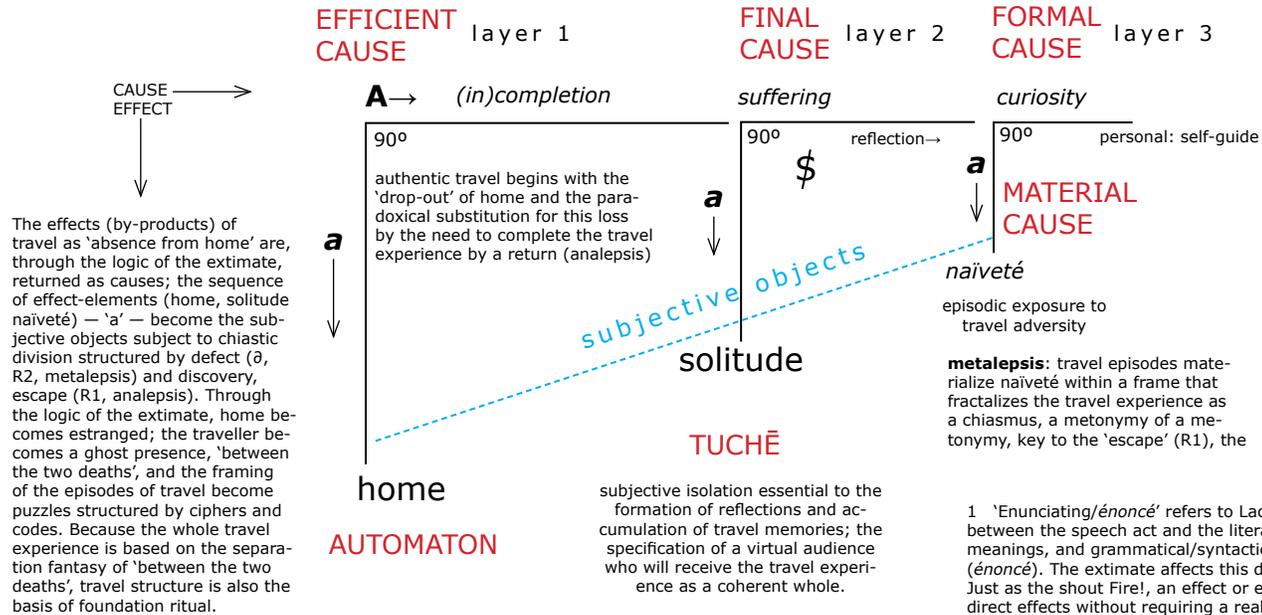


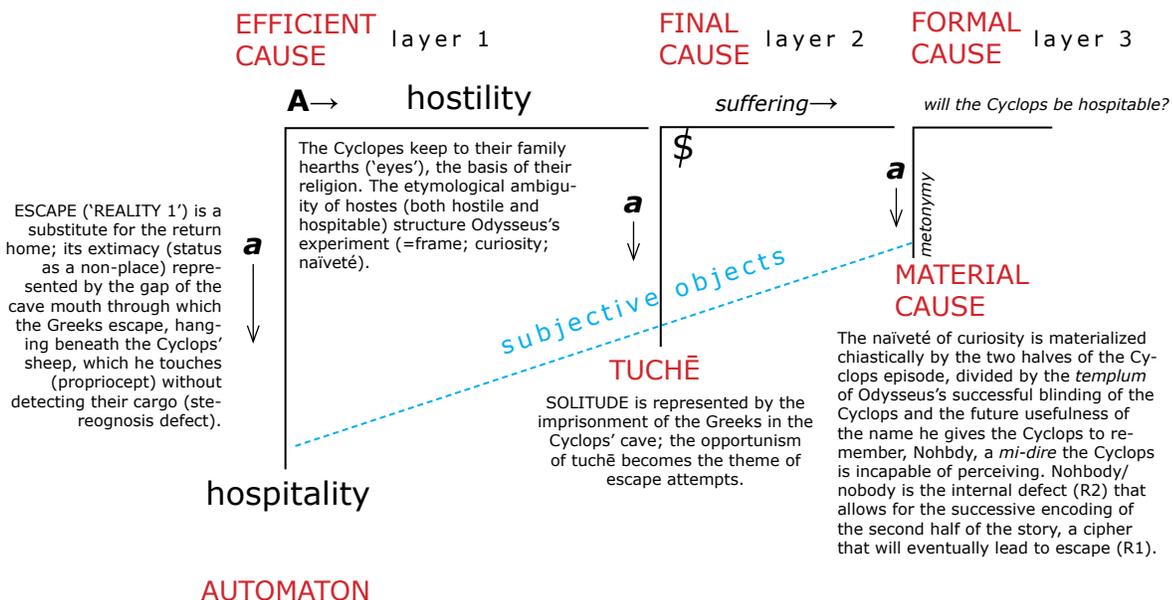
ENUNCIATING / ÉNONCÉ¹: CATEGORIES OF TRAVEL

In Henry W. Johnstone, Jr.'s identification of the 'categories of travel', travel is distinguished from other kinds of motion in terms of the 'authenticity' of the relationship between the traveler and the travel environment; travel is related to knowledge and representation and both are related in turn to pleasure as a surplus/lack or 'gap' that cannot be closed, because this gap is related to the home left behind. Travel requires a 'construction' of the representational experience, made by two 'vectors', one representing the artifacts that support representation, another standing for the structure and result of representation. The formal aspect of this representation is the construction of a self-guide, principles of travel that seem to be derived empirically but actually recovered, as implicit components of the apparent accidents of travel.

Completion (efficient cause), Suffering (final cause), and Curiosity (formal cause) create three 'layers' that can be viewed as running simultaneously, with layers 'showing through' the transparent layers to contaminate other causes. Curiosity is uppermost in the sense of the most visible. Completion is associated with S1/S2, the master signifier and the knowledge that externalizes it, extimately, travel being the inverse of Home. Metalepsis (the 'naïveté' necessary to curiosity, expressed as chiasmus) returns the traveller to the origin, home.



THE ODYSSEY: CYCLOPS EPISODE



ENUNCIATING TRAVEL : NOTES

- §1 The entire experience of travel can be summed up as extimacy: a reversal of cause and effect. The effect-made-cause, which, in the laws of the extimate, is the home that is left behind; the 'a' is associated with the 'subjective object' or 'partial object'/object-cause of desire, the gap operationalized by the absence of the home as the need to complete the travel experience. Completion compels two twinned but opposite desires: (1) the desire to be exposed to travel risks, accidents, and opportunities, and (2) the need to find and articulate rules and guides articulating the nature of 'true travel', as if the principles of authentic travel were present in the accidents of travel 'all the time'. The analysis is based on Henry W. Johnstone's essay, "Odysseus as Traveler: A Categorical Study," in *Categories: A Colloquium*, ed. Henry W. Johnstone, Jr. (University Park PA: Department of Philosophy, The Pennsylvania State University, 1978), pp. 103-120, a record of papers presented during 1977-78 as a part of a Colloquium on Categories. This essay is available on-line at http://art3idea.psu.edu/locus/Odysseus_as_traveler.pdf (mind the capitalization of 'Odysseus').
- §2 The temporal inversion of the extimate is shown in the role of home, left behind as the necessary first act of travel but contained implicitly as the goal of completion of travel, its built-in 'lack', which also serves as its element of authenticity. Thus, in the Cyclops episode, a test is devised, a test about hospitality (home-away-from-homeliness). Testing the Cyclops reveals the Greeks' naïveté (they do not appreciate that the Cyclops will flunk the test); but then the test is, at the level of the diagetic story, how to escape; and, at the level of the structure of the story, the chiasmic cipher relationship between the two halves of the narrative, divided by the *templum* of the blinding. Using the 'last-becomes-first' rule, the escape through the mouth of the Cyclops' cave is assisted by the pronoun embedded within the name Odysseus gave to the Cyclops: Nohbdy, which the Cyclops thinks, because he is literal-minded, is just a proper name. The traveler is a nobody and a Nohbdy: nobody in the sense of leaving home and becoming a wandering ghost within an unfamiliar environment; and a reduction of the traveler to 'just a name', who, like the *homo sacer*, may be exterminated at any time, when Nohbdy becomes nobody.
- §3 Travel is authenticated by the potential, virtual, or actual production of a travel account. This presumes a future audience and, thus, the survival of the 'I in the text, who cannot die in the text' as Nabokov put it. The home is 'extimated' into the separation of the subject, the journey into the travel world. Curiosity drives travel, but it is the production of the artifact, the travel account, that turns travel into an anthology device. Naïveté frames episodes by creating a stage of empirical observation; the traveler opens him/herself open to whatever is found in the travel environment. This first frame, F1, exposes the traveler, to specific dangers that trap the traveler between F1 and F2, a second frame that captures the traveler within the gaze and demands of the Other. He/she must be overcome these and escape, using the defect (\emptyset , Real2) as a clue to discover an escape route (Real1).
- §4 Travel categories accentuate the role of automaton, natural accident, and tuchē, opportunity/contingency. The initial 'efficient cause' of travel convert the S1/S2 (master signifier structuring the arrangement of signifiers) as a project aiming to complete itself through travel. S1 is itself constructed as a rhetorical 'enthymeme', a rule that is missing or has silenced its middle, connecting part. Thanks to this, the three mathemes of travel are orthogonal structures that couple the conflicting motives of the need for order and exposure to chaos. The Lacanian image of signifiers, S2, as 'sliding past each other' is inverted by the traveler who creates the sliding by his/her own physical motion. The traveler's POV, in other words, creates sliding, just as the landscape is made to 'slide by' the car or train window.
- §5 The sequence of mathemes, (in)completion, suffering, and curiosity, account for Johnstone's ten categories: control, suffering, curiosity, accumulation, home, saturation, reflection, solitude, naïveté, and personal. See the description of these at http://art3idea.psu.edu/locus/Handlist_categories_of_travel.pdf. In turn, the mathemes show how individual travel episodes, such as the Cyclops episode described in detail by Johnstone, have implications for such 'unintended' materials as foundation rites, where two twins rule over life and death through the construction of a central altar/hearth and a fratricide. The key to such relationships are the 'uncanny' intrusions of the extimate, *mi-dire* (the half-speech of riddles and prophecies), metalepsis (metonymy of metonymy), and analeptic recovery of the original/final 'dropped-out' element. As in the case of the Cyclops episode, where Lacanian elements figure prominently, such as the role of the name, parts of the matheme structure can be used to re-interpret the whole.