

# The Journey

Karl Hedin - FA3A - Janice McNabb - 25 April 2015

*From the deep waters of sleep I wake up to consciousness.  
In the distance I hear a train rumbling in the early morning  
It is going East and passes the border. Then it will stop.*

*I feel my heart beating too. It will go on beating for some time.  
Then it will stop-  
I wonder if the little heart that has beaten with mine has stopped.  
When he passed the border of birth, I laid him at my breast,  
Rocked him in my arms.  
He was very small then.*

*A white body of a man, rocked in the arms of the waves,  
Is very small too.  
What are we in the infinity of ocean and sky?  
A small baby at the breast of eternity.*

*Have you ever heard of happiness  
Springing from a deep well of sorrow?  
Of love, springing from pain and despondency, agony and death?  
Such is mine. — Johanna Adriana Ader-Appels<sup>1</sup>*

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1. Dumbadze, A., *Bas Jan Ader: Death is Elsewhere*, The University of Chicago Press, 2013, page 132.

# The ocean

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The ocean is an inhospitable place. Constantly changing terrain, devoid of form but the waves and horizon, capable to engulf even the largest of the oceangoing vessels within its sheer size. On the ocean, one is in solitude. The crackles from the VHF radio might only reinforce the sense of separation than consolidate it. To navigate the high seas alone must put both the human mind, body and her boat to the brink of endurance. The ocean is what you might call a threshold space, a borderland in between societies, people, structures and cultures. Here, like in other terrain with similar features; space, deserts, jungles and the arctics; is far away from the structures of civilization, from others. One is alone in a hostile environment where the consequences of ones actions manifests instant and direct. Anyone that has experienced the force of waves while no land is in sight, the silence on high, snow-covered mountain peaks or the suffocating density of jungles recognize the sensation of reverence one gets there. Reverence as the mixture of unease and awe, the result of being immersed in something both hostile and unpredictable and yet one can't help being attracted to that same force. To long for and fear the same thing.

## The Monster

The un-reachability and thus mystery around these terrains makes them common encounters in mythological creations. What we don't know becomes the catalysts for imagination, stories. Mythologies about monsters, spirits and demons that lures out of sight, hidden in the deep darkness of the wild. Like the Huldra, who roamed the Scandinavian forests, sometimes luring people deeper to disappear, or the Djinn, the equivalent of demon in the Quran, who lived in remote places like desert, mountains or the sea.<sup>2</sup> Their obscurity is many times marked by their

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2. Al-Bukhari, S., *The World of Jinn*, <http://www.islamreligion.com/articles/669/viewall/>, January 23, 2015.

very name. As in the example above who both relates to the unseen. Djinn derives from a root meaning ‘to hide’ or ‘be hidden’<sup>3</sup> and huldra comes from a root meaning ‘covered’ or ‘secret’<sup>4</sup>. In ‘*Monster Culture*’ Jeffrey Jerome Cohen writes about monsters and what they disclose about the culture that created them. He points out that monsters always refer to something outside of itself, it incorporates and materializes the fears and anxieties of that culture, a ‘*genetic uncertainty principle*’<sup>5</sup> to fill the gap that always will drift right on the threshold of human sight and knowledge, the chaotic threshold, the unknown. As products of uncertainty, it is not strange that these stories continues even today, as uncertainty and unpredictability still surrounds us and will probably always do. The wild is an unpredictable place, as opposed to the perceived stability of ones familiar environment. Mostly, humans live in various kinds of communities and where it ends, the borderlands begins, unstable terrain. Constantly changing shape it averts attempts of categorization, an uncertain milieu that through its elusive character erects as monuments of chaos, death and disorder, that paradoxically is not necessarily destructive other than it destroys connections to the structured familiar. The monsters that we prescribe this terrain points towards this paradox. As it seem, they are a paradox in themselves. The ones that embodies the very core of the unknown and uncertainty actually derives from the Latin root of ‘*monstro*’, ‘to reveal’, ‘to show’<sup>6</sup>. The borderlands also embodies the same values of the unknown and uncertainty. It is a terrain with no direction but anywhere, a field of pure possibility where forces change directions, of displacement of values and identity; the structure that comprises the core of self. The effect of the monster that Jeffrey Jerome Cohen say that: *“They ask us how we perceive the world, and how we have misrepresented what we have attempted to place. They ask us to reevaluate our cultural assumptions*

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3. Wehr, H., *Dictionary of Modern Written Arabic*, Illinois: Spoken Language Services, 1994, page 164.

4. Hellström, M., *Jag vill så gärna berätta*, Brångård, 1985, page 85.

5. Cohen, J.J., *Monster Culture*, University of Minnesota Press, 1996, page 4.

6. *ibid.*

... *They ask us why we have created them.*<sup>7</sup> To venture into the borderlands is to exile from ones epistemological framework, to disappear, and hopefully reappear having encountered the destructive yet magnificent forces of the uncertain. The ones that don't lingers as ghostly shadows of the disappeared, not dead nor alive but in between like the borderlands itself. Continuing to live as images, constantly transforming in tales and thoughts in the societies they left behind, like the borderland itself.

## The Disappeared

1975, The artist Bas Jan Ader was on the second of three steps for his work *'In search of the miraculous'*. He was to sail his thirteen foot boat named *'Ocean Wave'* across the Atlantic to reach Amsterdam, his hometown that he voluntarily exiled from twelve years earlier. According to Tacita Dean, Bas Jan Ader saw the ocean as the last free place on earth and to alone in a small boat surrender to the forces of the ocean was *'the highest form of pilgrimage'*<sup>8</sup>. Perhaps he wouldn't even use sail, he said, but drift by the currents yo Europe.<sup>9</sup> She draws a parable to the story about Tristan, in Tristan and Isolde. Tristan had been poisoned and was dying, and with no hope of survival on land he took to the sea on a journey of healing. Without oars, sail or rudder he submitted to the ocean. He drifted for seven days and nights and landed on the coast of Ireland where he was healed.<sup>10</sup> Bas Jan Ader lost radio contact after three weeks, and he disappeared. The poem in the beginning of this paper is written by his mother. Almost a year after the lost of contact his boat was found, partly submerged and capsized one hundred fifty miles of the coast of Ireland,

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7. *ibid.*, page 20.

8. Dean, T., 'Bas Jan Ader', in *Teignmouth Electron*, Steidl and Book Works, 2009.

9. *ibid.*

10. *ibid.* 'Tristan'.

but Bas Jan Ader would stay disappeared and hasn't been seen since.<sup>11</sup> When they opened his locker at the U.C Irving, where he was teaching, they found a copy of the book '*The strange last voyage of Donald Crowhurst*'.<sup>12</sup> The story of another visionary dreamer that disappeared in the ocean.

## The Engineer

Donald Crowhurst, was an electrical engineer and was running a company where he invented and manufactured navigational equipment. Before settling in Bridgewater, England in 1963 he had lived a somewhat erratic life mostly within various branches of the armed forces which he in the end was forced to leave due to a disciplinary incident. In 1968 his company was in depth and failing and to accumulate publicity and money in order to save it he decided to partake in the '*Sunday Times Golden Globe Race*'. Nine contestants were to try to make the first non-stop solo-circumnavigation of the world. Being a weekend sailor at best, one might wonder why Crowhurst threw himself at this obvious dangerous undertaking. Perhaps he felt that there was no other way to save his and his families economical safety. Perhaps he really believed that he would be able to make it. Stanley Best, his main investor, described him as someone that was always able to convince himself that everything was going to work out in the end, and even hopeless situations were only temporary drawbacks. He continues: '*But, as I now realize, it was the product of that kind of over-imaginative mind that was always dreaming reality in a state it wanted to be.*'<sup>13</sup> To acquire the necessary funds for the race, he decided to mortgage both his house and his company, putting him in a very difficult situation if he would fail the race.

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11. Dean, *op. Cit.*, 'Bas Jan Ader'.

12. Dumbadze, *loc. cit.*, page 131.

13. Tomalin, N., Hall, R., *The Strange Last Voyage of Donald Crowhurst*, McGraw Hill., 1995, page 20.

# The Lie

Eight months after he set out with his 40-foot trimaran *Teignmouth Electron*, it was found drifting in the middle of the Atlantic. Donald Crowhurst was disappeared and would never be seen again, but he left three log-books and some audio tapes. Trough these remains it became clear that Crowhurst quite soon after setting out realized that he would not make it and his only option, should he avoid financial ruin, was to cheat. His plan was to drift around in the Atlantic's and join the other boats when they returned. For eight months was he drifting, while his writings became more eccentric and bizarre.

His situation was similar to Gregory Bateson's double bind theory<sup>14</sup>, in which he argues that one of the causes of schizophrenia is a situation one can't find any adequate action, each one will lead to some kind of punishment, and the only escape is in vivid imaginations, hallucinations. Crowhurst left the mental and material safety of civilization into a world of his own, his *Heart of darkness*, the title of Joseph Conrad's famous book about a riverboat sailing upstream on the Congo-river, into the uncharted jungles of colonial Central Africa. Even separated from civilization, you carry the load of the past, the stored information of past experiences . Without the structures that give them meaning they tend to take absurd new shapes. This effect is sometimes consciously used in various rites of passage, where an agent will, through the separation from his society, go trough a transformation through a condensed series of experiences in order to acquire a new identity. Joining the military, marriage or transitions into adulthood is some examples. In rites of passage, the re-assimilation into society is considered crucial, the experiences needs to be grounded into a frame of reference to be utilized or the agent might linger in this chaotic state of possibilities and directions. That wasn't the case for Crowhurst, who they suspect grabbed his ship clock and jumped overboard.

The tales of Donald Crowhurst and Bas Jan Ader might not correlate

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14. Bateson, G., *Ecology of mind*, Chandler Pub. Co., 1972, page 276.

more than that they both disappeared at sea. But they both provoke allusions towards a specific kind of longing. The title of Aders work; *'In search of the miraculous'* becomes a gentle monument for the human desire to dream. Escape the logical mass-market machine, the efficiency, the numbers, the demands, into something outside purpose, outside the possibility or need to define purpose, a *'finality without an end'*<sup>15</sup> Finality as a becoming, as a constant departure towards but never reaching, never aim to reach. Towards a transmutation of the familiar, beauty or madness.

*The only form of Lying that is absolutely beyond reproach is Lying for its own sake, and the highest development of this is, as we have already pointed out, Lying in Art. Just as those who do not love Plato more than Truth cannot pass beyond the threshold of the Academe, so those who do not love Beauty more than Truth never know the inmost shrine of Art. The solid stolid British intellect lies in the desert sands like the Sphinx in Flaubert's marvelous tale, and fantasy La Chimère, dances round it, and calls to it with her false, flute-toned voice. It may not hear her now, but surely some day, when we are all bored to death with the commonplace character of modern fiction, it will hearken to her and try to borrow her wings. — Oscar Wilde*<sup>16</sup>

## The Hero

When Donald Crowhurst was six years old, one of the books he had in his possession was a collection of stories called *'Heroes All'*. One of them was written by Alain Gerbault who single-handedly circumnavigated the world 1923.<sup>17</sup>

*Adventure means risking something; and it is only when we are doing that we know really what a splendid thing life is and how splendid it can be lived... The man who never dares never does; the man who never risks*

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15. Jameson, F., 'Reification and Utopia in Mass Culture', in *Social Text* No. 1, Duke University Press, 1979, page 131.

16. Wilde, O., *The Decay of Lying*, <http://virgil.org/dswol/courses/novel/wilde-lying.pdf>, February 14, 2015, page 16.

17. Tomalin, N., Hall, R., *op. cit.*, page 2.

*never wins. It is far better to venture and fail than to lie on the hearthrug like a sleepily purring cat. Only fools laugh at failure; wise men laugh at the lazy the too-contented and at those who are so timid that they dare undertake nothing.*<sup>18</sup>

The heroes voyage, a character leaves to meet his death and rebirth, transform and then return is very similar to the ideas about the ‘rite of passage’ formulated by Arnold van Gennep and developed by Victor Turner. The rite of passage is a transformation of identity, in the perspective of the individual and of the society she inhabits, by condensing a sequence of experiences like the passage from youth to adulthood in. Turner divided the duration of the ritual into three main steps:

Separation: *from previous status, habits and routines and go through a gradual death of ones preceding identity. ‘In order to grow up, a child must first go through a painful separation from his family; he literally must die ‘as’ a child.*<sup>19</sup>

Liminality: *The threshold phase when one is in becoming. In between two states of beings one is neither this nor that. A genuine Alice-in-wonderland experience; a situation where almost anything can happen.*<sup>20</sup>

Incorporation: *by the re-entering structure with ones new identity or by developing another structure separated from the old one. ‘all liminality must eventually dissolve, for it is a state of great intensity that cannot exist very long without some sort of structure to stabilize it’*<sup>21</sup>

In this sense the borderlands is the liminal space per se, situated in between and producing in between. To reach a liminal space is to embody the space itself and become a becoming, a sequence of becomings. The metamorphosis taking place within the rite of passage resides at the locus of experience, the intermixing of mind and body

18. *ibid.*

19. Szokolczai, A., *Liminality and Experience*, [https://www.academia.edu/8343072/Liminality\\_and\\_Experience\\_Structuring\\_transitory\\_situations\\_and\\_transformative\\_events](https://www.academia.edu/8343072/Liminality_and_Experience_Structuring_transitory_situations_and_transformative_events), February 11, 2015, page 148. Szokolczai p. 148

20. *ibid.*

21. Homas. P., *Jung in Context*, University of Chicago Press, 1995, page 207.



into the verticality of becoming. Through the convergence of two, an ambivalent third is produced.

*This is what Captain Ahab says to his first mate: I have no personal history with Moby-Dick, no revenge to take, any more than I have a myth to play out; but I do have a becoming Moby-Dick is neither an individual nor a genus; he is the borderline, and I have to strike him to get at the pack as a whole, to reach the pack as a whole and pass beyond it.*

— Gilles Deleuze & Felix Guattari<sup>22</sup>

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22. Deleuze, G., Guattari, F., *A Thousand Plateaus*, University of Minnesota Press, 2005, page 245.

# The Ape

*Half ape, half cosmic intelligence* — Donald Crowhurst<sup>23</sup>

In one research on sensory deprivation all of the 19 test volunteers reported various intensities of hallucinations, delusions and paranoia. One of the researchers said that the results supports the idea that the brain confuse its own thoughts with impulses coming from outside the body, something called faulty source monitoring.<sup>24</sup> The visual hallucinations in schizophrenia has similar cause like the ones exhibited in sensory deprivation, *'associated with confusion between visual mental images and perception'*<sup>25</sup>

Schizophrenia and its exemplification of the imagination of human perception is, albeit impractical, an interesting display of both the possibilities and vulnerability of that plane. Researchers on the evolution of schizophrenia has questioned why this apparent disadvantageous disease has managed to survive the natural selection process and found that it brings several evolutionary advantages as well.<sup>26</sup>

This illustrates the intricate but also at times ambiguous ways that the external and internal perceptions co-functions. T. J. Crow propose that Schizophrenia is an effect of an cerebral asymmetry related to the emergence of language for humanity<sup>27</sup>, suggesting that it is a link between the possibility to think abstract and the possibility to communicate that abstraction in a somewhat ordered form through language. With this in mind, Schizophrenia could be said to unveil the perplexing situation for humans, in between two worlds, an imaginary, and a material one that functions in a weird state of separated symbiosis.

Something that becomes more apparent looking at the Schizotypal

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23. Tomalin, N., Hall, R., op. cit., page 225.

24. Edwards, L., *Sensory deprivation can produce hallucinations in only 15 minutes*, <http://phys.org/news/175504269.html>, March 24, 2015.

25. Brébion, G., Ohlsen, Ruth I., *Visual hallucinations in schizophrenia: Confusion between imagination and perception*, <http://dx.doi.org>, January 12, 2015.

26. Nichols, C., *Is there an Evolutionary Advantage of Schizophrenia? Personality, Psychopathology, and Original Minds*, 2009, Pages 832-838.

27. Crow, T. J., *A theory of the origin of cerebral asymmetry*, DOI:10.1080/13576500902734900, pages 289-303.

person; for example relatives to people suffering of schizophrenia tend to exhibit more divergent thinking,<sup>28</sup> and in a world where adaption is key to survival this is clearly advantageous. The visionary man is in a metaphorical way separated from the material world. With this in mind it is perhaps not strange that long segments by Donald Crowhurst was about his idea that you could liberate yourself from the constraints of the body, and leave it, by what he called ‘*creative abstraction*’<sup>29</sup>. A painful reminder of the human condition, an in between being. Capable of knowledge but aware of the grim horizon that marks its limits and finality, the awareness of ones mortality. With this in mind it then seems that humanity has, paradoxically, produced the vast networks of structure and order that constitutes civilization, to tame but also to utilize her inner wild beast and increase the possibility for survival. The chaos and order for man is a multifaceted coin where annihilation lures at each extremity, and thus we drift between. The schizophrenics as the insane also incorporate another function. The anomaly, the other, here but very far away. What Lovecraft called ‘*outsider*’; ‘*teeming, seething, swelling, foaming, spreading like an infectious disease, this nameless horror*’.<sup>30</sup> Representing the unwanted qualities of the society that defines it, it then also defines the desired qualities of that very same society. In the case of the mad, it manifest in what Debra Hershkowitz calls ‘*paradox of madness*’:

*‘while the uncertainty of madness, its lack of comprehensible meaning, threatens to undermine the stability of the meaning of all comprehensible structures around it,... at the same time madness confirms and even defines that meaning, by its antithesis to what is considered comprehensible, rational, sane.’*<sup>31</sup>

Madness move in similar fashion as the monsters, unveiling and embodying unwanted qualities and fears of people. These representations

28. Nichols, C., *loc. cit.*

29. Tomalin, N., Hall, R., *op. cit.*, page 212.

30. Deleuze, G., Guattari, F. *op. cit.*, page 245.

31. Wesselman, K., *Madness, The Complexity of Morals in the Light of Myth and Cult*, <http://chs.harvard.edu/CHS/article/display/4141>, April 14, 2015.

of unwanted qualities, as projected from the point of view of civilization and structure, outline the border between the familiar and the wilderness. These anomalous figures don't just produce a sense of community through the act of excluding, but also embodies an exit from the community and its structure. They rise right on the horizon, whose further is away from sight, an image of dreams and an image of fear. It is not strange then that people or communities that is viewed has hostile, sometimes are labeled as monsters or beasts, unpredictable and dangerous.

*Save some pity for the Misfit, fighting on with bursting heart;  
Not a trace of common sense, his is no common flight.  
Save, save him some pity. But save the greater part  
For him that sees no glimmer of the Misfit's guiding light.  
The Misfit excluded from the system — the freedom to leave the system. —*  
Donald Crowhurst<sup>32</sup>

## The order

*As in a swarm of mosquitoes, where 'each individual moves randomly unless it sees the rest of the swarm in the same half-space; then it hurries to re-enter the group.' — Gilles Deleuze and Felix Guattari<sup>33</sup>*

*But, most relevant in the present context, we know that no part of such an internally interactive system can have unilateral control over the remainder or over any other part. The mental characteristics are inherent or immanent in the ensemble as a whole. Even in very simple self-corrective systems, this holistic character is evident. In the steam engine with a 'governor,' the very word 'governor' is a misnomer if it be taken to mean that this part of the system has unilateral control. The governor is, essentially, a sense organ or transducer which receives a transform of the difference between the actual running speed of the engine and some ideal or preferred speed. This sense*

32. Tomalin, N., Hall, R., *op. cit.*, page 229.

33. Deleuze, G., Guattari, F., *loc. cit.*

*organ transforms these differences into differences in some efferent message, for example, to fuel supply or to a brake. The behavior of the governor is determined, in other words, by the behavior of the other parts of the system, and indirectly by its own behavior at a previous time.* — Gregory Bateson<sup>34</sup>

In the 103 cantos of *Aniara*, Harry Martinsson portrays the journey of Aniara. A spaceship lost and adrift in deep space after being hit by a comet. Slowly drifting away from the convoy of other ships trying to escape an earth made unlivable by pollution and nuclear war.<sup>35</sup> Without chance of rescue she will continue to drift deeper into space with her 8000 migrants. As a microcosm of earth, also drifting in space, it depicts the struggle of the modern man, his inner and outer darkness and a life ‘characterized by its perfection of means but lack of aim’.<sup>36</sup> To give life to something that couldn’t be represented by the entirely mechanical spaceship Martinsson creates the ‘Mima’, the ship’s computer capable of deep emotions. Having invented half of herself she is in a position partly outside human understanding, almost divine. She picks up fragments of images and thoughts from distant places that the passengers use as comfort and escape before their impending doom. She illustrates the connection between the one of the manufactured functionality of the ship and the imaginary visions and dreams of the mima. Together they carry the passengers of the ship and one would not be possible without the other. This story beautifully embodies the necessity for some kind of structure, but also the need for dreams in the midst of a perplex existence.

Society works, like Aniara, as both prison and provider for the citizens. Robert N. St. Clair and John H. Koo quotes Berger and Luckmann in their text *‘Rites of passage across cultures’* and notes that the rituals of a society works ‘as an instrument of reality maintenance’.<sup>37</sup> As parts in interactive social

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34. Bateson, G., *op. cit.*, page 321.

35. Martinsson, H., *Aniara: en revy om människan i tid och rum*, Albert Bonniers förlag, 1997.

36. Ott, A., Broman, L., *Aniara: On a Space Epic and its Author*, [http://www.ips-planetarium.org/?page=a\\_ottandbroman1988](http://www.ips-planetarium.org/?page=a_ottandbroman1988), December 18, 2014.

37. St. Clair, R., Koo, J., ‘The Social Construction of Reality, in *Rites of passage across cultures*, University of Alaska, 1991.

systems we receive, compute and relay information. Culture, identity and affinity etc. are all products of relations. Values and beliefs formed through the flow of culturally distributed knowledge. A system composed of cultural groups as '*widely distributed memories*'<sup>38</sup> interconnected on multiple levels, what Edwin Hutchins called a '*cognitive ecosystem*'.<sup>39</sup> Producing and reproducing an array of cultural significant images and objects, perhaps what Donald Crowhurst referred to as '*the meanings game*'<sup>40</sup>.

The group has advantages over the individual in that they can complete tasks that would be more difficult or impossible for the individual to achieve. Hutchins cite an example from Karl Wittfogel on the advent of hydraulic farming. Where large quantity of water needed to be directed and controlled it could only be achieved by mass labor, with the side effect that the labourers needed to subordinate to a directing authority that coordinated the workers efforts.<sup>41</sup> The group lays thus embeds both the advantage of cooperation and a hierarchical distribution of power. In modern life this effects is still very present, almost everything around us has been produced and put there by the cooperative effort of individuals.<sup>42</sup> The interconnectedness of distributed and overlapping knowledge in a group makes it less susceptible to failure and sudden changes, as long as it is not too big, as change will happen mostly local, leaving the rest of the group mostly unaffected. Knowledge is in this way available in the social structure itself, it is not dependent on one single actor.<sup>43</sup> But this kind of knowledge-distribution and interconnectedness also forces individuals into certain modes of movement and behavior, of '*axiomatic beliefs that are never questioned much less tacitly acknowledged*'<sup>44</sup> To migrate from ones own circulation of knowledge is to leave the structure that shaped the very words we use to describe it, identity, affinity, identification. If

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38. Hutchins, E., *Cognition in the Wild*, MIT Press, 1995, page 177.

39. *ibid.*

40' Tomalin, N., Hall, R., *op. cit.*, page 233.

41. Hutchins, E., *op. cit.*, page 175.

42. *ibid.*

43. *ibid.*, page 226-227.

44. St. Clair, R., Koo, J., *loc. cit.*

the rituals of society works as ‘*reality maintenance*’, one could consider that leaving the system is also partly to leave ones reality and base for meaning and venture towards the intense and perplex liminality.

*If your system will not listen to you, don't go home and start work on a bomb — the system knows how to cope with that, you can bet. Don't burn yourself to death in the streets. The system might not know quite what to make of that, but it will change nothing, and it will waste your intelligence (an intelligence forceful enough to make such a sacrifice is worthy of better things). You can either quietly go to work persuading the system to accept you, and change it from within, or simply remove your intelligence into a more satisfying system.* — Donald Crowhurst<sup>45</sup>

## The borderlands

The borderlands encircle civilization as both physical and mental terrain, defining the ‘*here*’ and ‘*there*’ because it divides them as a no-mans land stretching between points of the known. Liminal terrain where the internal an external modes merge. Here there is no location but that of speed, lingering between the here and the there, the familiar and the unknown. Vast planes void of culture acting like vessels to be filled by the imagination of dreamers. The ambiguity of the borderlands makes it both a projection screen and a location without borders. The horizon becomes in this sense an image for endless possibilities, an unknown territory separated from the local by distance and time, reachable only by imagination direct or from a distance. Direct it constitutes a separation from fact and lack of reference, at a distance it becomes an object of desire or fear. The borderlands has an ambiguous body who takes shape and change shape much in the mind of man. The images and ideas of these places intermix with the qualities of the space, the same space

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45. Tomalin, N., Hall, R., *op. cit.*, page 226.

can signify many things. Here, the relationship between the external and internal realities of man becomes more distinct. A relationship that produces a gap where they converge, a gap between expectation and result. This discrepancy are not always synchronized. In the distributed structure of civilization it is hardly noticed but in the wilderness it becomes more immediate, dangerous but also full of possibilities.

Humans, as producers of both grids and fractals, oscillate between these two spaces; the ‘*striated*’<sup>46</sup> ordered space of civilization and the ‘*smooth*’<sup>47</sup> space of the borderlands.

*Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or dis- placed in them, and life reconstitutes its stakes, confronts new obstacles, invents new paces, switches adversaries. Never believe that a smooth space will suffice to save us. — Gilles Deleuze and Felix Guattari*<sup>48</sup>

Journeys in the borderlands expose the traveler with the very core of experience, that of paradoxes. Differences that become differences. The co-existence of the internal world and the external. The meeting of differences that produces a ghostly third. Stripped by culture and references, movement in the borderlands is in fact not movement, it does not traverse between points but lingers on a vertical plane, it is in a state of constant departure. In fact it could be characterized by what Deleuze called ‘*nomadic trajectory*’, movement in a space void of borders or enclosure, the nomadic in this sense does not move but are distributed in ‘*open space, one that is indefinite and non-communicating*’<sup>49</sup> It is not like the movement along paths in a city or even travel. The journey functions different. Deleuze chose to distinct between movement and speed. Movement can be fast but without speed, while speed will always be speed. *Movement is extensive; speed is intensive*<sup>50</sup> The nomadic trajectory

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46. Deleuze, G., Guattari, F., *op. cit.*, page 500.

47. *ibid.*

48. *ibid.*

49. *ibid.* page 380.

50. *ibid.* page 381



is not movement but intensity and the journey embodies this character as a gradual displacement of in-between thresholds where the known is divided into intensities. Locality is fragmented and dispersed over a large area where opposites meet; the beach is both a paradise and where the enemy will attack. 'The fleet in being'<sup>51</sup>, as Virioli writes, able to strike anywhere and anytime, like the submarine that invisible controls the sea, anywhere and nowhere that is the consequence of the sea as a borderland. The borderlands has no fixed position and lack rigid paths and inertia and is thus disjointed from the rigid-state; the power structures of territory.

## Chaos

*Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence. From these contraries spring what the religious call Good and Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy. Good is Heaven. Evil is Hell.* — William Blake<sup>52</sup>

*The more things go upside down, the better they fitted. The truth was that there was no good or evil, only truth.* — Donald Crowhurst<sup>53</sup>

In antique Greece they believed chaos to be the origin of existence. 'Χάος', meaning gap, derived from what is poured, disordered shapeless matter; the region between sky and earth.<sup>54</sup> Hesoid describes it in 'Theogony' as the sources and limits of all things that gave birth to the dimensions of cosmos and gaia (earth)<sup>55</sup>. To know one, one need a other. Information as 'any difference that makes a difference'<sup>56</sup> The borderlands, as a gap in between, mimics the dimension of chaos. It crack connections

51. *ibid.* page 387.

52. Blake, W., *The Marriage of Heaven and Hell*, Dover Publications, 1994, page 29.

53. Tomalin, N., Hall, R., *op. cit.*, page 232.

54. Kirk, G.S., Raven, J.E., *The Presocratic Philosophers*, Cambridge at the Univeristy Press, 1957, page 46.

55. *ibid.* page 24.

56. Bateson, G., *op. cit.*, page 386.

of differences and is in this sense the evolutionary process in its most extreme form, *'feeding on the random to make new designations of order'*, where random perceptions from *'no-things'* are made into *'some-things'*.<sup>57</sup> Like in the liminal phase, chaotic agitation is part of the sequential process of change. Stable systems will disintegrate sooner or later according to the second law of thermodynamics and perceptual systems are not excluded from this. Kent McClelland point out that in the perceptual systems individuals continuously modify their views in peculiar patterns, individuals drift away from normative standards constantly shifting the arrangement of values and opinions, old structures crumble and new alignments are formed.<sup>58</sup> The relationship of opposites is the one of a flowing motion, oscillating localities between relative states of order and chaos. Destruction is followed by a new order, after war or individual journeys. Value is a product of culture, in that sense there is no good or evil, but culture is comprised of individuals and alignments will always be formed so some kind of structure will always exist. Chaos and order is in this way inseparable poles. If chaos is transformation then order is the framework where that transformation have the possibility to be utilised and experienced, but the individual or the group. Victor Turner stressed that it is not possible to stay in the liminal phase for long<sup>59</sup>, the journey is comprised of the same steps as the rite of passage. For Edward Abbey the wilderness was *'a-tonal, cruel, clear, inhuman, neither romantic nor classical, motionless and emotionless, at one and the same time – another paradox – both agonised and deeply still.'*<sup>60</sup> He opposed constructed sceneries and stereotypes of the wilderness. He travelled there not only to temporary escape the *'cultural apparatus'*, but also to directly encounter the crude reality of existence not experienced in a city. The wild was for him not a place of romantic salvation, but that of intensity and he believed that

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57. Rapport, N., Overig, J., *Social and Cultural anthropology*, Routledge, 2000, page 109.

58. McClelland, Kent., *Sociological Perspectives, Perceptual Control and Social Power*, Vol. 37, No. 4, 1994, page 489.

59. Homas, P. *op. cit.*, page 207.

60. Abbey, E., *Dessert Solitaire*, Mass Market Paperback, 1985, page 319.

the city was as important as the wild.<sup>61</sup> It is always sensible to question the very core of this images and stereotypes, the cultural infrastructure, and for a moment take another vantage point, another identity, play by other rules. Because the rules will always be there, but we can handle them in various ways. In the midst of social values, wills and paradoxes, we always have the choice to detach and hopefully come back.

*Time and material things do not have the same dimension they had when I left. When you have been rather deep into yourself, when you have hugged the wide horizons which reach further than the stars, you don't come back with the same eyes. You think more with the senses than with the brain. The brain deforms and falsifies. The brain is only useful for kissing your loved ones. While the senses give everything its dimension and its exact contour, its true shading and colour. That is how I see things now, through the skin and the stomach.*

— Bernard Moitessier; co-contestant on the Golden Globe race,  
who later dropped out and sailed to Tahiti.<sup>62</sup>

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61. *ibid.*

62- Tomalin, N., Hall, R., *op. cit.*, page 132.

