



The author's tendency in *The Naked Traveller 8*: An Analysis of Travel Writing by Carl Thomson

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ABSTRACT:

This study aimed to reveal the subjectivity of *The Naked Traveller 8* Novel by Trinity. Trinity' Novel describes the eighty-eight-long journey that has been visited. The act of traveling can be conceptualized as a dynamic interplay between the dimensions of space and time, a perspective articulated by Trinity through the medium of travel writing. In order to analyze the data, the researchers employed the theory of travel writing proposed by Carl Thomson in his 2011 book *Travel Writing*. Furthermore, the concepts employed in this book draw upon *Reporting the World*, *Revealing the Self*, and *Representing the Other*. In summary, the study's findings indicate the presence of a self-revelation of Trinity's identity as an autobiographical travel writer in the novel, thereby emphasizing the subjective nature of her narrative. Moreover, the author narrates herself as an inferior eastern nation and a superior western nation.

Keywords: Carl Thomson, Travel Writing, Revealing the Self, Postcolonial

1. Introduction

Lately, traveling has become an obsession considering the endless work. It is common to plan destination agendas every year by choosing the right time at the end of the year or the beginning of the year. The purpose of travel is to build an experience as well as a movement of self-discovery, subject development within the surrounding environment (Purwaningsih, 2015, p. 52). Travel is most likely moving the traveler to a place across continents or limited to home travel where only their own territory is visited. A journey is a confrontation or a negotiation called alterity. Therefore, the definition of travel is a form of negotiation of self and other that leads to the movement of space (Thompson, 2011).

Various trips have provided new experiences and the opportunity to make friends while traveling. These experiences are valuable and the goal of the trip is to collect exciting things for reference (Ekasiswanto, 2017, p. 42). The experiences gained during the trip will be recounted in diaries or other records. The author's perception of interesting travel narratives is then reported in the text. Travel narratives have several genres, including autobiography, nature writing, ethnography, and fiction.



Travel writing enables writers to describe places they have visited, exploring them based on the nuances gained during the trip. As travel literature, travel writing puts the writer in unfamiliar places, producing a creative writing process called a travel book. Travel books tend to use the first-person "I" as the point of view. This first-person perspective bridges the boundaries between self-experience, which remains mysterious in the subconscious, and words written into a text (Setiawan, 201, p. 179). This implies that travel literature captures the aesthetics of a destination by including supporting images, data, maps, tables, and symbols. At first glance, it resembles a travel guidebook, but it maintains literary composition. Travel literature also includes retrospective prose narratives in which the writer's first-person perspective is their travel experience or a place that has not yet been recognized. Travel literature emphasizes the travel writer's subjective expression of their feelings, thoughts, and impressions of the visited place. The traveler decides where to go, what to see, and how to experience it. Furthermore, when publishing a story, the travel writer controls the impressions written into the text (Andrew, 2019).

Unlike guidebooks, travel writing allows the writer to control the narrative. Before traveling, it is helpful to have information about the destination, such as how to reach it and how much it will cost. Guidebooks such as Lonely Planet and Rough Guides are helpful resources for creating an itinerary, which makes trips more organized and helps travelers avoid getting lost. While guidebooks emphasize the author's absence, many travel documents emphasize presenting information about the place being described, such as popular restaurants, hotels, websites, transportation information, and things that hinder language communication (Thompson, 2011, p. 15; Derby, 2016, p. 85).

A number of writings in Indonesia have discussed the concept of travel writing, including Trinity *The Naked Traveler 1 Year Round-the-Trip* (2014), Andrea Hirata's *Edensor* (2007), and Agustinus Wibowo *Titik Nol: The significance of Makna Sebuah Perjalanan* (2013) and Daniel Mahendra *Perjalanan ke Atap Dunia* (2012). The present study focuses on Trinity's *The Naked Traveller 8*, a novel that recounts the story of a protracted journey to eighty-eight countries. This voyage offers an opportunity to experience the allure of Iceland's frigid climate, showcasing numerous tourist attractions along the shoreline that bear resemblance to the opening sequence of the film *Rogue One: A Star Wars Story*. The author draws parallels between the distinctive characteristics of Icelandic tourist attractions and analogous geysers and waterfalls. Trinity has initiated her foray into travel literature by establishing *The Naked Traveler* blog, in which she assumes the role of the "I" in the novel. The "I" in the text is characterized by its ability to articulate the world through various forms of expression, thought, emotion, and feeling, as experienced in the places she has traveled. However, travel narratives authored by women are frequently subjected to marginalization or evaluation that perceives their value as inferior to those published by men (Venkovits, 2015, p. 178).

The Naked Traveller 8 novel describes the exoticism of several countries outside of Western and Eastern Europe, including the United Kingdom (England, Wales, Scotland



and North Ireland), as well as developing countries in Southeast Asia. It details experiences Trinity had while visiting Vietnam, such as a visit to Hanoi and the Ho Chi Minh Museum. Subsequently, she expounded on the global landscape, likening it to the majestic beauty of Ha Long Bay, which bears a striking resemblance to the karst mountains of Raja Ampat. However, Trinity's self-described journey also reached a country that is inherently stereotyped: the Islamic Republic of Iran. Travelers often describe Iran as an unsafe country due to religious issues. Nevertheless, the Iranian people's hospitality towards foreign tourists is the main highlight of the Lonely Planet travel guidebooks.

The encounter with the aforementioned individuals is characterized by its intimate nature, to the point where the subject is elevated to a state of celebrity while engaged in the traditional Iranian practice of voyage. Travel literature has been shown to exhibit a tendency to either appreciate or criticize objects. The exposure of objects with interesting functions is a common practice, and this tendency also contradicts the practice of exposing objects for trading. It is in accordance with the cosmopolitan perspective that elucidates the favorable role of appreciation in recognizing a condition. Positive interactions foster moments of empathy, facilitate recognition of diverse perspectives, and promote a sense of unity and the exchange of values (Lisle, 2006: 4).

According to Thomson, the genre of travel writing emerged during the medieval, early modern, long eighteenth century and Victorian and Edwardian periods. The medieval era of travel literature was initiated by the renowned explorers who undertook the exploration of the continents of the world. The initial exploitation of herbs and spices in the Moluccas was spearheaded by Ferdinand Magelhaens, who also harbored a profound desire to circumnavigate the globe. At that time, the most common pilgrimage trips were to locations with historical significance. These pilgrimages were undertaken with the belief that they could provide factual information about the existence of a place. They involved visiting areas considered holy, as well as other locations deemed significant for religious reasons. The existence of sacred sites in Rome, Jerusalem, and other holy lands is a well-documented phenomenon. It is important to note that not all travelers from this era were pilgrims. Indeed, many had other purposes, including but not limited to the following: diplomacy between the two countries, religious affairs, trade, military affairs, and scholarship.

The transition from medieval to early modern times was marked by a significant historical event: the voyage of Christopher Columbus, the discoverer of the European continent. The discoveries made by Columbus were based on firsthand observation and empirical evidence, rather than on the accounts of renowned authors of the past. (Thompson, 2011, p. 40).

Travel literature evolved into a pleasant and informative text, providing insights into global knowledge, and travel literature became an exploratory and touristic form of writing (Setiawan, 2018, p. 184). A significant form of this era was the travel imperialism of exploitation narratives. Furthermore, during the 19th century, travel literature underwent a transformation, embracing a variety of themes that incorporated fictional



and poetic elements, not only in terms of content but also in the style and imaginative quality of the writing.

Travel writing facilitates the dissemination of news to a broader audience and the propagation of information about destinations that have not yet been explored. This information is conveyed through travel narratives, enabling the sharing of experiences and insights with a wider readership. A clear distinction emerges between the depiction of the real world and the world as it functions in travel literature. The author's representation, as outlined in the introduction to the text, which is derived from Reporting the World, Revealing the Self, Representing the Other, subsequently addresses the issue of gender and sexuality. The application of travel writing itself is more about the representation of self and place.

2. Method

This study employed the descriptive qualitative analysis utilizing a postcolonial literary approach and narrative study within the context of travel writing. The primary focus lay on the representative of author's subjectivity in narrating her experiences through the first-person perspective "I" which dominated the narrative of *The Naked Traveller 8* by Trinity. The data from the narrative text of the novel were analyzed to investigate how travel experiences were portrayed through the authors' personal expression, feelings, attitudes, and reflections on the places visited. Meanwhile, the theoretical framework employed in this study referred to the concepts of subjectivity, alterity (otherness), and representation in travel writing, as discussed by Thompson (2011). The concept of alterity was employed to examine the formation of the relationship between the self and the other in the text. On the other hand, the representation theory was utilized to elucidate how places, cultures, and local people were constructed through narrative.

3. Findings and Discussion

2.1. Reporting the World

Trinity's novel employs the conceptual framework of travel writing, encompassing a temporal scope from 1914 to the present. During this period, significant changes also occurred in the realm of rail travel in both America and Europe, primarily concerning the expedited access to various destinations. In the mid-nineteenth century, Jack Kerouac's travel novel *On the Road* (1951) introduced a novel transformation to travel literature, incorporating the theme of travel experiences encountering traditions and cultures into the narrative. However, the most appropriate framework for understanding Trinity's novel is the contemporary era, characterized by the pervasive dissemination of information through the travel platform known as "blog" or "weblog." The transition from traditional print publication to the digital realm of blogs has facilitated a paradigm shift in the manner of communication, offering a multifaceted platform that caters to both public and private discourse. The genre of travel writing that aims to capture the



accuracy of the object can only provide a partial representation of the world, one that lacks complete factuality (Thompson, 2011, p. 63).

In her depiction of "I," Trinity endeavors to establish the credibility of both herself and the narrator by meticulously examining methods to portray herself as a trustworthy source of information. In this segment, the narrator endeavors to delineate a particular facet of the journey experienced, with a pronounced emphasis on the portrayal of the geographical locations and cultural milieu encountered. The endeavor to describe nature is inherently challenging, as nature itself is an intricate and ever-evolving entity. The practice of travel writing frequently utilizes etymology, a term denoting the use of estimates or projections in storytelling.

"In Wales, the official languages are English and Welsh. So, traffic signs, menus and any information are written in both languages. Welsh-speaking Welsh people are mostly in north Wales. Welsh is very different from English! For example, "Good afternoon! How are you? Good bye!" is Welsh for "Prynhawn da! Sut ydych chi? Heyl fawr!" If you think Welsh is more consonant than vowel, it's because 'w' and 'y' are considered vowels."

"The epic was when I visited a town called Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogh. This 58-letter one-word name is the second longest place name in the world (the first is in New Zealand with 92 letters in Maori). The English meaning is 'Saint Mary's Church in the Hollow of the White Hazel near a Rapid Whirlpool and the Church of St. Tysilio near the Red Cave'."

(Trinity, 2019, p. 70)

In these excerpts, the author's linguistic encounter with Welsh culture is evident. The narrator expresses the difficulty of pronouncing consonant-based letters in that place because the locals pronounce them as vowels. The subsequent narrative paradox, as posited by the author, concerns the positive admiration expressed by the encountered (cosmopolite) regarding a city name with a protracted appellation. The aforementioned quotation furnishes the reader with scientific information in a meticulous and systematic manner. Levi-Strauss's expedition was of a limited duration. Consequently, his account of the journey is characterized by a scientific approach to documentation.

"The air began to smell of marijuana smoke, like burning rotten leaves. Apparently, the marijuana sellers started selling their goods on open tables. Marijuana leaves are put into various glass jars labeled with stickers in Danish that I don't know the meaning of. Cute and friendly guys offered their products to me. On average, marijuana sells for 10 Euros a handful. That's a lot of money! I just grinned while dreading the moment."

(Trinity, 2019, p. 27)

The subjective narrative discusses travel stories based on personal impressions of places visited and sights seen. As the author, she has the authority to report on her observations. In her travelogue, Trinity reports on what she witnessed in the city of Christiania, located in the middle of Copenhagen, Denmark. The Danish government legalized the sale of marijuana in this small town because it has its own rules, like a free town.

However, the narrator's reporting cannot be confirmed because there are no witnesses in travel narratives. The narrator can report their experience, but the reader may doubt it. A travel narrative cannot receive external validation. The circumstances of the events that the narrator recounts are in direct contact with places and people. The audience is not present at the location. In this novel, the travel writer visits four places that most readers have not seen. As the saying goes, "A traveler can tell a romance or an untruth with authority." Travel literature plays with the reader's imagination, moving the events of meeting people and visiting places to different times.

Furthermore, in the modern era of travel literature, the narrator takes a more active role in reporting on places visited. Travel story writers can describe a place by recording events or writing in a journal to reinforce the idea that personal experience comes from honest, empirical events. They can document the objective facts of the trip using tables, lists, and graphs to build trust in the travel book.

"Besides sightseeing, we can do other exciting activities as follows:

Medeu is the world's longest outdoor ice skating ring at 1,691 meters above sea level. Built in 1949, this 8,500-capacity ice stadium is often used as a venue for speed competitions such as the 2011 Winter Asian Games.

Kok-Tobe means 'blue hill' and is located at an altitude of 1,100m above sea level. There is an amusement park, ferris wheel, roller coaster, zoo and a 372-meter TV tower. The city of Almaty is clearly visible from up there. You can also take the cable car."

(Trinity, 2019)

In the preceding narrative, the author enumerates a series of actions that can be undertaken in the Republic of Kazakhstan. These actions are organized into lists to facilitate their presentation to the reader. In this novel, Trinity meticulously delineates the geographical specifics and historical antecedents of the region. The author subsequently conveys the narrative not solely in an analytical manner but also through the medium of emotions. According to Rob Nixon (in Thompson, 2011; 87) travel literature is characterized by a movement between autobiography, the author's emotions, and semi-ethnography, distance, and the analytical approach.

"Uzbekistan's population consists of various ethnicities, including Uzbek, Russian, Tajik, Karakalpak, Kayak, Tartar, Kyrgyz, Ukrainian, and Uygur, there are even Jews and Koreans. Each ethnic group has its own native language, but their unifying language is Russian. So, if they are asked, "Are you an Uzbek?" they might answer, "My nationality is Uzbek, but I am a Tajik". The word Uzbek itself refers to both country and ethnicity. In



the past, the Soviet Union deliberately separated ethnicities with borders. For example, Tajiks enter Uzbekistan now and vice versa.”

(Trinity, 2019, p. 161-162)

In the preceding quotation, Trinity offers a subjective perspective on the heterogeneous population of Uzbekistan, addressing topics such as ethnicity and mother tongue. The author's narrative does not merely describe a single individual within a specific region; rather, it captures the diversity that is perceived impersonally. In the context of semi-ethnographic travel literature, quotations serve to present objective facts as perceived by the author. Through her observations, Trinity is able to convey subjectivity with phrases that do not favor one particular ethnicity. The subsequent semi-ethnographic movement in travel literature is autobiography, which characteristically recounts the narrative of self-curiosity, particularly in contemporary travel books.

2.2. Revealing the Self

The subject position in the narratives of *The Naked Traveller 8* transcends mere reporting of a place to the broader world. The narrator also recounts her personal history, characterized by evocative and emotional sentiments. As elucidated in the quote from the book *Abroad: British Literary Travel between Wars*, there is a similarity to be observed (1980).

“It seems to me that the reader of a good travel-book is entitled not only to an exterior voyage, to descriptions of scenery and so fort, but [also] to an interior, a sentimental or temperamental voyage, which takes place side by side with the outer one.”

(Fussell, 1982, p. 203)

In the context of travel narratives, self-disclosure is predominantly characterized by the author's personal accounts of the places visited, their interactions with the external world, and introspective reflections on self. The act of recounting experiences is a central component of travel writing.

“Travel writing has frequently provided a medium in which writers can conduct an autobiographical project, exploring questions of identity and selfhood whilst simultaneously presenting to others a self-authored and as it were ‘authorized’ account of themselves.”

(Thompson, 2011, p. 99)

Trinity's incorporation of self-information and self-narratives in travel literature across various regions has firmly established her as a prolific travel writer. The author has developed a series of narratives with extensive coverage in both traditional print media and online publications. At regular intervals, she meticulously crafts travel itineraries, engages in literary composition, and undertakes autobiographical projects, which she subsequently presents to an audience. In this instance, Trinity functions as

the object, as the written text serves to consume the information of the reader. Travel literature places the narrator at the forefront of the narrative, serving as a conduit through which readers are invited to envision a place and to experience what the narrator has encountered.

"Oh, business class! The interior is luxurious, the scent is fragrant, and the seats are wide and soft. "Here's the bag. I'll put it in the upper cabin, okay? You'll be at the window," said the younger brother. I took my seat and looked up at the large-screen TV and ample legroom. Very comfortable! The flight attendant handed me a glass of champagne and a small bag of expensive branded amenities. Seriously, am I sitting in business class? I can sleep horizontally for the next 8 hours?"

(Trinity, 2019, p. 40)

In the narrative excerpt, Trinity employs the experience of feeling in the business class to illustrate her enjoyment of what she has received. The author provides a detailed account of the room, as well as her experiences in the outside world; she also offers a description of her self and others on her journey. The self-image expressed suggests a positive personal sentiment and a sense of ease within the business-class cabin of an airplane. In the subsequent narrative, the author reports herself in the following manner:

"When the seatbelt sign light went out, the little boy stood up and went to his parents' seats. He made the chair into a comfortable bed for his parents, covered them, and kissed their cheeks one by one. My eyes were suddenly wet watching him. God bless this good family.

I said to the parents, "Thank you. You've raised your children very well".

They smiled and nodded their heads. "You're welcome. Good night, Ma'am!" the mother replied.

(Trinity, 2019)

As posited by the following excerpt, Trinity, who also assumes the role of narrator, articulates her observations of the contemporary world while concurrently conveying her personal sentiments upon witnessing an extraordinary inner meeting between a child so devoted to his parents. Trinity embarks on a profound journey, confronting circumstances that profoundly resonate with her emotional landscape. In tandem with her personal journey, she engages in supplication, fervently seeking the well-being and security of the child.

In Trinity's novel, the narrator's perspective suggests a position of observation, as if witnessing a place characterized by a profound sense of awe. This environment is characterized by its expansive scenery, which the narrator perceives as aesthetically pleasing and evocative of the picturesque. The depiction of natural scenery is a hallmark of *The Naked Traveller 8*. The narrator undertakes numerous natural visits during his travels in several countries around the world. The author's choice to present the

situation in a particular manner enables the reader to be invited into the setting, experiencing the atmosphere described by the author.

“In the west lies Ayam Island, Ayam Darat Island and Nguan beach. In the north lies Kusik Beach, Impol Kecil Island, and Impol Besar Island. They're all pretty cool! The water is clear, deep enough to swim in, not too choppy, lots of corals and fish, the sand is as white as powder, the background is green hills, and it's quiet! The color of the sea varies from light blue, turquoise, to emerald green. The coast of Jemaja is piled with giant rocks. Sometimes we can rinse the sea water with fresh water! Wow, I want to cry because I'm so amazed by the beauty of Indonesia.”

(Trinity, 2019, p. 81)

According to the author's interpretation, the island of Anambas has a favorable impression of the trip. The author employs a metaphorical narrative to describe the aesthetic appeal of the location, utilizing language that conveys a sense of admiration. Additionally, she incorporates sentences that are characterized by hyperbole, thereby creating an impression of heightened admiration in the reader. As evidenced by the extensive use of autobiographical narratives in Trinity's novel, it aligns with the perspectives of Patrick Holland and Graham Huggan, who argue that travel narratives often employ a poetic style to express the subjects' curiosity and tendency to wander. This tendency is characterized by the use of the first-person singular pronoun, "I" (Holland & Huggan, 2000; 14). Travel literature serves as a repository of the past, to be recalled by the author through introspection and recollection of their own memoirs.

“I remember being a host to my Filipino friend Alda in Bali. For almost a week I took her on a tour of four cool and quite strange places. On the last day I took her to Kuta Beach to enjoy the sunset. It was incredibly crowded. Groups of local tourists in uniforms were taking photos, Caucasians were splashing around, little kids were playing soccer, and so on. There were also local guys behind us flirting very cheeky with the Caucasian girls. I was quite annoyed by the crowds, but I kept quiet. The next day when I took Alda back to the airport, I asked, “So out of all the places in Bali, which one is your favorite?” Alda replied, Kuta Beach!” Well, right?”

(Trinity, 2019, p. 208)

Travel narratives often describe the narrator as a dominant self, rather than acknowledging similarities with "the other." Readers are invited to pay attention to the "I" style wherever the traveler is, the situations encountered while visiting places, and the cultural encounters conveyed by the author through eyewitness accounts.

“The travel writer’s act of self-fashioning also often proceeds by a logic of differentiation, whereby the Other is constructed in some subtle or unsubtle way principally as foil or counterpoint to the supposedly heroic, civilized and/or cultured protagonist.

(Thompson, 2011, p. 119)

The Naked Traveller 8, Trinity's novel, presents locations that are not only foreign, but the narrator herself also frequently travels domestically to explore her own country (home travel). However, from the narratives developed by Trinity, she identifies herself more as a fellow traveler, a classification that is similar to that of a tourist or traveler in general.

2.3. Representing the Other

The concept of "othering" has been extensively adopted in the field of travel literature to denote the treatment of individuals from disparate backgrounds according to divergent standards or models. The disparities under discussion pertain to cultural identities and inferiority complexes concerning other cultures. Travel writers have been known to produce works based on their perceived superiority to a certain culture, with the intention of portraying another culture as ignorant and exaggerating its characteristics. Edward Said (in Thomson, 2011, p. 134) noted that there are issues which have focused their attention especially on the depictions of other people and places offered in Western travel writing and in Western culture more generally.

Additionally, the author employs a methodical approach to creating spatial dimensions through the deliberate placement of objects, thereby establishing a tangible environment for the narrative to unfold. The author's perspective on the subject gives rise to a hierarchical interpretation of the distance in question. Travel literature is closely associated with colonial discourse, in which the Western world is often depicted as superior to the East. This phenomenon can be observed through the conceptual framework of the "other" in relation to the depiction of the world.

The dissemination of colonial discourse occurs through various means, with neo-colonialism being a prominent example. This approach utilizes knowledge and power in the context of political economy to exert control and domination over specific regions. Travel literature is classified as a component of the second discourse, known as colonial discourse, which fosters the development of imperialism and ideology. Beyond the realm of travel writing, its applications extend to journalism, film, and other visual arts. Finally, postcolonial discourse is employed, wherein authors offer forms of resistance from the Third World related to colonization (Thomson, 2011, p. 136-137).

"The next problem was, while walking around, I suddenly felt the urge to pee. I immediately thought I had to go to a mall that had public toilets and was supposedly free. Turns out, entering the restroom was indeed free, but there was an EDC machine at each restroom door! The fee was only 10 kroner to open the door, but that's equivalent to Rp 17,300.00! Damn it, the price for peeing is equivalent to eating a single meal in Indonesia!"

(Trinity, 2019, p. 60)

During a visit to Sweden, a Nordic country, Trinity encountered a predicament when she sought to locate a public restroom that did not incur a fee. However, upon further inspection, she discovered that all doors were equipped with an electronic data capture (EDC) device, necessitating the use of a swipe card for payment. The author



drew parallels between the act of micturition and the consumption of food in various international contexts. This was regarded as a misinterpretation of the concept of eating and urinating being synonymous. Given that the Nordic countries have their own currency, the conversion of the cost to another currency would result in a different outcome.

The subject was able to ambulate while "holding" both legs in order to avoid an accident. In addition, the act of walking was accompanied by a state of meditative contemplation, with each breath being taken to maintain a state of composure. However, my stomach was emitting increasing sounds of hunger. The thoroughfares were unoccupied and devoid of light, with only a limited number of individuals traversing them. On both sides of the thoroughfare, there were rows of aged residences. It is important to note that the act of requesting the use of an individual's toilet may be perceived as an intrusive behavior. The following scenario was imagined: I am in need of your toilet facilities." In the case that permission is granted, the next step would be to proceed to the restroom, where the sensory experience characteristic of Asia would be fully engaged. In Indonesia, however, I would feel comfortable requesting assistance in this manner."

(Trinity, 2019, p. 183)

The above quote was expressed by the author while traveling in Belgium, where the search was underway for a suitable restroom. During the journey, the narrator endeavored to locate a local resident's residence with the objective of utilizing their toilet facilities. The author's hypothesis posits that Europeans exude an impression of elegance and civility during defecation, while Easterners are often perceived negatively if their excrement is perceived as malodorous. Trinity draws parallels between the fecal practices of Belgians and Indonesians, distinguishing between the educated and uneducated, yet emphasizing that the olfactory characteristics of feces remain consistent across geographical and cultural boundaries.

"During my trip to the three Stan countries, I think the most beautiful girls can be found in Tajikistan, especially in the Pamir region. Out of 10 girls, 9 are beautiful. I was completely blown away by their beauty! They are typical Persian girls with thick black hair, high noses, light brown skin, and slim bodies. They also wear tunics with long pants—oh, so stylish! However, my taste in "stylish women" might differ from Indonesian men who prefer fair-skinned, curvy women who dress in revealing clothing. Well, is that taste or fantasy? [laugh]"

(Trinity, 2019, p. 163)

The quote describes the image of Tajikistan women, who are considered particularly beautiful. Trinity then advances the perspective that Indonesian men possess a stereotype regarding Western women, characterized by admiration. This admiration is directed toward women from different classes who are considered to have a more advanced social and educational background.



In these excerpts, Trinity delves into the realm of fantasy concerning the Third World, which is often regarded as a more advanced, civilized, class-conscious, and superior entity. It appears that she is emphasizing the less civilized way of life in Eastern nations, which does not constitute a direct form of spacing, othering, and differing. This phenomenon can be defined as a form of self-aggrandizement that glorifies the self above the Third World through fantasies of empowerment and social progress, as articulated by Mary Louise Pratt monarch-of-all-I-survey (Pratt, 2007, p. 197-204).

4. Conclusion

The majority of the narratives in Trinity's novel *The Naked Traveller 8* primarily focus on her travels, accentuating her dominant "I" perspective on her authentic travel experiences. Trinity's travel narratives are characterized by accounts of cross-cultural encounters and visits to various locations. These accounts are derived from her empirical experiences, particularly eyewitness accounts, and serve as a primary source for understanding the subject's perspective on cross-cultural interactions and the intricacies of travel experiences. The presentation of feelings and self-analysis places Trinity in the position of an autobiographical writer with a subjectivity that is more focused on herself, even though there are narratives that describe various objects impersonally (semi-ethnography). The author's period in travel literature situates her within the temporal span from 1924 to the present.

Additionally, Trinity employs introspection to characterize her relationship with the external world, articulating her sentiments and emotional responses. In the novels under consideration, the narrator articulates a sense of admiration, awe, and wonder in her depictions of the vast landscapes she encounters during her travels across various countries. The narrator's statements, replete with their awe-inspiring descriptions, offer a metaphorical depiction of the travel narratives and accentuate the events experienced. Readers of this novel are almost enticed to experience these events in a different time.

The recognition of otherness in Trinity's novel serves to illustrate her position within the Eastern literary tradition, wherein she acknowledges her own inferiority. The narrator's perception of the West as more civilized, classy, educated, and superior is indicative of a form of colonialist identification that is present in her novel. Trinity, an archetypal proponent of the Western world's cultural and social dominance, has undergone a reinterpretation through the lens of the Third World

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