

Deleuze and Derrida

—Action and Passion in Depth before Spinoza—

Ayuto OGAWA (Osaka University)

1. Transcendence vs. Immanence?

In “Absolute immanence”, Georges Agamben divides the trend of contemporary philosophy into immanence and transcendental, assigning Deleuze to the former and Derrida to the latter (See Figure 1)(Agamben [1992] p. 239).

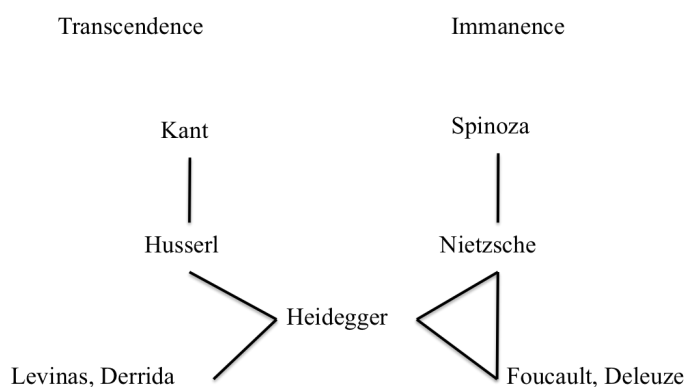


Figure 1: Agamben's schema

This schema is too simple but, in some sense, catches their features. Agamben examines “Immanence: A Life...” in “Absolute Immanence” and describes the notion of immanence with Spinoza's philosophy “in which potentiality and actuality, faculty and use enter a zone of absolute indistinction” (Agamben[1999], p. 235). Then Agamben focuses on Spinoza's *Compendium grammatices linguae hebraeae*, Agamben interprets immanence, as the region in which there is no distinction between action and passion¹. In addition Agamben values Deleuze's notion of transcendental field in *The Logic of Sense*, with reference to Sartre's 1937 essay “The Transcendence of The Ego”.

Surely, in *The Logic of Sense*, Deleuze writes that there are events that are neither active nor passive but “impassive” effects in transcendental field (Deleuze [1990] p. 8). “We can not accept the alternative which thoroughly compromises psychology, cosmology, and theology: either singularities already comprised in individuals and persons, or the undifferentiated abyss. Only when the world, teaming with anonymous and nomadic, impersonal and pre-individuals singularities, opens up, do we tread at last on the field of the transcendental²”(Deleuze [1990] p. 103). Sartre posits “an impersonal transcendental field,

¹ “Pasearse is, further, an action in which means and end, potentiality and actuality, faculty and use enter a zone of absolute indistinction. This is why Spinoza employs expressions such as “to constitute oneself as visiting, “to show oneself as visiting,” in which potentiality coincides with actuality and inoperativeness with work. The vertigo of immanence is that it describes the infinite movement of the self-constitution and self-manifestation of Being: Being as pasearse.”(Agamben [1999] p. 235)

² “Here, “transcendental” is opposed to “transcendent,” since it does not imply a consciousness but is solely defined as what “escapes all transcendence, both of the subject and of the object””(Agamben[1999] p. 224).

In this point, about Derrida and Deleuze's interpretations of body without organs, Jean Christophe-Goddard also describes Derrida's interpretation of Artaud as the dialectic of destruction and reservation and Deleuze's as the station of Spinozian substance. This distinction is quite similar to Agamben's schema. (Goddard [2002] p. 97)

not having the form of a synthetic personal consciousness of subjective identity”(Deleuze [1990] p. 98). Although Sartre does not succeed in fully liberating from the plane of consciousness, according to Agamben, Deleuze remakes this notion in order to reach “a pre-individual and absolutely impersonal zone beyond (before) every idea of consciousness” (Agamben [1999] p. 225).

Agamben focuses on Deleuze’s texts from the perspective of later Deleuze. As Goddard also points alike Agamben, Spinozism is surely one of the big issues between Derrida and Deleuze³. Then how do we consider Deleuze and Derrida’s conversation in different way from Agamben⁴? In this presentation, I would like to go back to 1960’s texts directly to make dialogue between Deleuze and Derrida. It is because Derrida focused on *Difference and Repetition*, *Logic of Sense* and *Nietzsche* (or *Nietzsche and Philosophy*) that are written by Deleuze in the 1960s. Derrida showed the greatest sympathy for Deleuze in his memorial writing⁵, and had doubts on Deleuze’s thesis of immanence and body without organs⁶. Here, we must remember that Deleuze focuses on genesis of surface itself as transcendental field. “Nothing is more fragile than the surface” (Deleuze [1990] p.82). It is necessary to consider that Deleuze think not only about impassiveness but also writes about duality between active / passivity, cruel / terror, body without organs / fragmented body in *Logic of Sense*. In this presentation, I aim to think about the difference between Derrida and Deleuze through comparison of Deleuze’s dynamic genesis in *Logic of Sense* and early Derrida’s reference to Antonin Artaud. When considering the duality of depth, we can find Derrida and Deleuze’s duality before Spinoza.

2. From Surface to Depth——Dynamic Genesis

In *The Logic of Sense*, Deleuze treats two types of genesis; static genesis and dynamic genesis. The former is the genesis of the tertiary order where there are singularities personalized and individualized, identical region of signification from secondary organization, that is to say, transcendental field of non-sense with Lewis Carol’s paradoxes.

The latter is the genesis of transcendental field itself from schizophrenic worlds, in other words, depth called primary order. From 13th series “the Schizophrenic and the Little Girl”, Deleuze describes the theme of dynamic genesis. The depth is the region of sub-sense where there is no division between things and words under surface that produces senses. In transcendental field, several series resonates and the disjunctive synthesis makes the consistency of impossible divergent series. On the contrary, in depth, there is no series that was granted in transcendental field. Everything is “in the night of a pathological creation affecting bodies” (Deleuze [1990] p. 82). Here, the problem is the creation of series themselves. Deleuze describes this fundamental genesis with A. Artaud’s schizophrenic literature and M. Klein’s object-relations theory.

Deleuze proposes the dualism in depth; the theater of cruelty, body without organs, action/ the theater of terror, fragmented body, passion (Deleuze [1990] p. 90) “The history of depth begins with” “the theater of terror”(Deleuze [1990] p. 187). The theater of terror is the movement of fragmentation. Because of this violent movement, there are only partial objects in depth. Moreover, Deleuze argues “the splitting of the object into good and bad in the case of introjection is duplicated through a fragmentation which the good object is unable to resist”(Deleuze [1990] p. 188). Without complete object as model, how does the schizophrenic construct minimal integration?

For Deleuze, it is clear that action of body without organs make it possible. The schizophrenic is opposed to partial object because its body is “an organism without parts, a body without organs, with

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⁴ Higaki points Deleuze’s turn in *The logic of Sense* and regards maximization of spinozian body without organs as disappearance and flattening of vertical dynamism (Higaki [2010] p. 185). I do not take simple opposition between linguistic textualist and vitalistic materialist. I would like to propose difference of their style in metaphysical level.

⁵ “Deleuze undoubtedly still remains, despite so many dissimilarities, the one among all those of my “generation” to whom I have always considered myself closest”(Derrida [2001] p. 193).

⁶ “I think my first question would have concerned Artaud, Deleuze’s interpretation of the “body without organs, “ and the word “immanence,” which he always held on to, in order to make him or let him say something that is still for us undoubtedly secret” (Derrida [2001] p. 195).

neither mouth nor anus, having given up all introjection or protection, and being complete, at this price” (Deleuze [1990] p. 188). And obviously Deleuze values new dimension of schizophrenic body rather than corporal passivity of the fragmented body⁷. The theater of cruelty of body without organs is the movement of integration. The integral action is the non-articulated and continuous breath and cry before speech. “For the schizophrenic, then, it is less a question of recovering meaning than of destroying the word, of conjuring up the affect, and of transforming the painful passion of the body into a triumphant action, obedience into commend, always in this depth beneath the fissured surface” (Deleuze [1990] p. 88). Indeed, the action-word of body without organs and the passion-word of fragmented body in Depth are just two types of noise that are different from non-sense in surface that express events. However, in this level, the schizophrenic gets the first integrity to advance the process of dynamic genesis⁸ (See Figure 2). After that, through high and symbolic phallus, metaphysical surface gets its consistency.

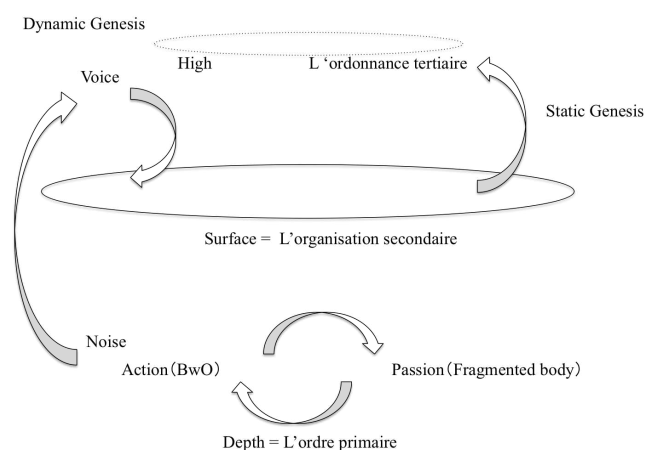


Figure 2: Topology of *The Logic of Sense*

3. Derrida's Criticism Against Artaud's Desire

I would like to move to Derrida's discussion in *Writing and Difference*. Derrida mainly treats Artaud's battle against the God = Creator who deprives Artaud of his proper life. Artaud thinks his experience with his praxis in his poetry and theater. In praxis of theater, God is the creator who writes original text and represents his thought without his presence using directors and actors. In it, directors and actors are disrobed of their own speech, acts and creator cannot indicate his own thought directly. Thought, acts and speech are completely discontinuous in the classic theater. The unpower in Artaud's experience reflects the discontinuous structure of the classic theater dominated by God. Artaud explains why his poetries are broken and dispersed.

“The depressiveness of my poems, their formal defects, the constant sagging of my thinking, are to be attributed not to lack of practice, of mastery of the instrument I wield, of my intellectual development, but to a central collapse of the mind, to a kind of erosion both essential and fleeting, of my thinking, to the passing non-possession of the material gains of my development, to the abnormal separation of the elements of thought...” (Derrida [2001] p. 222).

Artaud suffered from the discontinuity of his experience and hated it. His body lost the integration originally. Moreover, within his body, “organic differentiation had already raged” (Derrida [2001] p. 233). Then Artaud wants to take his fulfilled, unscathed and continuous body back. It is the desire to Artaud's Body without Organs. In order to constitute the proper body, Artaud wants to close his body and reduce

⁷ Takuya Ogura [2015] argues that this movement abandoning exteriority given and creating its own integrity is related with the problematic of masochism denégation (mixture of schizophrenic “foreclusion”).

⁸ The second phase of dynamic genesis is not clear but, emphasizing the role of kleinian theory, Yamamori [2008] describes the process of dynamic genesis related with affect and body.

discontinuous organic structure. Artaud pursued “a manifestation which would not be an expression but a pure creation of life, which would not fall far from the body then to decline into a sign or a work, an object” (Derrida [2001] p. 219). Derrida analyses Artaud’s two aspects. Artaud calls his praxis to get the proper body the theater of cruelty. On the contrary Derrida calls the differentiation the theater of terror.

“To reject the work, to let one’s speech, body, and birth be spirited away by the furtive god is thus to defend oneself against the theater of which multiplies the differences between myself and myself. Restored to its absolute and terrifying proximity, the stage of cruelty will thus return me to the autarchic immediacy of my birth, my body and my speech” (Derrida [2001] p. 239).

On the one hand, Derrida values Artaud’s prosecution of the metaphysics of the God = Creator, on the other hand, he criticizes Artaud’s desire to the proper body before the birth as the metaphysics of the property.

“To understand elusion as rapt or as rape exclusively or fundamentally is within the province of a psychology, an anthropology, or a metaphysics of subjectivity (consciousness, unconsciousness, or the individual body). No doubt that this metaphysics is powerfully at work in Artaud’s thought” (Derrida [2001] p. 223).

Although we examine Derrida’s focus on discontinuity and fragmentation, Derrida’s analysis has an ambiguity because organic differentiation is at the same time connection and disjunction. Organization constitutes both the membering and dismembering of his proper body. In other words, this differentiation destructs the desire for proper body as non-articulated body and constructs the articulated body with functional organs (Derrida [2001] p. 234).

4. Deleuze’s action and Derrida’s passion

I would like to compare Derrida’s interpretation of Artaud with Deleuze’s reading of Artaud in *Logic of sense* in order to clarify their similarity and difference. Deleuze examines the dynamic genesis in the dimension of depth with Artaud. The depth is the region of non-sense where the division between the thing and the words is broken under the surface where produces senses. Deleuze also describes Artaud’s praxis as the struggle of the schizophrenic body to produce some kind of order in suffering. Here Deleuze proposes Artaud’s dualism: body without organs / the theater of cruelty and fragmented body / the theater of terror. Surely this two type of principles is also Derrida’s concern. On the one hand, it is important for Deleuze to get the new dimension of schizophrenic body, an organism without parts, action of body without organs instead of the corporal passivity of fragmented body. The integral actions of body without organs make non-articulated words to create active crying in continuous breath. On the other hand, Derrida accuses the notion of body without organs as the metaphysics and emphasizes the fact it is inevitable articulation by the theater of terror. We need to consider such Derrida’s attitude with his strategy in 60’s. Derrida mentions his project of “psychoanalytic graphology” (Derrida [2001] p. 290). This project indicates Derrida’s concern about M. Klein’s argument with his analysis of Husserl’s idealization (Derrida [1967] pp. 132-134) ⁹.

⁹ Husserl tries to construct ideal identity from sensible corporeality in the *Origin of Geometry*. Husserl’s problematic is similar to the problem of dynamic genesis. Derrida criticize Husserl not about his methodology of idealization but about Husserl’s teleological attitude to try to create ideal identity. Although Husserl starts from sensible given to construct ideal identity, he introduces regulative idea, that is to say, Idea in Kantian sense to his argument. Because of this idea, in other words, his teleological desire, in spite of his methodological potentiality, his theory can permit only regulative and unique historicity. Derrida criticizes the possibility of the ideal pole to fall into closure.

We should not regard Derrida's attitude just as phenomenological one. Derrida did not develop this argument. However, we can discuss it with the more kleinian theme of "analysis about constitution of good and bad object" (Derrida [2001] p. 234) in *The Logic of Sense*. Then, does Derrida's criticism completely take a distance from Deleuze in related with interpretation of Artaud?

It is sure that Deleuze's analysis of Artaud is more careful than Derrida. Deleuze distinguishes depth from high and points two types of the identification¹⁰. The identification of high reduces the partiality of depth and transforms it into phallic integrity¹¹. On the contrary, the identification of body without organs in depth keeps the partiality of partial objects in spite of its ideal fluidity¹².

Here Derrida might seem not to distinguish identification of Depth from one of High. He seriously argues that Artaud's desire completely wants the completeness and the property. Then Derrida regards this tendency as what goes toward closure. This interpretation, however, does not mean that Derrida's interpretation of body without organs is fully opposed to Deleuze's one. It is too fast to conclude. As below, Deleuze points the case that body without organs does not open to the transcendental field. "Of course, the fixation or regression to the schizoid position implies a resistance to the depressive position, such that the surface would not be able to be formed. In this case, each zone is pierced by thousand orifices which annul it; or on the contrary, the body without organs is closed on a full depth without limits and without exteriority" (Deleuze [1990] p.198). Derrida's criticism against Artaud points the danger of closure of body without organs in Depth. Even though Artaud's body without organs has the possibilities to fall in closure, Deleuze daringly distinguishes high and depth in order to take Artaud's action. We have to find Deleuze's strong claim here.

Both Deleuze in *The Logic of Sense* and Derrida admit duality in Artaud's praxis. However their points are different. Deleuze clearly focuses on the Body without Organs and the Theater of cruelty as the

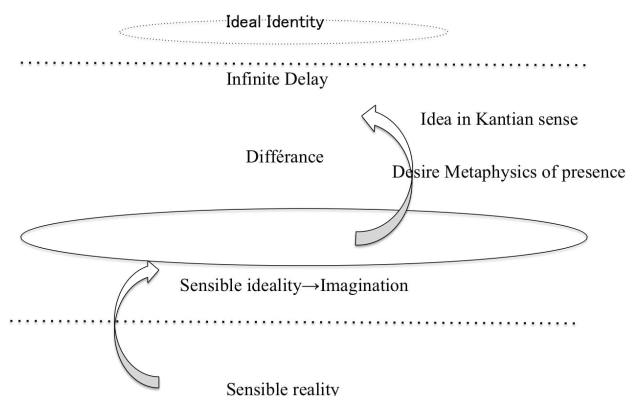


Figure 3: Derrida's interpretation of Husserl's idealization

¹⁰ "[W]hat is stolen by the voice from on high is, rather, the entire sonorous, prevocal system that he was able to make into his "spiritual automaton"(Deleuze[1990] p. 195).

¹¹ It is important to think Deleuze's strategy prevent body without organs from penis of high and phallus = object X in surface. This style predicates his criticism against Lacan in *Anti-Oedipus*. (Kokubun points that this tendency to avoid phallus in *Difference and Repetition* (Kokubun [2013] p. 151). For the time being, I would like to explain further in a range of this presentation. In surface, Object X floating around plural series enacts disjunctive synthesis. Early Deleuze's theoretical perspective of differential philosophy needs it.

In this point, I refer Azuma's argument about Derrida's criticism against negative theology system. Negative theology does not mean simply just religious theme. Azuma interprets Derrida's criticism as one opposing to the attitude constructing system that converges plurality into single impossible, a lack. Against negative theology system, Azuma emphasize Derrida's criticism in 80's as transcendental pluralism called postal deconstruction. (This point can be connected with the theme of difference between Levinas and Derrida.). Moreover Azuma points that *The Logic of Sense* is the mixture negative theology system of phallic surface and postal pluralism of schizophrenic depth. Therefore we cannot simply support surface that is product of dynamic genesis against high. Chiba [2013] points that Deleuze's interest on principle of liquid of urethral stage between Anal stage and phallic integration and argues the importance of body without organs ambiguity between depth and surface.

¹² "One is thus never sure that the ideal fluids of an organism without parts does not carry parasite worms, fragments of organs, solid food, and excremental residue."(Deleuze [1990] p. 88)

immanent movement connecting fragmented body. On the contrary, we can say that Derrida pay attention to the theater of terror as the differentiation making the body discontinuous.

As we see above, Derrida's interpretation of Artaud tends to focus on the discontinuous principle of the fragmented body of the theater of terror. However, why does he have to emphasize the theater of terror? Is it just the criticism for criticism? It is rash to conclude. Derrida thinks Artaud's world is full of destructive chaos like in depth in *The Logic of Sense*. We have to reconsider Derrida's interpretation of Artaud from the perspective of discontinuity. Does Derrida's discontinuism have some positive meaning related with his reading of Artaud? It is sure that Derrida criticizes Artaud's desire but it is against his pursuit of body without organs. It seems that Derrida's evaluation of Artaud is more ambiguous.

“To reject death as repetition is to affirm death as a present as a present expenditure without return. [...] Pure expenditure, absolute generosity offering the unicity of the present to death in order to make the present appear as such, has already begun to want to maintain the presence of the present. [...] Not to want to maintain the present is to want to preserve that which constitutes its irreplaceable and mortal presence, that within it which cannot be repeated. To consume pure difference with pleasure”(Derrida [2001] p. 311).

In above citation, Derrida's criticism doesn't aim at Artaud's desire of the present but his attitude to keep the present. Then revising Artaud's aim, Derrida focuses on the pure difference called irreplaceable and mortal presence. This character is strongly related with the effect of discontinuity. “Irreplaceable” doesn't mean that something remains but something has its own singular value. Mortal means that present cannot be kept. Because, as we see, Artaud's experience always has countless cracks caused by fragmentation. This infinite repetition of God = Other's theft divides Artaud's identity into pieces at every fragile moment. In this discrete movement, Artaud suffers from impotence of keeping the present. However this painful events make the disappearing present irreplaceable.

5. Conclusion: ex/appropriation, de/territorialization, selection, remains...

In this presentation, I tried to compare Deleuze with Derrida through a different way from Agamben's schema. Deleuze and Derrida interpret body without organs from different point of views. Although I emphasize each their own characters, it is possible to pull their similarity about their ambiguous discretion. Their neologism, for example, Deleuze's (de)territorialisation and Derrida's (ex)appropriation¹³, illustrate their ambiguous attitudes between the two poles of destruction and construction. One the one hand, they use destructive power of chaos to overcome traditional philosophy. On the other hand, they need constructive power to take a place in order to protect from chaos. If we arrange their strategies by the word of Deleuze of the last years, we need “putting up an umbrella” “which protects us from chaos” and, at the same time, “mak[ing] a slit in the umbrella to let in a bit of free and windy chaos”(Deleuze [1994] pp. 203-206).

I, however, dare to exaggerate difference between Deleuze and Derrida in order to raise a question by different manner from Agamben (See Figure 4). Deleuze's focus on action in Depth is related with his preference to “selection”. To create consistency of a life, even being exposed to chaos in which everything is fragmented and dispersed. On the contrary, Derrida's focus on fundamental fragmentation pays more attention to theme of “remains” and revenants dropping from the consistency of immanence. Remains are what cannot be integrated¹⁴. These remains let Derrida think anonymous specters haunting

¹³ “The at-home [le chez soi] has always been tormented by the other, by the guest, by the threat of expropriation. It is constituted only in this threat. But today, we are witnessing such a radical expropriation, deterritorialization, delocalization, dissociation of the political and the local, of the national, of the nation-state and the local, that the response, or rather the reaction, becomes: “ I want to be at home, I want finally to be at home, with my own, close to my friends and family. [...] This is, moreover, not even a response, it is not a secondary reactivity that would as it were compensate or react after the fact. No, it is the same movement. It belongs to the constitution of the proper and comes under the law of exappropriation I mentioned earlier: there is no appropriation without the possibility of expropriation, without the confirmation of this possibility” (Derrida [2002] p. 80).

¹⁴ “Of the remain(s), after all, there are, always, overlapping each other, two functions. [...] The first assures, guards, assimilates, interiorizes, idealizes, relieves the fall [chute] into the monument. There the fall maintains,

the appropriation of active power resisting selection. Elitism of immanence selection and spectral democracy of quasi-transcendental remains. We highlight the difference between Deleuze and Derrida as the tendencies of original integration/fragmentation. From here, we need to rethink Deleuze's immanence and Derrida's quasi-transcendental again.

Thank you for your attention.

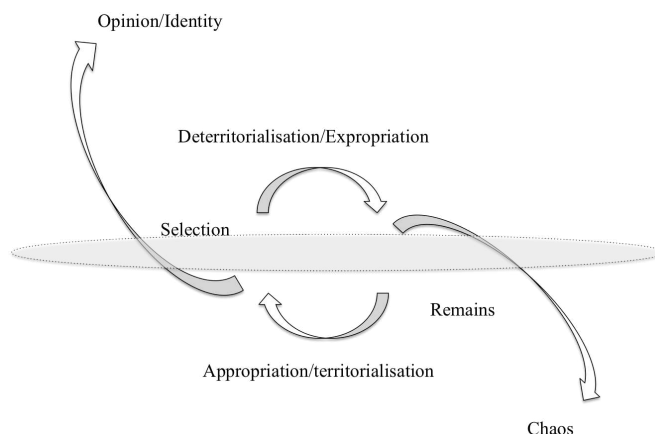


Figure 4: Deleuze and Derrida's ambiguity

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embalms, and mummifies itself, monumemorizes and names itself— falls (to the tomb(stone)) [tombe]. Therefore, but as a fall, it erects itself there. [...] The other— lets the remain(s) fall. Running the risk of coming down to the same. Falls (to the tomb (stone))- two times the columns, the waterpouts [tombes]-remain(s)" (Derrida [1986] pp. 1-2). In addition, we should investigate both theme of active forgetting in *Writing and Difference* and amnesia in "Circonfession".