A detailed microscopic image of plant tissue, likely a cross-section of a root or stem. The image shows a central vascular cylinder with large, dark, circular structures (xylem vessels) surrounded by a ring of smaller cells. The outer layers consist of numerous small, polygonal cells with thick, dark cell walls, stained in shades of red, orange, and yellow. The overall texture is highly cellular and complex.

Gilles Deleuze
Travels in Literature
Mary Bryden

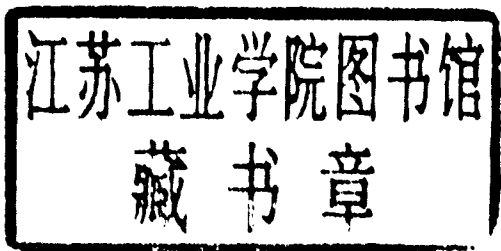


Gilles Deleuze

Travels in Literature

Mary Bryden

Professor of European Literature, French, Cardiff University



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List of Abbreviations

AB	<i>L'Abécédaire</i> . Filmed interviews with Gilles Deleuze, directed by Pierre-André Boutang (Paris: Vidéo Editions Montparnasse, 1996).
AM	D. H. Lawrence, 'Art and Morality', in <i>D. H. Lawrence: Selected Critical Writings</i> (Oxford: Oxford University Press, 1998).
AO	Gilles Deleuze and Félix Guattari, <i>Capitalisme et Schizophrénie: L'Anti-Oedipe</i> (Paris: Editions de Minuit, 1972).
AP	D. H. Lawrence, <i>Apocalypse</i> , in <i>Apocalypse and the Writings on Revelation</i> (Cambridge: Cambridge University Press, 1980).
ATF	Samuel Beckett, <i>All That Fall</i> , in <i>Collected Shorter Plays of Samuel Beckett</i> (London: Faber, 1984).
BB	Herman Melville, 'Billy Budd', in <i>Billy Budd, Sailor, and Other Stories</i> (Harmondsworth: Penguin, 1985).
BF	Gilles Deleuze, 'Bartleby, ou la Formule', in <i>Critique et clinique</i> (Paris: Editions de Minuit, 1993).
CC	Gilles Deleuze, <i>Critique et clinique</i> (Paris: Editions de Minuit, 1993). <i>Essays within this collection which are referred to substantively receive separate abbreviations (see BF, HG).</i>
CI	Gilles Deleuze, <i>Cinéma I: L'Image-Mouvement</i> (Paris: Editions de Minuit, 1983).
CP	D. H. Lawrence, 'Chaos in Poetry', in <i>D. H. Lawrence: Selected Critical Writings</i> (Oxford: Oxford University Press, 1998).
CPI	<i>The Complete Poems of D. H. Lawrence</i> , Vol. I (London: Heinemann, 1967).
D	Gilles Deleuze and Claire Parnet, <i>Dialogues</i> (Paris: Flammarion, 1977).
DA	André Malraux, <i>Le Démon de l'absolu</i> , in <i>Oeuvres complètes</i> , Vol. II (Paris: Gallimard, 1996).
EP	Gilles Deleuze, <i>L'Épuisé</i> , in Samuel Beckett, <i>Quad, et autres pièces pour la télévision</i> (Paris: Editions de Minuit, 1992).

- ETP D. H. Lawrence, *Etruscan Places* (Harmondsworth: Penguin, 1950).
- F Samuel Beckett, *Footfalls*, in *Collected Shorter Plays of Samuel Beckett* (London: Faber, 1984).
- FM Samuel Beckett, *Film*, in *Collected Shorter Plays of Samuel Beckett* (London: Faber, 1984).
- FU D. H. Lawrence, *Fantasia of the Unconscious* (with *Psychoanalysis and the Unconscious*) (London: Heinemann, 1961).
- GJ Michel Tournier, *Gilles et Jeanne* (Paris: Gallimard, 1983).
- HC Gilles Deleuze, 'Hélène Cixous ou l'Ecriture stroboscopique', in *L'Ile déserte et autres textes* (Paris: Editions de Minuit, 2002).
- HD Samuel Beckett, *Happy Days/Oh les beaux jours*, ed. James Knowlson (London: Faber, 1978).
- HG Gilles Deleuze, 'La Honte et la Gloire: T. E. Lawrence', in *Critique et clinique* (Paris: Editions de Minuit, 1993).
- HMT0 D. H. Lawrence, 'Herman Melville's *Typee* and *Omoo*', in *Studies in Classic American Literature* (London: Heinemann, 1964).
- ID Gilles Deleuze, 'Causes et raisons des îles désertes', in *L'Ile déserte et autres textes* (Paris: Editions de Minuit, 2002).
- K Gilles Deleuze and Félix Guattari, *Kafka: pour une littérature mineure* (Paris: Editions de Minuit, 1975).
- KR D. H. Lawrence, *Kangaroo* (Harmondsworth: Penguin, 1950).
- L *The Letters of D. H. Lawrence* (London: Heinemann, 1932).
- LE Samuel Beckett, 'L'Expulsé', in *Nouvelles et Textes pour rien* (Paris: Editions de Minuit, 1958).
- LS Gilles Deleuze, *Logique du sens* (Paris: Editions de Minuit, 1969).
- LSI Gilles Deleuze, *Francis Bacon: Logique de la sensation*, Vol. I (Paris: Editions de la Différence, 1981).
- LSII Gilles Deleuze, *Francis Bacon: Logique de la sensation*, Vol. II (Paris: Editions de la Différence, 1981).
- MC Samuel Beckett, *Mercier et Camier* (Paris: Editions de Minuit, 1970).

MD	Herman Melville, <i>Moby-Dick</i> (New York: W. W. Norton, 1967).
ML	Samuel Beckett, <i>Molloy</i> (Paris: Editions de Minuit, 1951).
MM	Samuel Beckett, <i>Malone meurt</i> (Paris: Editions de Minuit, 1951).
MP	Gilles Deleuze and Félix Guattari, <i>Capitalisme et Schizophrénie: Mille plateaux</i> (Paris: Editions de Minuit, 1980).
MT	Gilles Deleuze, 'Michel Tournier et le monde sans autrui', 'Postface' to Michel Tournier, <i>Vendredi ou les limbes du Pacifique</i> (Paris: Gallimard, 1972).
MU	Samuel Beckett, <i>Murphy</i> (London: Picador, 1973).
NI	Samuel Beckett, <i>Not I</i> , in <i>Collected Shorter Plays</i> (London: Faber, 1984).
PI	<i>Phoenix: The Posthumous Papers of D. H. Lawrence</i> (London: Heinemann, 1936).
PII	<i>Phoenix II: Uncollected, Unpublished and Other Prose Works by D. H. Lawrence</i> (London: Heinemann, 1968).
PN	Gilles Deleuze, 'Pensée nomade', in <i>L'Île déserte et autres textes</i> (Paris: Editions de Minuit, 2002).
PR	Gilles Deleuze, <i>Pourparlers</i> (Paris: Editions de Minuit, 1990).
PRE	Fanny and Gilles Deleuze, preface to D. H. Lawrence, <i>Apocalypse</i> , trans. Fanny Deleuze (Paris: Editions Balland, 1978).
PSM	Gilles Deleuze, <i>Présentation de Sacher-Masoch</i> (Paris: Editions de Minuit, 1967).
PU	D. H. Lawrence, <i>Psychoanalysis and the Unconscious</i> , in <i>Fantasia of the Unconscious and Psychoanalysis and the Unconscious</i> (London: Heinemann, 1961).
QP	Gilles Deleuze and Félix Guattari, <i>Qu'est-ce que la philosophie?</i> (Paris: Editions de Minuit, 1991).
RC	Daniel Defoe, <i>The Life and Surprising Adventures of Robinson Crusoe</i> (London: Milner, 1895).
SP	T. E. Lawrence, <i>Seven Pillars of Wisdom</i> (Harmondsworth: Penguin, 1962).
SPI	D. H. Lawrence, 'The Spirit of Place', in <i>Studies in Classic American Literature</i> (London: Heinemann, 1964).

SS	D. H. Lawrence, <i>Sea and Sardinia</i> (Cambridge: Cambridge University Press, 1997).
T	Herman Melville, <i>Typee</i> (Harmondsworth: Penguin, 1938).
TM	T. E. Lawrence, <i>The Mint</i> (Harmondsworth: Penguin, 1978).
TMWD	D. H. Lawrence, 'The Man Who Died', in <i>The Tales of D. H. Lawrence</i> (London: Martin Secker, 1934).
TPR	Samuel Beckett, <i>Textes pour rien</i> , in <i>Nouvelles et Textes pour rien</i> (Paris: Editions de Minuit, 1958). Number of <i>texte</i> follows abbreviation.
TU	Michel Tournier, 'Tupik', in <i>Le Coq de bruyère</i> (Paris: Gallimard, 1978).
V	Michel Tournier, <i>Vendredi ou les limbes du Pacifique</i> (Paris: Gallimard, 1972).
VI	Michel Tournier and Jean-Max Toubeau, <i>Le Vagabond immobile</i> (Paris: Gallimard, 1984).
VP	Michel Tournier, <i>Le Vent paraclet</i> (Paris: Gallimard, 1977).
WNOA	D. H. Lawrence, 'We Need One Another', in <i>Phoenix: The Posthumous Papers of D. H. Lawrence</i> (London: Heinemann, 1936).

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Introduction

'Je suis peu enclin à voyager, il ne faut pas trop bouger, pour ne pas effrayer les devenirs'¹ [I am not much inclined to travel, you mustn't move about too much, so as not to frighten off the becomings].

One might with reason suppose Gilles Deleuze, a philosopher so strongly associated with notions of movement, becoming, lines of flight, to be an avid traveller. Until he became increasingly incapacitated with illness, Deleuze could occasionally enjoy walking around a foreign city. Yet the onset of illness is not the major factor in accounting for his intolerance of travelling, which was of long standing, and voiced on a number of occasions.² Ironically in a context where twenty-first century Deleuzians, if assured of a constant supply of the necessary funding, energy, ideas, and desire, have the regular opportunity to participate in colloquia across several continents, Deleuze himself had a particular allergy to travel embarked upon specifically for the purpose of intellectual exchange. In his filmed interviews with Claire Parnet, entitled *L'Abécédaire de Gilles Deleuze*, Deleuze elaborates humorously on the theme: 'Alors, c'est le contraire du voyage, le voyage de l'intellectuel. Aller au bord du monde pour parler, ce qu'il pourrait faire chez lui, et pour voir des gens avant pour parler, et voir des gens après pour parler, c'est un voyage monstrueux'³ [Well, the journey of the intellectual is the opposite of travelling. Going to the ends of the earth in order to talk (something which he could do at home), seeing people beforehand in order to talk, and seeing people afterwards in order to talk, it's a monstrous journey].

The opening formulation of the antipathy,⁴ engagingly expressing the fear that too much travelling might 'frighten away the becomings',

presents what to many contemporary travellers might seem a paradox. If, as commonly contended, the aim of travel is to broaden or refresh the mind, to encounter new modes of living, new places, new experiences, then its outcome should be favourable to the onset of new becomings.⁵ Yet, in Deleuze's rendering, becoming is something much more elusive and insinuating. To career after it, to seek to acquire it from afar, may run the risk of frightening it away. In what we might regard as a dramatised 'becoming-wolf' in the film *Dances with Wolves*,⁶ Kevin Costner's character, John Dunbar, *becomes* Dances-with-Wolves (the sense of his given Sioux name) because of his anomalousness, not in seeking out the company of wolves, but in opting not to frighten them away.⁷

Becoming-animal presents, for Deleuze and Guattari, one option to become-other. Some examples will occur within this volume, such as becoming-whale (Melville), becoming-tortoise (D. H. Lawrence), becoming-camel (T. E. Lawrence). Like other becomings, becoming-animal does not involve coming to resemble an animal, or a bird, or whatever presents as difference from a viewpoint in the perceived world, but becoming-available to a transversal becoming. Claire Colebrook expresses it lucidly: 'For Deleuze, transversal becomings are the key to the openness of life. [...] Because there is always more than one line or tendency of becoming – say, the animal and the human – it is possible for intersections or encounters to produce unheard of lines of new becoming, or "lines of flight". [...] We enhance our life or power by "mutating" or "varying" in as many ways as possible, through a maximum of encounters'.⁸

As Deleuze and Guattari explain in their study of Kafka, becoming-animal is an *absolute* deterritorialisation (put simply, an unshackling from the possible territories of time, foundation, identity, space, etc. so as to open up to an infinite flow of movements, or 'lines of flight'), as opposed to the *relative* deterritorialisation which a traveller may launch herself upon. Hence, 'le devenir-animal est un voyage immobile et sur place, qui ne peut se vivre ou se comprendre qu'en intensité (franchir des seuils d'intensité)'⁹ [Becoming-animal is a stationary, on-the-spot journey, which cannot be lived or understood except in terms of intensity (crossing the thresholds of intensity)]. Citing his *Journal*, they draw attention to Kafka's frequent distinction between the journey in space (extensive) on the one hand, and the intensive journey, on the other, which can be conducted in one's own vicinity, without leaving the room.

There are, of course, many literary precedents for the 'voyage immobile', and the concept is examined from various viewpoints within this

volume, notably in relation to Michel Tournier and D. H. Lawrence. In J. K. Huysmans's 1884 novel *A rebours*, the central character, des Esseintes, his imagination fuelled by his reading of Dickens, decides to travel to London by train and boat. Having arrived in Paris, he buys a guidebook, takes supper surrounded by Englishmen in a bar near the Gare St Lazare, and visualises the foggy London, teeming with traffic, which he will soon find himself in. As the departure time for the train approaches, however, des Esseintes realises that his journey is unnecessary: 'A quoi bon bouger, quand on peut voyager si magnifiquement sur une chaise?'¹⁰ [What point is there in moving, when you can travel so splendidly on a chair?]. He decides to return home, telling himself that the evening's English experience might be spoilt by actually going to England: 'En somme, j'ai éprouvé et j'ai vu ce que je voulais éprouver et voir. Je suis saturé de vie anglaise depuis mon départ; il faudrait être fou pour aller perdre, par un maladroit déplacement, d'impérissables sensations' (Huysmans, p. 227) [In fact, I have felt and seen what I wanted to feel and see. I have been steeped in English life since leaving home; it would surely be crazy to throw away unforgettable experiences by a clumsy change of location].

In the previous century, the French writer Xavier de Maistre had appealed to his readers, in his *Voyage autour de ma chambre*, to join him on a forty-two-day journey within the confines of his room. Extolling the virtues of stationary travel – it costs nothing; it is undertaken without the hindrances of cold and damp, and without the worry of being accosted by thieves; it is available to those in poor health, and to those frightened of potholes – he views all the elements of the enclosed space as allies in his exploration, the armchair because it promotes meditation, the bed because it is the theatre of both birth and death. With these resources, 'les heures glissent alors sur vous, et tombent en silence dans l'éternité, sans vous faire sentir leur triste passage'¹¹ [hours slip over you, and fall silently into eternity, without letting you feel their sad passing].

Attempting, if not to replicate, then to commune with, this experience of micro-journeying, the writer Alain de Botton experimented with what he called a 'de Maistrean journey around Hammersmith', an area chosen because he was so well acquainted with it.¹² Convinced that de Maistre's work sprang from the insight that 'the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to' (Botton, p. 246), he identifies receptivity as the chief characteristic of that mindset. Hence, in the course of his peregrination around Hammersmith, the role of receiver or

perceiver took precedence over that of potential arriver, as he attempted to look afresh at the apparently familiar elements of the neighbourhood, chipping away to find 'latent layers of value' (Botton, p. 251). His conclusion (which in fact concludes the entire study) is that 'Xavier de Maistre was gently nudging us to try, before taking off for distant hemispheres, to notice what we have already seen' (Botton, p. 254).

Is this, then, the mode privileged by Deleuze and Guattari when they advance the notion of the 'voyageur immobile'? Certainly it would be difficult to forego receptivity as a prerequisite to becoming. As John Hughes suggests, 'a kind of innate truancy' is required if a text is to lead to 'creative thought, and new affects'.¹³ However, receptivity in this travelling, Bottonesque sense is a kind of enhanced repetition, an attempt 'to notice what we have already seen'. It involves a deliberate concentration upon the structure, history and provenance of the organic or built environment: 'We are alive to the layers of history beneath the present and take notes and photographs' (Botton, p. 247). The Deleuzian 'voyageur immobile', on the other hand, is not concerned with recording or archiving. Becomings are anti-historical in the sense that they are always forward-bound trajectories, spending, dissolving, and transforming rather than saving, consolidating, and preserving. They are also anti-personal in the sense that they do not cluster around contrasts such as 'This is me when concentrating on travelling to my destination' or 'This is me when absorbing the ambient details I normally miss when travelling'. Rather, they are associated with the play of affects and percepts, which are what subjective affections and perceptions become when they are impersonal, liberated from an origin within a particular individual. In this way, 'This is me, intently gathering and organising the strands of history and social organisation which are perceptible in this neighbourhood' becomes an infinitely extensible composite swarm, such as 'Here are: coffee smell-street garbage-morning sun-ginger cat in doorway-shout of child ...'. From among these intersections, individuals form and proceed. This is indeed how Deleuze and Guattari characterise their own writing endeavours, to which their individual names are attached, they say, purely in acknowledgement of habitual practice, since 'un livre n'a pas d'objet ni de sujet, il est fait de matières diversement formées, de dates et de vitesses très différentes' (MP, p. 9) [a book has no object or subject, it is made of variously formed materials, of very different dates and speeds].

A Deleuzian 'voyageur immobile', then, is not on the trail of an explanation, of an architectural, psychoanalytical, or social history. Neither is s/he attempting to evoke or replicate cultures through the

processes of imagination, in the way in which Huysmans' des Esseintes becomes a virtual London tourist. Rather, s/he is entering a rhizomatic flux in which multiple becomings are potentially available. A rhizome provides for Deleuze and Guattari a hard-working figure of becomings since rhizomes proliferate through underground, horizontal networks rather than by the vertical, rooted structure associated with trees: 'N'importe quel point d'un rhizome peut être connecté avec n'importe quel autre, et doit l'être. C'est très différent de l'arbre ou de la racine qui fixent un point, un ordre' (MP, p. 13) [Any point of a rhizome can be connected with any other, and must be. This is very different from the tree or the root, which determine a point, an order]. Rhizomes thus have no determinate shape or direction, and may travel great distances, transforming apparent obstacles (worms, rocks) into intersecting topographical features, as described by Patty Sotirin in an essay on the concept of becoming-woman: 'The rhizomatic roots of mint plants may break through a seemingly impenetrable concrete retaining wall, one molecule at a time; the detachment of each concrete particle by the collocation of a plant particle has its own singularity'.¹⁴ Any gardener who has attempted to remove such underground colonisers is aware of their committed and yet unpredictable versatility. Moreover, Deleuze and Guattari typically maximise the rhizome figure to include other proliferative configurations – a living tumble of rats' bodies, the rampant progress of a virus, or the recuperative capacities of ant colonies.

It is useful to consider rhizomes in the context of literature, and of travel, for two reasons. On the one hand, the literature privileged by Deleuze and Guattari is precisely that which they read as rhizomatic rather than arboreal. As they assert in *Mille plateaux*: 'Le livre n'est pas image du monde, suivant une croyance enracinée. Il fait rhizome avec le monde, il y a evolution aparallèle du livre et du monde, le livre assure la déterritorialisation du monde, mais le monde opère une reterritorialisation du livre, qui se déterritorialise à son tour en lui-même dans le monde' (MP, p. 18) [A book is not an image of the world, as rooted belief would have it. It forms a rhizome with the world, there is an aparallel evolution of book and world, the book ensures the deterritorialisation of the world, but the world implements a reterritorialisation of the book, which in turn deterritorialises itself in the world]. A rhizome may appear to constitute a constant process of territorialisation, but in fact it is always escaping from itself, casting itself adrift, inventing new manifestations, just as the reception of a work of literature is only ever provisional.

Secondly, insofar as the development of rhizomes depends upon the traversing of space, their applicability is travel-oriented. In this respect, Deleuze and Guattari affiliate the rhizome with the map, rather than with the traced model: 'Les calques sont comme les feuilles de l'arbre. Tout autre est le rhizome, *carte et non pas calque*. Faire la carte, et pas le calque' (MP, p. 20) [Tracings are like the leaves on a tree. The rhizome is entirely other, *map and not tracing*. Make a map, not a tracing]. In a sense we might compare the rhizomatic mapping process to another kind of subterranean network – the London Underground railway. Early Underground diagrams had attempted to replicate not only relative geographical or compass positions but also the twists and turns of above-ground track layout. The vision behind engineering draughtsman Harry Beck's now iconic 1933 Underground map was altogether different. As Beck declared: 'If you're going underground, why do you need bother about geography? ... Connections are the thing'.¹⁵

For Deleuze and Guattari, a rhizome is cartographic in the sense that it is not grounded in prefabricated genealogy or representation. Its field is connective and linearly radiant: 'La carte ne reproduit pas un inconscient fermé sur lui-même, elle le construit. Elle concourt à la connexion des champs' (MP, p. 20) [The map does not reproduce an unconscious closed in on itself; rather, it constructs it. It converges to connect fields]. Rhizomes and maps have multiple points of entry, and offer not a mastery or a competence, but, rather, a range of performative possibilities: 'On peut la dessiner sur un mur, la concevoir comme une oeuvre d'art, la construire comme une action politique ou comme une méditation' (MP, p. 20) [You can draw it on a wall, think of it as a work of art, construct it like a political action or like a meditation]. Beck's Underground map illustrates all these potentials: by focussing on connectivity, it offers not only a striking visual aesthetic of modernist simplicity, mass produced and available for every pocket, but it also invites reflection upon, and entry into, the machinic efficiency of modern modes of circulation.

With the book-rhizome, then, we are launched into open-ended circuitry, where notions of start- and end-points are redundant. Travelling operates not in punctual manner, from A to B, but along a continuum, with variations in speed and intensity. In this context, questions of origin and terminus are relegated: 'Un rhizome ne commence et n'aboutit pas, il est toujours au milieu, entre les choses, inter-êtré, *intermezzo*. [...] Où allez-vous? d'où partez-vous? où voulez-vous en venir? sont des questions bien inutiles' (MP, p. 36) [A rhizome does not begin or end, it is always in the middle, between things, inter-being, *intermezzo*. (...)]

Where are you going? Where are you setting off from? Where do you want to end up? are completely useless questions]. To be obsessed with questions such as these, which assume that an organism's counter can be turned back to zero, 'impliquent une fausse conception du voyage et du mouvement' (MP, p. 36) [imply a false conception of travel and movement].

In Jack Kerouac's novel, *On The Road*, Dean Moriarty is at one point asked just this kind of question by Carlo: 'What is the meaning of this voyage to New York? What kind of sordid business are you on now? I mean, man, whither goest thou? Whither goest thou, America, in thy shiny car in the night?'¹⁶ The question hangs unanswered in the air: 'We sat and didn't know what to say; there was nothing to talk about any more. The only thing to do was go' (Kerouac, p. 119). Indeed, though a novel such as *On The Road* is not unqualified in its espousal of the peripetetic,¹⁷ Deleuze and Guattari do present rhizomatic America as a special case, 'une place à part' (MP, p. 29) [a place apart]. On numerous occasions, Anglo-American literature is singled out as being more hospitable to an unstintingly rhizomatic sense of travel.¹⁸ Within it are writers, according to Deleuze and Guattari, who 'ont su faire une pragmatique' (MP, p. 37) [have understood how to work out a pragmatics] which enables them to view median travel not as a lacklustre interval between points, but, rather, as the point of maximum acceleration.

Writing practices, however, like ideas or birds, do not observe national boundaries, and, though Deleuze may find it convenient to usher Anglo-American writing into the spotlight, he does locate rhizomatic flux in other bodies of writing, including French writing. Deleuze's 'Anglo-American' literature label is, therefore, most usefully seen as a designation of tendencies within writing rather than one of enclaves of writing producers. It was partly to illustrate this that I have included in the volume a chapter on the French writer Michel Tournier,¹⁹ alongside writers from a range of other cultures, including American (Melville) and English (D. H. Lawrence). Samuel Beckett and T. E. Lawrence both present a fluid range of cultural identities. Beckett was born in Ireland and yet chose to live most of his life in France and to write many of his works initially in French. T. E. Lawrence was born in Wales of a Scottish mother and an Irish father, moved with them to Scotland, the Isle of Man, Jersey, and Brittany, and then spent his formative years (as well as his later career) in England. However, his biographer suggests that 'Lawrence's years in France would have a great influence upon his attitude towards foreign travel. [...] Before he was old enough to become mistrustful, he knew that he was welcomed by both French and English families'.²⁰

Beyond, then, a desirable heterogeneity in terms of cultural and linguistic specifiers, what are the other criteria for inclusion of the selected writers within this collection? Another important element discernible in the chosen writers is a polyvalent relationship with the notion of travel. For Deleuze, literature and music offer experiences of travel which are infinitely more satisfying than those procured by physical locomotion. He comments upon this in the 'Voyage' section of the *Abécédaire* interview referred to earlier: 'Quand je lis un livre que j'admire, que je trouve beau, ou quand j'entends une musique que je trouve belle, vraiment alors j'ai le sentiment de passer par de tels états ...: jamais un voyage ne m'a donné de pareilles émotions. Alors pourquoi j'irais les chercher, ces émotions, là qui ne me convient pas très bien [...] [When I read a book that I admire, that I find beautiful, or when I hear some music that I find beautiful, then I really do feel that I am going through such states ...: never has a journey given me emotions like that. So why should I go searching for them, these emotions, in places which are not very convenient for me]. He goes on to advance geo-music, geo-philosophy, as his desired foreign lands, in preference to those requiring a physical expedition.

The modes of physical voyaging are diverse, as are those of stationary voyaging. Similarly diverse are the aids or obstacles which one mode may offer another. The writers included in this volume may all in some sense be drawn into affiliation with travel, in a spectrum of manifestations. They are not necessarily committed travellers, though some (D. H. Lawrence, T. E. Lawrence, for example) did travel widely. Deleuze was in fact fond of pointing out how, just as some high-achieving athletes are constantly plagued by illness, some of the most vivid and kinetic literary visions have been produced by writers whose mobility was restricted by ill health or simply by a disinclination to travel.

If, as Manola Antonioli declares in a resonant article on Deleuzian geophilosophy, the Cartesian 'je pense, donc je suis' [I think, therefore I am] is replaced by 'je rencontre, je fuis, je me déplace, donc je suis'²¹ [I encounter, I flee, I move around, therefore I am], then the writers included in this volume amply fulfil this fitfully mobile imperative. Each of them is here drawn into association with a distinguishing mode of travel: T. E. Lawrence with desert camel- and horse-riding; Herman Melville with sailing by ship; D. H. Lawrence with internal travelling, the inner submersible; Michel Tournier with what I have called 'land to air travel', in a movement from terrestrial to aerial; Samuel Beckett with travel by foot and bicycle. However, this is not a smooth alignment. In each case, an outer investment in movement or