

# DOUBLE FRAME : CATEGORIES OF TRAVEL

**FrameTheory Standard Paragraph:** Combining the Lacanian idea of 'extimation' (*extimité*) with the (also Lacanian) distinction of *énoncé* (enunciation) and the act of speech (enunciating),<sup>1</sup> a 'visual protocol' identifies vectors of perception, virtual movement, partial objects, and such standard visual landmarks as the point of view (POV) and vanishing point (VP). Critical to this protocol is the system of two frames, F1 and F2 (*encadrement*), demarcating an 'external reality' outside the framed field (R1) and some inconsistency or anomaly within the framed field — a defect ( $\partial$ ) that constitutes an inside version of reality (R2). The visual protocol aims to show how the imaginary operates within the symbolic by allowing the construction of fantasies (the 'structured imaginary') about how a 'disguised' subject may experience enjoyment directly (=Real). Frame Theory argues that these relationships can be observed in films, paintings, architecture, literature, and landscapes, etc., where frames manage actual and virtual crossings that allow for the fantasy's contrasting components of anxiety and separation. The visual protocol is derived from the 'calibration' of Lacan's enunciation theory with the Aristotelian causes, supplemented by the ideas of automaton and *tuchē*, natural accident and human affordance.

<sup>1</sup> 'Enunciating/*énoncé*' refers to Lacan's distinction between the speech act and the literal contents of words, meanings, and grammatical/syntactical relationships (*énoncé*). The estimate affects this distinction directly. Effect become cause and is associated with the 'unconscious' of the partial objects that form the basis of Aristotle's two 'chance' causes, automaton and *tuchē*.

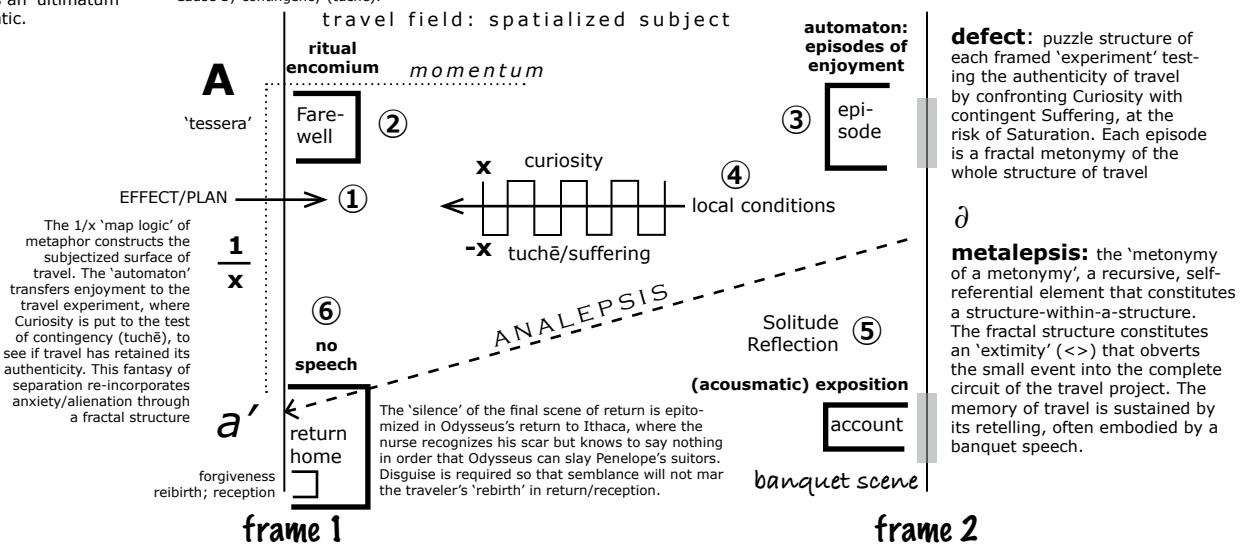


**Categories of Travel.** Henry Johnstone surmised that Homer's *Odyssey* constituted a veritable handbook of the conditions of travel; as such it is an account of Efficient Cause, embodied in the person of Odysseus, who, by deploying the standard literary paraphernalia of *katabasis* (separation; death narrative), both disappears as a soldier-subject and reappears as subjectivity integrated into the entire field of the imaginary. This explains how the Final Cause of travel, the subject's intentionality, is divided by memory of home, a 'return' or push-back to the forward motion of travel, and the curiosity that drives the travel experience forward. The travel field, the re-embodied subject, is metaphorically charged by the signifier of the 'silent/dead' subject. It is 'automated' by lines of force the determine 'occasions' or intensified settings for experimentation putting curiosity to the test. These are travel's 'central places', where the material cause, naïveté, constructs an 'curiosity operator-matheme' with the 'personal guide'. Thus, the travel map is different from the geodesic map, but the two combine into an anamorphic composite that alternates between the experimental automaton of travel and the *tuchē* of contingency and opportunity. The 'subjectivized field' of travel (final cause as a 'travel surface') has a fractal structure that constitutes a portable metalepsis. For example, the episode of the Cyclops' Cave is the miniaturization of the entire system. The 'single eye' of the Cyclops, the localization of the family religions of the Cyclopes, each centered on its own gods of the hearth (*manes*), is also the 'cyclopian' nature of travel episodes, which are 'eyes' where *tuchē* competes with automaton, where anamorphosis is put into a narrative riddle (i.e. how Odysseus manages to escape the Cyclops' cave). This fractal quality moves the primary contrast of Johnstone's categories of Accumulation (completing the travel 'picture') and Control (infrastructure; planning; strategy) — which are forms of the contrast between *tuchē*, affordance, and automaton, transfer of enjoyment to objects — to the subjectivized travel field's polarity of Suffering (anxiety, alienation; Final Cause and the resistance to it) and Curiosity (Formal cause and its supporting Material components). The visual protocol allows for a free integration of visual and acousmatic elements — which can be recognized, calibrated, and corroborated with the elements of actual travel narratives. Only this way can the study of travel construct an accurate 'census' of travel literature, where elements can be properly identified through Johnstone's categories and frame analysis's six operating functions.

**énoncé (utterance):** Travel begins with the 'encomium', the farewell that is the tessera to the symmetrical completing event, return home ('a'). It is the absence of home but home's remembrance and endurance as an 'ultimatum' that makes travel authentic.

**EFFICIENT CAUSE**  
The logic of primary efficient cause is to 'charge the signifier' with meaning, no matter what the substitutions. The space of travel is an eclipse of the subject as an empirical entity and a conversion of subjectivity into the entire force-field of travel. When the traveler leaves him, he/she symbolically dies, initiating a separation motif within the fantasy structure (\$o). The 'momentum' of travel is maintained by the traveler's desire, manifest as Curiosity, coupled with the need for Solitude and Reflection (the requirement for an account of travel, a completion with the return Home). Each travel episode is a composite of Formal experiment and contingent Materiality. This forms a defect ( $\partial$ ) in the 'back wall' of travel, the connection between the traveler and the world of non-travelers.

The *énoncé* of travel is the itinerary, planned in advance and subject to revision; it is the itinerary that is the automaton, that transfers enjoyment to the 'things' found within the subjectivized field of the travel experience. While automaton projects forward, *tuchē* pushes back. The two forces constitute the basis for a portable polarity, a fractalized metalepsis that can be repeated at every experimental site where the authenticity of travel is put to the test. Because travel uses the metaphor of separation but re-incorporates alienation/anxiety in fractalized episodes of experiment, it becomes the material model for other narratives of separation, i.e. any play or story that with a setting. Thus, Euripides' story of Alcestis (*Ἀλκηστίς*) uses the same formal categories as *The Odyssey* although it abbreviates its action to three episodes, ending with the return of a disguised bride. F1 and F2 allow for the two main options of narrative, an objective view of the subject (third person narrative) and a subjective view of travel's objective scenes (first person narrative). Enunciati-ing thus is an action viewable from these two principal angles. The anamorphosis of Curiosity and Suffering are also the two 'prevailing winds' of travel, the opposition of Effective Cause by contingency (*tuchē*).



**point of view (POV):** can be taken up on either side of the field framed by F1 and F2. F1 narratives are first person (subjective view of the object) while F2 narratives are third person (objective views of the subject).

**vanishing point (VP):** this is the limit of the pretended mastery of the image-fantasy, the constitutive elements of travel push-back or *tuchē*. It is also the exteriority maintained by a third-person narrative, a view from a presumed 'neutral' point immune to travel experimentation.

**defect:** puzzle structure of each framed 'experiment' testing the authenticity of travel by confronting Curiosity with contingent Suffering, at the risk of Saturation. Each episode is a fractal metonymy of the whole structure of travel

$\partial$

**metalepsis:** the 'metonymy of a metonymy', a recursive, self-referential element that constitutes a structure-within-a-structure. The fractal structure constitutes an 'extimity' ( $<>$ ) that obverts the small event into the complete circuit of the travel project. The memory of travel is sustained by its retelling, often embodied by a banquet speech.