ten works of travel literature, mostly those published in the past decade, were selected as a sample. The authors come from a variety of backgrounds and are driven by diverse motivations; this is intended to provide a wide sample, allowing a great range of perspectives on and characteristics of the subject to be represented.

This research explores the interrelation between the diverse narratives and motivations that have emerged since the earliest works of travel writing were produced in the Indonesian archipelago. It shows that the genre has had periods of growth and glory, which are also related to the ideological shifts and cultural developments in Indonesia. Moreover, this research identifies three different narratological types in contemporary Indonesian travel literature: the travelogue type, the diary/biographical type, and the novelistic type. Each of these types, which are distinguished by their narrative elements (order, speed, frequency, mood, and voice), falls on a spectrum from the well-ordered to the complex. These different typologies affect the subjectivity portrayed through travel literature, and certain types are usually chosen to convey certain subjectivities.

This research also identifies four subjectivities in Indonesian travel literature, which it deems *santri lelana*, *caraka*, *peziarah*, and *pelanglang buana*. The first searches for knowledge; the second recounts travel as part of a diplomatic and political mission; the third looks for physical and spiritual challenges as a pious pilgrim who carries a good and/or Godly mission to others and spreads positivity; and the last is a wanderer who is always mobile in a boundless world, one who often undertakes unscripted journeys and sometimes misadventures. These subjectivities are built on the tension between the desire to fix or consolidate an existing identity and the desire to change it, with the former being more pronounced. Regardless of the motivation that forms the subjectivity, the prior referential knowledge that exists in the travel writer's mind is always more dominant than any knowledge they may obtain during their journey, and it is often corroborated by their limited number of encounters. However, within the context of the postcolonial debate, the World—particularly Europe—in Indonesian contemporary travel literature provides a different background, one that is not binary (i.e., West–East or Europe–Asia) but rather hybrid and diverse.

## ZUSSAMENFASSUNG

Reiseliteratur ist ein schnell wachsendes literarisches Genre, das eine entscheidende Stellung in der indonesischen Literatur eingenommen hat. Mehrere interne Umstände haben dieses Wachstum geprägt: Veröffentlichungen haben stark zugenommen, vielfältige Formen und Subgenres sind entstanden, und die Remedialisierung dieser Genres hat sich weit verbreitet. Außerdem hat die Globalisierung – die das Reisen für Indonesier zu einem Lebensstil gemacht hat – dieses Phänomen ebenfalls vorangetrieben. In diesem Zusammenhang ist auch die zeitgenössische indonesische Reiseliteratur ein adäquates Gebiet, um die Subjektivität indonesischer Reiseschriftsteller zu erforschen. In dieser Forschungsarbeit wird Subjektivität hauptsächlich basierend auf der Motivation von Reiseautoren für ihre Reise und ihren narrativen Entscheidungen beim Erzählen ihrer Geschichten beschrieben. Diese Dissertation beschäftigt sich auch damit, wie kulturelle Produktion die narrative Konstruktion des Bildes des indonesischen Reisenden als einem Selbst, das dem Anderen in Europa (als der Welt) begegnet, und die Wechselbeziehung zwischen ihnen, die auf historische Faktoren reagiert und von diesen geprägt ist, offenlegt – insbesondere die Beziehungen zwischen Indonesien und Europa, die von Kolonisation, Dekolonisation und Globalisierung geprägt sind.

Mit den Konzepten der Narratologie und Subjektivität sowie des postkolonialen Ansatzes verfolgt diese Forschung drei Ziele: die Entwicklung der indonesischen Reiseliteratur seit dem frühen 20. Jahrhundert; die Erzählstruktur der zeitgenössischen indonesischen Reiseliteratur; und die Konstruktion von Subjektivität durch Reiseschriftsteller durch ihre Repräsentationen des Selbst, des Anderen und der Welt als Folge von Kolonial- und Globalisierungsdiskursen. Zu diesem Zweck wurden zehn Werke der Reiseliteratur, meist solche, die im letzten Jahrzehnt erschienen sind, als Stichprobe ausgewählt. Die Autoren haben unterschiedliche Hintergründe und werden von unterschiedlichen Motivationen angetrieben; dies soll eine breite Auswahl bieten, die es ermöglicht, eine große Vielfalt von Perspektiven und Eigenschaften des Themas darzustellen.

Diese Forschung untersucht Wechselbeziehung zwischen den verschiedenen Erzählungen und Motivationen, die seit den frühesten Werken der Reiseliteratur auf dem indonesischen Archipel entstanden sind. Es zeigt, dass das Genre Zeiten des Wachstums und des Ruhms hinter sich hat, die auch mit den ideologischen Verschiebungen und kulturellen Entwicklungen in Indonesien zusammenhängen. Darüber hinaus identifiziert diese Forschung drei verschiedene narratologische Typen in der zeitgenössischen indonesischen Reiseliteratur: den Reisebericht-Typus, den Tagebuch-/Biografischen Typus und den Roman-Typus. Jeder dieser Typen, die sich durch ihre narrativen Elemente (order, speed, frequency, mood, and voice) auszeichnen, fällt in ein Spektrum zwischen geordnet und komplex. Diese unterschiedlichen Typologien wirken sich auf die Subjektivität aus, die in der Reiseliteratur dargestellt wird und bestimmte Typen werden ausgewählt, um bestimmte Subjektivitäten zu vermitteln.

Diese Forschung identifiziert auch vier Subjektivitäten in der indonesischen Reiseliteratur, die sie als *santri lelana*, *caraka*, *peziarah* und *pelanglang buana* bezeichnet. Die erste sucht nach Wissen; die zweite erzählt von Reisen im Rahmen einer diplomatischen und politischen Mission; die dritte sucht nach körperlichen und spirituellen Herausforderungen als frommer Pilger, der eine gute und/oder gottesfürchtige Mission an andere trägt und Positivität verbreitet; und die letzte ist ein Wanderer, der in einer grenzenlosen Welt immer mobil ist, einer, der oft improvisierte Reisen unternimmt und dem dadurch manchmal Unglück geschieht. Diese Subjektivitäten basieren auf der Spannung zwischen dem Wunsch, eine bestehende Identität zu fixieren oder zu festigen, und dem Wunsch, sie zu ändern, wobei Ersteres stärker ausgeprägt ist. Unabhängig von der Motivation, die die Subjektivität bildet, ist das vorausgehende theoretische Wissen, das im Kopf des Reiseschriftstellers vorhanden ist, immer dominanter als jedes Wissen, das er während seiner Reise erlangt, und wird oft durch die begrenzte Anzahl von Begegnungen bestätigt. Im Kontext der postkolonialen Debatte bietet die Welt – insbesondere Europa – in der zeitgenössischen indonesischen Reiseliteratur jedoch einen anderen Hintergrund, der nicht binär (d. h. West-Ost oder Europa-Asien), sondern hybrid und vielfältig ist.

