



## **The Other's Body: Vietnamese Contemporary Travel Writing by Women**



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[ *Abstract* ]

In recent years, Vietnamese literature has seen the rise of women writers in a genre traditionally dominated by men—travel writing. Phuong Mai, Huyen Chip, Dinh Hang, among others, are just a few who have introduced innovations to this genre. This paper investigates the practice of contemporary Vietnamese women travel-writers and how they differ in perception compared to their male counterparts. One of the most crucial differences is that women perform cultural embodiment, employing their bodies instead of their minds. An encounter of the woman writer with other cultures is, therefore, an encounter between the body and the very physical conditions of culture, which leads to a will to change, to transform, more than a desire to conquer, to penetrate the other. Utilizing the concept deterritorialization developed by Gilles Deleuze and Felix Guattari, this paper argues that despite being deemed fragile and without protection, women's bodies are in fact fluid and able to open new possibilities of land and culture often stripped away by masculinist ideology.

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## **I. The rise of women's travel writing in Vietnamese contemporary literature, and the problem of gender in Vietnam**

Travel writing is something quite new to Vietnam. Before the colonization of the French, Vietnam is largely a Confucian and agricultural country. Before the 1900s Vietnamese people, mostly peasants, resided in one place all their whole lives. A proverb is still very much common among people nowadays, and it speaks about being rooted: “an cu lac nghiep” (better settle down before making any business). This made travelling troublesome and dangerous; one traveled only if he had no choice. Therefore, most of travel writings in the past were written by Vietnamese ambassadors: *Stories from abroad (Hải ngoại ký sự)*, *Seafaring stories (Hải trình chí lược)*, *Report on journey to the West (Tây hành kiến văn ký lược)*, etc.... The Vietnamese usually travel not because of the desire to discover new lands or cultures, but because of duty, like the ambassadors to China and several western countries. The doctor Le Huu Trac wrote *Chronicle of a journey to the capital (Thượng kinh ký sự)* as requested by the royal family. Travel writing existed in pre-modern Vietnam, but it was not of great importance.

When the French colonized Vietnam, they introduced modernity, and consequently, with the emergence of the journalism, travel writing as a literary genre. Journalists Pham Quynh, Nguyen Don Phuc, Duong Ky, Nguyen Van Vinh, Dao Trinh Nhat, among others, emerged as its leading writers. Communist Vietnam, after its independence, saw the travel chronicles of Nguyen Tuan and Hoang Phu Ngoc Tuong in their books *Chronicle of Da River (Ký sông Đà)* and *Who named the river? (Ai đã đặt tên cho dòng sông?)*, respectively. It may be said that travel writing does not have a long tradition in Vietnamese history, and is yet to make an impact in Vietnamese literature.

Also, travel literature in Vietnam was strongly dominated by

men. There was hardly any woman engaged in it, save for the poet Nguyen Thi Hinh<sup>1</sup>. When the French came to Vietnam, there were several women writers in journalism, but mostly used male pen names, as they were expected by society to inhabit the domestic space and just as the poet Tu Xuong wrote in one of his poems, to “raise five children and a husband.”<sup>2</sup> Travelling was something unnecessary, and even after the French came with a different notions of gender, which led to a rise of women’s liberation in the works of Tu luc van doan and other writers, travelling was still a luxury activity. Sometimes, travelling is also believed to encourage the infidelity among women, as in a realist short story by modern writer Nguyen Cong Hoan, “So my wife travelled to the West” (Thế là vợ nó đi Tây). The story narrated the exchange of letters between a husband who stayed at home and his wife who traveled to France to study literature. As the story progressed, the wife became colder and more distant, as she was getting involved with someone else. Modernity has not completely liberated Vietnamese women from the idea that travelling means freedom, and freedom means infidelity, and this notion stood until recent years.

Despite these, it is surprising to see nowadays a surge of travel books written by women. 2010 was a banner year with the release of many of these books—Huyen Chip’s *Carry my backpack and go* (*Xách ba lô lên và đi*) and *Don’t die in Africa* (*Đừng chết ở châu Phi*); Phuong Mai’s *I am a donkey* (*Tôi là một con lừa*) and *The Islamic Path* (*Con đường Hồi giáo*); Yem Dao Lang Lo’s *A female traveller* (*Gái phượt*); Ngo Thi Giang Uyen’s *Sweet bread, bitter coffee* (*Bánh mì thơm, cà phê đắng*); Phan Viet’s *Alone in Europe* (*Một mình ở châu Âu*), among others. These quickly attracted readers and were afforded big book launchings, proving how travel writing is a highly profitable genre than other “serious genres”.<sup>3</sup> Moreover, these

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<sup>1</sup> She is better known as “Bà Huyện Thanh Quan.” She is the author of several landscape poems including *Cross the Ngang Pass* (*Qua đèo Ngang*).

<sup>2</sup> My pitiful wife (Thương vợ), Tú Xương.

<sup>3</sup> Ho Anh Thai, a famous contemporary writer, published two travel books, *Apa Kabar! Chào xin Vạn Đảo* and *Namaskar! Xin chào Ấn Độ* [Hello! the nation of million islands and Namaskar! Hello India]. Di Li, a writer of horror detective fiction, also turned to travel writing in her latest books, *Đảo Thiên đường*, *Những nụ hôn thành Rome*, *Và tuyết đã rơi ngoài cửa sổ* [The heaven Island,

encouraged travelling, transforming altogether Vietnam's age-old notions. In the era of freedom, travel has become an act of exploration.

While both men and women writers are capable of rendering lively and attractive travel stories, it seems that works penned by women are becoming more popular: "All recent books on travelling [...] are well-crafted. But the most important criteria here is: the reader will be interested 10 times, 20 times or more, if the author—the traveler—is a woman" (Mi 2013: 1). Di Li, who wrote horror detective fiction, and who turned to the genre claimed that: "If I place in front of you two books of travel, both of which containing thrilling stories of new lands, which one would you choose to read first—the one written by the female writer or the one by the male writer? I suppose most of us will be curious with the former" (Mai 2017). Women writers also overwhelm their counterparts, both in quantity and quality. From 2006 to 2017, there have been 62 travel books published in Vietnamese, 44 of which were written by women (70%). Women were also more productive: while Truong Anh Ngoc and Ho Anh Thai were the only males who have more than one travel book, 11 females have two books published.

The rise of travel writing in Vietnam nowadays reveals the long standing masculinist ideology that is now being subverted by women writers, mostly young and single. In the launching of her third travel book, Di Li shared her opinion which could be thought as a negotiation between the duty of a wife, a mother, and the desire of a traveler:

I was asked many times, that if a woman travels like that, who would take care for the house and the family? Actually, each of my trips did not take so long. Every year, I arrange only two or three trips, and the longest one is only 20 days. I suppose that with married women, a short trip is totally acceptable (Mai 2017).

While encouraging women to travel, Di Li says they must maintain their domestic duties. She seems to display how one must come to terms with travelling and writing, and the social

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The Kisses in Rome, and It snows outside].

expectations placed on women in general.

In some cases, challenges may go extreme. Huyen Chip, author of two travel books, was accused that some details in her *Carry my backpack and go (Xách ba lô lên và đi)*, are untrue, therefore making it fictional.<sup>4</sup> Her staunchest was Tran Ngoc Thinh, a Fulbright scholar who petitioned for the suspension of the book's publication. Thinh maintained that audiences must be protected from Huyen Chip's misrepresentations (Mai 2013).

## II. Travel Writing by Women

Travel writing has been dominated by men since its inception. In the West, it has taken form by way of knightly quests, chronicles of colonial explorers, and other genres that narrate journeys in this and other worlds. Meanwhile, Vietnamese literature boasts of ancient myths and legends such as *Descendant of the Dragon and the Fairy (Con rồng cháu tiên)*, and modern novels and poems where men face the world matters and their women stay behind. In both traditions, it is male gaze that rules upon all discoveries of the world. Women are considered unsuitable for travelling as they are biologically inferior.

This prejudice may also be observed in popular culture. In horror movies, for instance, women, most specially young girls, are first to become casualties in a bloodbath: "The common characteristic of horror movie is that it features sudden and bloody death, naked scenes, exploitations, strange places, and a survival girl. [...] Generally, in slasher movies, women are often the victims who are tortured, raped, and killed..." (Ngọc 2017). Women are rendered susceptible to attack and rape.

In a famous war-time Vietnamese novel, *The Sorrow of War*

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<sup>4</sup> Huyen Chip claimed that she had travelled to more than twenty countries, and had started her journey with only 700\$. Many considered this too little for a journey like that. Huyen Chip was eventually forced to provide a 31-page report to the Ministry of Culture. After this scandal, she withdrew from writing, but fortunately received a scholarship in Stanford University on AI learning.

(*Nỗi buồn chiến tranh*) of Bao Ninh (1987), a protagonist tried to catch her female lover from a train that brings soldiers to the front. Before he found her, she had been raped by the other soldiers. In another detail, a young female guerrilla was raped by black American soldiers. These representations suggest the utter vulnerability of women.

These discourses permeate and create for women a fear of being harmed. This is not lost on contemporary Vietnamese travel writing. Right at the beginning of *I am a donkey* (*Tôi là một con lừa*), Phuong Mai wrote about her fear of being raped when she traveled to Africa. Upon arrival, a local woman told her: “Welcome to the world’s rape capital.” (Nguyen 2016: 22). In Vietnam, one is most likely able to dissuade a woman from traveling by bringing up the possibility of getting raped. Here, we find an interesting contradiction: if in the past, “new territories were metaphorized as female, as virgin lands waiting to be penetrated, ploughed, and husbanded by male explorers” (Bassnett 2002: 231), female travelers, in their desire to explore, often find themselves threatened with being raped, penetrated by the new lands. This may be the very reason why women in horror or detective films and novels are only rendered as surviving, escaping the unknown, instead of conquering it, as if it were a much-coveted prize. It is because women, aside from being vulnerable to the outside world, is also vulnerable, *because of themselves*. Women are perceived to be unable to think and decide rationally, and if they find themselves in danger, it was *their choice*. They are often led to their demise because of their inexperience and recklessness. In Vietnam, many still believe that women are short-sighted and therefore should not be trusted. This is made legitimate by the exploitation of women’s very bodies.

Masculine ideology, which pervades Vietnamese culture, posits that women are a “weak gender,” men of a “strong gender.”<sup>5</sup> Capabilities and roles are determined by biology. However, feminists have long refuted these sexist arguments and insisted that weakness is rooted, not in the biological, but in the verbal body. Woman is

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<sup>5</sup> In Vietnamese, women are called “phái yếu” (weak gender), and men “phái mạnh” (strong gender).

surrounded by all kind of discourses that her body is, somehow, *unhealable*. The moment she has sex, she “loses” her virginity forever. Women’s ovulation is often defined as “the *discharge* (or *expulsion*) of ova or ovules from the ovary” (in Vietnamese, it is named “rụng trứng”), while man’s sperm is “produced” (in Vietnamese, “sinh tinh”—the sperm is borne of a man’s body). Woman irretrievably loses a substantial amount of blood monthly in nearly half of her life. The vagina can be penetrated and may be taken away from her. All these metaphors relate with the unhealable and vulnerable notion of the female body.

Feminists have been arguing that “Masculinist rationality is a form of knowledge which assumes a knower who believes he can separate himself from his body, emotions, values, past and so on, so that he and his thought are autonomous, context-free and objective.” (Rose 1993). From a feminist point of view, the rational is not something universal, but is closely associated with the desire to escape the physical, particular body, and transcend to an abstract, objective mind. Moreover, transcending the body also means transcending all the emotions which must be replaced with a rational logic of right and wrong, of Sameness and Otherness. Hannah Arendt, in *The Human Condition*, claimed that:

The historical evidence [...] shows that modern men were not thrown back upon this world but upon themselves. One of the most persistent trends in modern philosophy since Descartes and perhaps its most original contribution to philosophy has been an exclusive concern with the self, as distinguished from the soul or person or man in general, an attempt to reduce all experiences, with the world as well as with other human beings, to experiences between man and himself (Arendt 1998: 254).

Modern man does not show any concern with the outer world. The desire to conquer, and somehow, to explore is, in fact, a reflection of the deepest fear of the Other. Rationality is, in short, invented to reduce the whole world, or we may say, Otherness, into some form of Sameness. This marks a key characteristic of the way modern men conceived the world: the explorations, the conquests, all of them have nothing to do with the outer world. They are more

of a struggle to unite everything into a kind of abstract mind, rather than an effort to understand the world.

However, another question arises: is there any difference with the way women perceive Otherness? Allow me to offer a reading of Phuong Mai's *I am a donkey (Tôi là một con lừa)* and *The Islamic Path (Con đường Hồi Giáo)*.

### III. Cultural embodiment and the journey of becoming other

Born in 1976, Phuong Mai belongs to the post-war generation in Vietnam. At 24, she came to the Netherlands for higher education. She eventually became a lecturer in Amsterdam University of Applied Sciences. In 2010, she decided to quit her job at the university and prepared for a journey through Africa and Central America. The entire journey was chronicled in *I am a donkey (Tôi là một con lừa)*. Unlike many in her generation, Phuong Mai was Western-educated. Her being a lecturer who received a PhD in Intercultural Communication from Utrecht University shaped her intellectual vision and sensibility, as may be seen in her books. For instance, *I am a donkey* was considered extraordinary for its meditations on culture. However, what is interesting is her perception of the world, which we may describe as “cultural embodiment.”

In the beginning of her second book, *The Islamic Path (Con đường Hồi giáo)* she wrote that two weeks before she set off, a colleague had sent her a niqab—a garment of clothing worn by Muslim women. She then decided to wear it and walked in the Luzern shopping center in Switzerland. She described her experience as follows:

My life has never changed so drastically like that. Doubtful gazes, angry frowns, terrified eyes. A group of old women intentionally bumped into me from behind. A man walking his dog angrily shouted at me. A mother irritably pulled her child away from me. Wandering around Luzern for two hours, I forgot that I was wearing a niqab. Those discriminating eyes reminded me that I was still the grotesque one (Nguyen 2017: 26).



Phuong Mai did not merely wear a particular garment. On the contrary, she wore a culture, an identity. Switching her identity from a Vietnamese lecturer in a prestigious Western university to that of a Muslim woman, she experienced Islamophobia in the West. This experience shows her specific way of perceiving Others: to understand them, she must embody them culturally. Wearing a niqab made her experience what a Muslim woman feels in a European country. Culture then, in her writings, is indeed a bodily thing: she must wear, eat, drink, and place her own body in physical spaces.

In India, she bought the cheapest ticket despite being able to afford a whole carriage. She wanted to experience a normal life in India: "Feet behind a coat, face on a no-bar-no-glass window, in a 25-seat carriage with nearly a hundred of people plus a dozen of chickens and five bicycles. [...] No TV, no sofa, I could only close my eye and count sheep to avoid the indecent stare of Indians" (Nguyen 2016: 15). Her travel meditations are vicarious experiences.

Phuong Mai's way of embodying cultures is also different from other people she got to know on her trips. When she came to visit the Saudi Consulate for her visa, she met a man named George. She narrated: "George is German, blond hair blue eyes, but he converted to Islam when he was only 20 years old and went to Saudi for work." (Nguyen 2017: 28). George represents masculinist ideology that extends to Western capitalism. He is young, ambitious, and, in Phuong Mai's words,

an ordinary merchant who cannot perceive a truth that a Vietnamese girl had worked hard for one year, had not spent a single penny for clothes and become a penurious one in order to save up for a trip which may bring more danger than joy, a trip that has nothing to do with her religion belief or cultural consensus or even requirement of her job. A journey simply for the sake of knowledge, and if there is someone like her, she would share her knowledge (Nguyen 2017: 29).

George converted to Islam simply because he wanted to use the religion belief as a disguise for his own purpose, that is to "be

accepted” and so as he could exploit “the belief in the Middle East society where religion belief is even more important than blood-relations.” (Nguyen 2017: 30). George was no different from the explorer-conqueror of the old days, in pursuit of wealth rather than knowledge or revelation. He only used a different strategy to penetrate the other. For them, cultural identities are merely disguise in the pursuit of wealth.

In her first trip to Africa, she also made a clear distinctions between having a holiday and travelling. In *I am a donkey*, Phuong Mai wrote about her experience of purchasing a tour in Africa, which eventually it turned out to be a bad idea. Being required to strictly follow the itinerary of the tour, she found a “terrible distance between us and the indigenous people” (Nguyen 2016: 110). For her, tourists are presented with an exotic version of land and people by the tourist guide. Tourists simply see indigenous people from a safe distance, where the ideological wall between Sameness and the Otherness is fortified. For Phuong Mai, a traveler must live, work, and eat with the indigenous—or in other words, he or she must embody the very daily, physical life of the native people.

Why is cultural embodiment crucial Phuong Mai’s perception of the Others? It is because a body of one’s own is the only thing that exists without discourses and ideologies. To pierce through the veil of discourses that covers almost everything is the most effective way to turn one’s own body into the body of the Other, and perceive the world through that new body. Indeed, her journeys through Africa and the Muslim world are some kind of a re-exploration. She tried to unveil the discourses created and dispersed mostly by Western mass media, and showed new pictures of familiar places. Many are actually trapped in what Jean Baudrillard called “hyperreality,” where reality is distorted by its simulation. And that hyperreality is a product of masculinist ideology, as it denies the physical, particular body and sets up everything in binary oppositions, for example, the Self and Other. The abstract mind does not recognize the Different, and only sees, among many other possibilities, the Opposite.

Fortunately, there is at least one way to escape from this

hyperreality: a return to the physical body, as suggested by Phuong Mai in her books. To return to the body is to emphasize and respect the very emotions and feelings which can only be evoked and cannot be simulated by the platforms like the mass media. By doing that, she was able to pierce through the veil of cultural differences and prejudices, and sympathize with people and culture on the other side.

However, this cultural embodiment has one requirement: one must be disconnected, though temporarily, from one's own identity. In other words, one must be uprooted from one's Self to become the other. This requirement was mentioned repeatedly in her two books, especially *I am a donkey*. In the part titled "Meditations," Phuong Mai wrote about how one is composed of three animals, each representing a specific identity: the first animal is the person one wants to become, the second animal is what society wants one to become, and the third animal is one's own identity. Describing how she switched among three animals in an African country, Phuong Mai concluded:

The first identity encourages me to travel (I *want* to be an adventurer). The loneliness on the road helps me better understand my third identity (who I *am*). Finally, in my journey, my second identity is a jigsaw puzzle which helps the traveler explore the diverse perspectives of herself, transform into an unpredictable chameleon" (Nguyen 2016: 107).

Here lies the key characteristic of a feminine traveler. Masculinist ideology finds travelling or adventuring an effective way to transcend the body. On the contrary, a feminine traveler seeks a way to *transform* the body, instead of transcending it. In other words, while masculine travelers undertake a journey of the abstract mind, the feminine traveler undertakes a journey of the physical body. The body must undergo a process which Gilles Deleuze and Felix Guattari called deterritorialization.

In *Kafka, Toward a Minor Literature*, Gilles Deleuze and Felix Guattari(1986) defined deterritorialization as a process that happens in all aspects of the world, from the noise which is deterritorialized

by the mouth and the tongue and reterritorialized in the same sense, to commodity which is deterritorialized and reterritorialized in different marketplaces. Deterritorialization therefore could be understood as “a process in which a thing detaches from a given territory” (Bui 2013).

Deterritorialization always comes with reterritorialization, which indicates how a thing attaches itself to a new territory. In their work, Deleuze and Guattari explored the importance of deterritorialization in creating a minor literature, though their argument may also be applied to the body. Our bodies are always rooted in specific places or cultures. To travel in a feminine way is to uproot it, deterritorialize it. That means having a body cleansed of its given cultural identity as well as all the prejudices that goes with it. A deterritorialized body is also a body made strange, or in other words, the Othered. While masculine heroism ignores the body and celebrates the mind, the female traveler celebrates the body. As Deleuze and Guattari put it, deterritorialization opens up new possibilities. The body is then able to take root in the Others, embody new cultures, and therefore, become an Other.

Phuong Mai, as a woman traveler, performed the cultural embodiment in her journeys. With each place she visited, she embodied as much culture as she could, and let her body become something she didn't even know. Masculinist ideology might argue that the feminine body is fragile in the dangerous world out there. However, the world out there is also full of new possibilities of otherness. Being prone to changes, the feminine body is fluid rather than fragile. Its fluidity comes from the ability to deterritorialize itself from a give place, culture, discourse, and most importantly, the mind. In her journey, we see that although her body is single, it was able to embody multiple identities: a white man, a Muslim woman, an African, a Jew, an Indian, a gypsy, etc. The feminine traveler seeks to understand rather conquer or discover. The world has been mostly discovered, and there is hardly any land, any culture that we, civilized people, do not know. However, there is a huge distance between knowing and understanding. The later requires the engagement of the body which must make itself strange, deterritorize itself from the given culture. Thanks to that, the fluid

body opened new possibilities and became something other than itself.

#### IV. Conclusion

In travelling as well as travel writing, women are undeniably late-comers. In the past, there were few female travelers, much less, travel writers. For women, writing about travel has always been a struggle: they have to write against a whole tradition of a male-dominated genre. Other than that, there seems to be nothing else for women to discover, explore, name, or conquer. The world has been mapped already with men's heroic stories. What else will women write about travelling? In *I am a donkey* and *The Islamic Path*, Phuong Mai answered that question by offering us a way to perceive the other. Images of Africa, Central America, the Muslim world, abound in mass media daily. She told us a whole new story about these places. By abandoning the masculine way of travelling, Phuong Mai performed what we called "cultural embodiment." In the journey of the body, Phuong Mai deterritorialized her own body from her culture, ideology, and mind. Seeking not to conquer, but to become the Other, Phuong Mai rooted her body in a new land and culture, set it loose from the restriction of given ideology, and let it become something she did not even know. The case of Phuong Mai's travel writing provides a good example of a woman traveler's capabilities. She travels to re-explore rather than explore, sympathize rather than confront. In dealing with Otherness, she chooses to abandon her given identity and become Otherness itself. The feminine body infiltrates rather than penetrates; it is able to adapt itself to other culture. The feminine traveler does not try to show us a land we have known already. She tries to show all the possibilities of a familiar land stripped by the mass media and masculine ideologies.

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**Appendix 1:**

**Books on travel published in Vietnamese from 2006 to 2017**

Book's title	Author	Year of Publication
Ngón tay mình còn thơm mùi oải hương	Ngô Thị Giáng Uyên	2006
Namaskar! Xin chào Ấn Độ	Hồ Anh Thái	2008
Đảo thiên đường	Di Li	2009
Venise và những cuộc tình Gondola	Dương Thụy	2009
Nước Mỹ, nước Mỹ	Phan Việt	2009
Nhắm mắt thấy Paris	Dương Thụy	2010
Chuyện tình New York	Hà Kin	2010
Bánh mì thơm, cà phê đắng	Ngô Thị Giáng Uyên	2010
Trả lại nụ hôn	Dương Thụy	2011
Nước Ý câu chuyện tình của tôi	Trương Anh Ngọc	2012
Hẹn hò với Châu Âu	Bùi Mai Hương	2013
Dưới nắng trời Châu Âu	Hoàng Yến Anh	2013
Đừng chết ở châu Phi	Huyền Chip	2013
Châu Á là nhà, đừng khóc	Huyền Chip	2013
Một mình trên đường	Lê Tân Sitek	2013
Ngã ba đường	Lê Tân Sitek	2013
Tôi là một con lừa	Nguyễn Phương Mai	2013
Một mình ở Châu Âu	Phan Việt	2013
Xuyên Mỹ	Phan Việt	2013
John đi tìm Hùng	Trần Hùng John	2013
Phút 90++	Trương Anh Ngọc	2013
Bỏ nhà đi Paris	Camille Thẩm Trần	2014
Con đường Hồi giáo	Nguyễn Phương Mai	2014
Lữ khách gió bụi xa gần	Tiến Đạt	2014
Bảy năm ở Paris	Camille Thẩm Trần	2015
Những nụ hôn thành Rome	Di Li	2015
Quá trẻ để chết	Đình Hằng	2015
Đường về nhà	Đình Phương Linh	2015
Ta ba lô trên đất Á	Rosie Nguyễn	2015
Minh và Linh hai chúng mình đi khắp thế giới	Thùy Minh	2015
Mùa hè năm ấy	Đặng Huỳnh Mai Anh	2016

Book's title	Author	Year of Publication
Chân đi không môi	Đình Hằng	2016
Tôi nghĩ tôi thích nước Mỹ	Dương Thụy	2016
Đất nước ở gần bầu trời	Lê Toàn	2016
Bánh bèo phiêu lưu ký	Ngọc Bích	2016
Nước Mỹ những ngày xê dịch	Nguyễn Hữu Tài	2016
Hạt muối rong chơi	Nguyễn Phan Quế Mai	2016
Nào mình cùng đạp xe đến Paris	Nguyễn Thị Kim Ngân	2016
Rong ruổi Scotland cùng anh, em nhé	Nguyễn Thị Kim Ngân	2016
Chạm ngõ thiên đường	Trần Việt Phương	2016
Những chuyến Rong chơi	Xuân Huy	2016
Có hẹn với Paris	Amanda Huỳnh	2017
Và tuyết đã rơi ngoài cửa sổ	Di Li	2017
Có một nước Mỹ rất khác	Huỳnh Chí Viễn	2017
Đến Nhật Bản học về cuộc đời	Lê Nguyễn Nhật Linh	2017
Trái tim trên những con đường	Mai Thanh Nga	2017
Từ rừng thẳm Amazon đến Quê hương Bolero	Nguyễn Tập	2017
Ở Cà Mau mà lại nhớ cà mau	Nguyễn Thị Việt Hà	2017
Đà Lạt một thời hương xa	Nguyễn Vĩnh Nguyên	2017
Về nhà	Phan Việt	2017
Seoul đến và yêu	Quỳnh in Seoul	2017
Tuổi trẻ đáng giá bao nhiêu	Rosie Nguyễn	2017
Bụi đường tuổi trẻ	Tâm Bùi	2017
Từ Bàng Môn Điểm tới Chernobyl	Trung Nghĩa	2017
Nghìn ngày nước Ý, nghìn ngày yêu	Trương Anh Ngọc	2017
Từ sông Hàn đến Hlaing	Trương Điện Thắng	2017
Những ngày ở Châu Âu	Vũ Minh Đức	2017
Gái phượt	yếm đào lẳng lơ	2017
Apa Kabar! Chào Xứ Vạn Đào	Hồ Anh Thái	2017
Tuổi trẻ không hối tiếc	Huyền Chip	2018
Mình nói gì khi nói về hạnh phúc	Rosie Nguyễn	2018
Trở về nơi hoang dã	Trang Nguyễn	2018

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