

Conclusion

Difference is not and cannot be thought in itself, so long as it is subject to the requirements of representation. The question whether it was 'always' subject to these requirements, and for what reasons, must be closely examined. But it appears that pure *disparates* formed either the celestial beyond of a divine understanding inaccessible to our representative thought, or the infernal and unfathomable for us below of an Ocean of dissemblance. In any case, difference in itself appears to exclude any relation between different and different which would allow it to be thought. It seems that it can become thinkable only when tamed – in other words, when subject to the four iron collars of representation: identity in the concept, opposition in the predicate, analogy in judgement and resemblance in perception. As Foucault has shown, the classical world of representation is defined by these four dimensions which co-ordinate and measure it. These are the four roots of the principle of reason: the identity of the concept which is reflected in a *ratio cognoscendi*; the opposition of the predicate which is developed in a *ratio fiendi*; the analogy of judgement which is distributed in a *ratio essendi*; and the resemblance of perception which determines a *ratio agendi*. Every other difference, every difference which is not rooted in this way, is an unbounded, uncoordinated and inorganic difference: too large or too small, not only to be thought but to exist. Ceasing to be thought, difference is dissipated in non-being. From this, it is concluded that difference in itself remains condemned and must atone or be redeemed under the auspices of a reason which renders it livable and thinkable, and makes it the object of an organic representation.

The greatest effort of philosophy was perhaps directed at rendering representation infinite (orgiastic). It is a question of extending representation as far as the too large and the too small of difference; of adding a hitherto unsuspected perspective to representation – in other words, inventing theological, scientific and aesthetic techniques which allow it to integrate the depth of difference in itself; of allowing representation to conquer the obscure; of allowing it to include the vanishing of difference which is too small and the dismemberment of difference which is too large; of allowing it to capture the power of giddiness, intoxication and cruelty, and even of death. In short, it is a question of causing a little of Dionysus's blood to flow in the organic veins of Apollo. This effort has always permeated the world of representation. The ultimate wish of the organic is to become orgiastic and to conquer the in-itself, but this effort found two culminating moments in Leibniz and Hegel. With the former, representation conquers the infinite because a

technique for dealing with the infinitely small captures the smallest difference and its disappearance. With the latter, representation conquers the infinite because a technique for dealing with the infinitely large captures the largest difference and its dismembering. The two are in agreement, since the Hegelian problem is *also* that of disappearance, while the Leibnizian problem is also that of dismembering. Hegel's technique lies in the movement of contradiction (difference must attain that point, it must be extended that far). It consists of inscribing the inessential in the essence, and in conquering the infinite with the weapons of a synthetic finite identity. Leibniz's technique lies in the movement we call vice-diction: it consists in constructing the essence from the inessential, and conquering the finite by means of an infinite analytic identity (difference must be developed to that point). But what is the point of making representation infinite? It retains all its requirements. All that is discovered is a *ground* which relates the excess and default of difference to the identical, the similar, the analogous and the opposed: reason, – that is, sufficient reason – has become the ground which no longer allows anything to escape. Nothing, however, has changed: difference remains subject to malediction, and all that has happened is the discovery of more subtle and more sublime means to make it atone, or to redeem it and subject it to the categories of representation.

Thus, Hegelian contradiction appears to push difference to the limit, but this path is a dead end which brings it back to identity, making identity the sufficient condition for difference to exist and be thought. It is only in relation to the identical, as a function of the identical, that contradiction is the *greatest* difference. The intoxications and giddinesses are feigned, the obscure is already clarified from the outset. Nothing shows this more clearly than the insipid monocentricity of the circles in the Hegelian dialectic. Moreover, in another manner perhaps the same should be said of the condition of convergence in the Leibnizian world. Take a notion such as that of Leibnizian impossibility. Everyone recognises that impossibility is not reducible to contradiction, and compossibility is not reducible to the identical. It is indeed in this sense that the compossible and the impossible testify to a specific sufficient reason and to a presence of the infinite – not only in the totality of possible worlds, but in each chosen world. It is more difficult to say in what these new notions consist. It seems to us that compossibility consists uniquely in the following: the condition of a maximum of continuity for a maximum of difference – in other words, a condition of convergence of established series around the singularities of the continuum. Conversely, the impossibility of worlds is decided in the vicinity of those singularities which give rise to divergent series between themselves. In short, representation may well become infinite; *it nevertheless does not acquire the power to affirm either divergence or decentring*. It requires a convergent and monocentric world: a world in

which one is only apparently intoxicated, in which reason acts the drunkard and sings a Dionysian tune while none the less remaining 'pure' reason. The ground or sufficient reason is nothing but a means of allowing the identical to rule over infinity itself, and allowing the continuity of resemblance, the relation of analogy and the opposition of predicates to invade infinity. This is the originality of sufficient reason: better to ensure the subjection of difference to the quadripartite yoke. The damage is done not only by the requirement of finite representation, which consists of fixing a propitious moment for difference, neither too large nor too small, in between excess and default; but also by the apparently contrary requirement of infinite representation, which purports to integrate the infinitely large and the infinitely small of difference, excess and default themselves. *The entire alternative between finite and infinite applies very badly to difference*, because it constitutes only an antinomy of representation. We saw this, moreover, in the case of calculus: modern finitist interpretations betray the nature of the differential no less than the former infinitist interpretations, because both fail to capture the extra-propositional or sub-representative source – in other words, the 'problem' from which the calculus draws its power. In addition, the alternative of the Small and the Large, whether in finite representation which excludes both, or in infinite representation which wants to include both, and each within the other, does not, in general, fit difference. The reason is that this alternative expresses only the oscillations of representation with regard to an always dominant identity, or rather the oscillations of the Identical with regard to an always rebellious matter, the excess and default of which it sometimes rejects and sometimes tries to integrate. Finally, returning to Leibniz and Hegel and their common attempt to extend representation to infinity: we are not sure that Leibniz does not go 'farthest' (nor that, of the two, he is not the least theological). His conception of the Idea as an ensemble of differential relations and singular points, the manner in which he begins with the inessential and constructs essences in the form of centres of envelopment around singularities, his presentiment of divergences, his procedure of vice-diction, his approximation to an inverse ratio between the distinct and the clear, all show why the ground rumbles with greater power in the case of Leibniz, why the intoxication and giddiness are less feigned in his case, why obscurity is better understood and the Dionysian shores are closer.

What motivated the subordination of difference to the requirements of finite or infinite representation? It is correct to define metaphysics by reference to Platonism, but insufficient to define Platonism by reference to the distinction between essence and appearance. The primary distinction which Plato rigorously establishes is the one between the model and the copy. The copy, however, is far from a simple appearance, since it stands in an internal, spiritual, noological and ontological relation with the Idea

or model. The second and more profound distinction is the one between the copy itself and the phantasm. It is clear that Plato distinguishes, and even opposes, models and copies only in order to obtain a selective criterion with which to separate copies and simulacra, the former founded upon their relation to the model while the latter are disqualified because they fail both the test of the copy and the requirements of the model. While there is indeed appearance, it is rather a matter of distinguishing the splendid and well-grounded Apollonian appearances from the other, insinuating, malign and maleficent appearances which respect the ground no more than the grounded. This Platonic wish to exorcize simulacra is what entails the subjection of difference. For the model can be defined only by a positing of identity as the essence of the Same [*auto kath' hauto*], and the copy by an affection of internal resemblance, the quality of the Similar. Moreover, because the resemblance is internal, the copy must itself have an internal relation to being and the true which is analogous to that of the model. Finally, the copy must be constructed by means of a method which, given two opposed predicates, attributes to it the one which agrees with the model. In all these ways, copies are distinguished from simulacra only by subordinating difference to instances of the Same, the Similar, the Analogous and the Opposed. No doubt with Plato these instances are not yet distributed as they will be in the deployed world of representation (from Aristotle onwards). Plato inaugurates and initiates because he evolves within a theory of Ideas which *will* allow the deployment of representation. In his case, however, a moral motivation in all its purity is avowed: the will to eliminate simulacra or phantasms has no motivation apart from the moral. What is condemned in the figure of simulacra is the state of free, oceanic differences, of nomadic distributions and crowned anarchy, along with all that malice which challenges both the notion of the model and that of the copy. Later, the world of representation will more or less forget its moral origin and presuppositions. These will nevertheless continue to act in the distinction between the originary and the derived, the original and the sequel, the ground and the grounded, which animates the hierarchies of a representative theology by extending the complementarity between model and copy.

Representation is a site of transcendental illusion. This illusion comes in several forms, four interrelated forms which correspond particularly to thought, sensibility, the Idea and being. In effect, thought is covered over by an 'image' made up of postulates which distort both its operation and its genesis. These postulates culminate in the position of an identical thinking subject, which functions as a principle of identity for concepts in general. A slippage occurs in the transition from the Platonic world to the world of representation (which again is why we can present Plato as the origin or at the crossroads of a decision). The 'sameness' of the Platonic Idea which serves as model and is guaranteed by the Good gives way to the

identity of an originary concept grounded in a thinking subject. The thinking subject brings to the concept its subjective concomitants: memory, recognition and self-consciousness. Nevertheless, it is the moral vision of the world which is thereby extended and represented in this subjective identity affirmed as a *common sense* [*Cogitatio natura universalis*]. When difference is subordinated by the thinking subject to the identity of the concept (even where this identity is synthetic), difference in thought disappears. In other words, what disappears is that difference that thinking makes in thought, that *genitality* of thinking, that profound fracture of the I which leads it to think only in thinking its own passion, and even its own death, in the pure and empty form of time. To restore difference in thought is to untie this first knot which consists of representing difference through the identity of the concept and the thinking subject.

The second illusion concerns the subordination of difference to resemblance. Given the manner in which it is distributed in representation, resemblance need no longer be just that between copy and model. It can be determined as the resemblance of the (diverse) sensible to itself, in such a way that the identity of the concept should be applicable to it, and receive from it in turn the possibility of specification. The illusion takes the following form: difference necessarily tends to be cancelled in the quality which covers it, while at the same time inequality tends to be equalised within the extension in which it is distributed. The theme of quantitative equality or equalisation doubles that of qualitative resemblance and assimilation. As we saw, this was the illusion of 'good sense', complementary to the preceding illusion and its 'common sense'. It is a transcendental illusion because it is entirely true that difference is cancelled qualitatively and in extension. It is nevertheless an illusion, since the nature of difference lies neither in the quality by which it is covered nor in the extensity by which it is explicated. Difference is intensive, indistinguishable from depth in the form of a non-extensive and non-qualified *spatium*, the matrix of the unequal and the different. Intensity is not the sensible but the being *of* the sensible, where different relates to different. To restore difference within intensity as the being of the sensible is to untie the second knot, one which subordinates difference to the similar within perception, allowing it to be experienced only on condition that there is an assimilation of diversity taken as raw material for the identical concept.

The third illusion concerns the negative and the manner in which it subordinates difference to itself, in the form of both limitation and opposition. The second illusion already prepared us for this discovery of a mystification on the part of the negative: it is in quality and extensity that intensity is inverted and appears upside down, and its power of affirming difference is betrayed by the figures of quantitative and qualitative limitation, qualitative and quantitative opposition. Limitation and opposition are first- and second-dimension surface effects, whereas the

living depths, the diagonal, is populated by differences without negation. Beneath the platitude of the negative lies the world of 'disparateness'. The origin of the illusion which subjects difference to the false power of the negative must therefore be sought, not in the sensible world itself, but in that which acts in depth and is incarnated in the sensible world. We have seen that Ideas are genuine objectivities, made up of differential elements and relations and provided with a specific mode – namely, the 'problematic'. Problems thus defined do not designate any ignorance on the part of a thinking subject, any more than they express a conflict, but rather objectively characterise the nature of Ideas as such. There is indeed, therefore, a *mē on*, which must not be confused with the *ouk on*, and which means the being of the problematic and not the being of the negative: an expletive NE rather than a negative 'not'. This *mē on* is so called because it precedes all affirmation, but is none the less completely positive. Problems–Ideas are positive multiplicities, full and differentiated positivities described by the process of complete and reciprocal determination which relates problems to their conditions. The positivity of problems is constituted by the fact of being 'posited' (thereby being related to their conditions and fully determined). It is true that, from this point of view, problems give rise to propositions which give effect to them in the form of answers or cases of solution. These propositions in turn represent affirmations, the objects of which are those differences which correspond to the relations and the singularities of the differential field. In this sense, we can establish a distinction between the positive and the affirmative – in other words, between the positivity of Ideas understood as differential positings and the affirmations to which they give rise, which incarnate and solve them. With regard to the latter, we should say not only that they are different affirmations but that they are *affirmations of differences*, as a consequence of the multiplicity which belongs to each Idea. Affirmation, understood as the affirmation of difference, is produced by the positivity of problems understood as differential positings; multiple affirmation is produced by problematic multiplicity. It is of the essence of affirmation to be in itself multiple and to affirm difference. As for the negative, this is only the shadow cast upon the affirmations produced by a problem: negation appears alongside affirmation like a powerless double, albeit one which testifies to the existence of another power, that of the effective and persistent problem.

Everything, however, is reversed if we begin with the propositions which represent these affirmations in consciousness. For Problems–Ideas are by nature unconscious: they are extra-propositional and sub-representative, and do not resemble the propositions which represent the affirmations to which they give rise. If we attempt to reconstitute problems in the image of or as resembling conscious propositions, then the illusion takes shape, the shadow awakens and appears to acquire a life of its own: it is as though

each affirmation referred to its negative, or has 'sense' only by virtue of its negation, while at the same time a generalised negation, an *ouk on*, takes the place of the problem and its *mē on*. Thus begins the long history of the distortion of the dialectic, which culminates with Hegel and consists in substituting the labour of the negative for the play of difference and the differential. Instead of being defined by a (non)-being which is the being of problems and questions, the dialectical instance is now defined by a *non-being* which is the being of the negative. The false genesis of affirmation, which takes the form of the negation of the negation and is produced by the negative, is substituted for the complementarity of the positive and the affirmative, of differential positing and the affirmation of difference. Furthermore, if the truth be told, none of this would amount to much were it not for the moral presuppositions and practical implications of such a distortion. We have seen all that this valorisation of the negative signified, including the conservative spirit of such an enterprise, the platitude of the affirmations supposed to be engendered thereby, and the manner in which we are led away from the most important task, that of determining problems and realising in them our power of creation and decision. That is why conflicts, oppositions and contradictions seemed to us to be surface effects and conscious epiphenomena, while the unconscious lived on problems and differences. History progresses not by negation and the negation of negation, but by deciding problems and affirming differences. It is no less bloody and cruel as a result. Only the shadows of history live by negation: the good enter into it with all the power of a posited differential or a difference affirmed; they repel shadows into the shadows and deny only as the consequence of a primary positivity and affirmation. For them, as Nietzsche says, affirmation is primary; it affirms difference, while the negative is only a consequence or a reflection in which affirmation is doubled.¹ That is why real revolutions have the atmosphere of *fêtes*. Contradiction is not the weapon of the proletariat but, rather, the manner in which the bourgeoisie defends and preserves itself, the shadow behind which it maintains its claim to decide what the problems are. Contradictions are not 'resolved', they are dissipated by capturing the problem of which they reflect only the shadow. The negative is always a conscious reaction, a distortion of the true agent or actor. As a result, as long as it remains within the limits of representation, philosophy is prey to the theoretical antinomies of consciousness. The choice whether difference must be understood as quantitative limitation or qualitative opposition is no less devoid of sense than that between the Small and the Large. For whether it is limitation or opposition, difference is unjustly assimilated to a negative non-being. Whence another illusory choice: either being is full positivity, pure affirmation, but undifferentiated being, without difference; or being includes differences, it is Difference and there is non-being, a being of the negative. All these antinomies are connected,

and depend upon the same illusion. We must say both that being is full positivity and pure affirmation, and that there is (non)-being which is the being of the problematic, the being of problems and questions, not the being of the negative. In truth, the origin of the antinomies is as follows: once the nature of the problematic and the multiplicity which defines the Idea is misrecognised, once the Idea is reduced to the Same or even to the identity of a concept, the negative takes wing. Instead of the positive process of determination in the Idea, what emerges is a process of opposition of contrary predicates or limitation of primary predicates. To restore the differential in the Idea, and difference to the affirmation which flows from it, is to break this unholy bond which subordinates difference to the negative.

Finally, the fourth illusion concerns the subordination of difference to the analogy of judgement. In effect, the identity of the concept does not yet give us a concrete rule of determination, since it appears only as the identity of an indeterminate concept; Being or I am (that 'I am' which Kant said was the perception or the feeling of an existence independently of any determination). The ultimate concepts or primary and originary predicates must therefore be posited as determinable. They are recognised by the fact that each maintains an internal relation to being. In this sense, these concepts are analogues, or Being is analogous in relation to them and acquires simultaneously the identity of a distributive common sense and that of an ordinal good sense (we have seen how analogy took two forms, which rested not upon equality but upon the interiority of the relation of judgement). It is not sufficient, therefore, that representation be grounded upon the identity of an indeterminate concept. Identity must itself be represented every time in a certain number of determinable concepts. These originary concepts, in relation to which Being is distributive and ordinal, are called categories or genera of being. On the basis of such categories, specific derived concepts can in turn be determined by a method of division – in other words, by the play of contrary predicates within each genus. In this manner, difference is assigned two limits, in the form of two irreducible but complementary figures which indicate precisely its belonging to representation (the Large and the Small): the categories as *a priori* concepts and the empirical concepts; the originary determinable concepts and the derived determined concepts; the analogous and the opposed; *the large genera and the species*. This distribution of difference in a manner entirely dependent upon the requirements of representation essentially belongs within the analogical vision of the world. However, this form of distribution commanded by the categories seemed to us to betray the nature of Being (as a cardinal and collective concept) and the nature of the distributions themselves (as nomadic rather than sedentary and fixed distributions), as well as the nature of difference (as individuating difference). In terms of this distribution, the individual is only, and only

understood as, that which bears differences in general, while Being distributes itself among the fixed forms of these differences and is said analogically of that which is.

Nevertheless, it should be noted that the four illusions of representation distort repetition no less than they distort difference, and for reasons which are in certain respects comparable. In the first place, representation provides no direct and positive criteria for distinguishing between repetition and the order of generality, resemblance or equivalence. That is why repetition is represented as a perfect resemblance or an extreme equality. Second, representation in effect invokes the identity of the concept in order to explain repetition no less than to understand difference. Difference is represented *in* the identical concept, and thereby reduced to a merely conceptual difference. Repetition, by contrast, is represented *outside* the concept, as though it were a difference without concept, *but always with the presupposition of an identical concept*. Thus, repetition occurs when things are distinguished *in numero*, in space and time, while their concept remains the same. In the same movement, therefore, the identity of the concept in representation includes difference and is extended to repetition. A third aspect follows from this: it is apparent that repetition can no longer receive anything but a negative explanation. In effect, it is a matter of explaining the possibility of differences without concept. Or one invokes a logical limitation of the concept at each of its moments – in other words, a relative ‘blockage’ such that, however far the comprehension of the concept is pushed, there is always an infinite number of things which can correspond to it, since in fact one can never encompass the infinity of that comprehension which would make every difference a conceptual difference. Repetition is then explained only in terms of a relative limitation in our representation of the concept and, from precisely this point of view, we deprive ourselves of any means of distinguishing repetition from simple resemblance. Alternatively, a real opposition is invoked, one that is capable of imposing an absolute natural blockage on the concept: by assigning to it a comprehension that is in principle necessarily finite, by defining an order external to the comprehension of even an indefinite concept, or by bringing in forces opposed to the subjective concomitants of the infinite concept (memory, recognition, self-consciousness). We have seen how these three cases seemed to be illustrated respectively by nominal concepts, concepts of nature and concepts of freedom: words, Nature and the unconscious. In all these cases, thanks to the distinction between absolute natural blockage and artificial or logical blockage, there is no doubt that we have the means to distinguish between repetition and simple resemblance, since things are said to repeat when they differ even though their concept is *absolutely* the same. However, not only this distinction but repetition itself is explained here in an entirely negative fashion. *It* (language) repeats because *it* (the words) is

not real, because there is no definition other than nominal. *It* (nature) repeats because *it* (matter) has no interiority, because it is *partes extra partes*. *It* (the unconscious) repeats because *it* (the Ego) represses, because *it* (the Id) has no memory, no recognition and no consciousness of itself – ultimately because it has no instinct, instinct being the subjective concomitant of the species as concept. In short, things repeat always by virtue of what they are not and do not have. We repeat because we do not hear. As Kierkegaard said, it is the repetition of the deaf, or rather for the deaf: deafness of words, deafness of nature, deafness of the unconscious. Within representation, the forces which ensure repetition – in other words, a multiplicity of things for a concept absolutely the same – can only be negatively determined.

Fourth, repetition is not only defined in relation to the absolute identity of the concept; it must, in a certain manner, itself represent this identical concept. A phenomenon corresponding to the analogy of judgement emerges here. Repetition is not content with multiplying instances of the same concept; it puts the concept outside itself and causes it to exist in so many instances *hic et nunc*. It fragments identity itself, just as Democritus fragmented the One-Being of Parmenides and multiplied it into atoms. Or rather, the multiplication of things under an absolutely identical concept has as its consequence the division of the concept into absolutely identical things. Matter realises this state of the concept outside itself or the infinitely repeated element. That is why the model of repetition is indistinguishable from pure matter understood as the fragmentation of the identical or the repetition of a minimum. Repetition, therefore, has a *primary sense* from the point of view of representation – namely, that of a material and bare repetition, a repetition *of* the same (and not only *under* the same concept). All the other senses will be derived from this extrinsic model. In other words, every time we encounter a variant, a difference, a disguise or a displacement, we will say that it is a matter of repetition, but only in a derivative and ‘analogical’ manner. (Even in the case of Freud, the prodigious conception of repetition in psychic life is dominated not only by a schema of opposition in the case of the theory of repression, but by a material model in that of the death instinct.) This extrinsic material model, however, takes repetition as already accomplished and presents it to a spectator who contemplates it from without. It suppresses the thickness in which repetition occurs and unfolds, even in the case of matter and death. Whence the attempt, by contrast, to represent disguise and displacement as the constituent elements of repetition, but on condition that repetition is confounded with analogy itself. Identity is no longer that of an element but, in accordance with the traditional signification, that of a relation between distinct elements or a relation between relations. Earlier, physical matter provided repetition with its *primary sense*, and the other senses (biological, psychic, metaphysical...) were said by analogy. Now, analogy

by itself is the logical matter of repetition, providing it with a *distributive sense*.² However, it is still a sense understood in relation to a thought identity or to a represented equality, with the result that repetition remains a concept of reflection which ensures the distribution and the displacement of terms, the transportation of the element, but only within representation and for a spectator who remains extrinsic.

To ground is to determine. But what is determination, and upon what is it exercised? Grounding is the operation of the logos, or of sufficient reason. As such, it has three senses. In its first sense, the ground is the Same or the Identical. It enjoys supreme identity, that which is supposed to belong to Ideas or to the *auto kath' hauto*. What it is, and what it possesses, it is and it possesses primarily, in the utmost. What, apart from Courage, would be courageous, or virtuous apart from Virtue? What the ground has to ground, therefore, is only the claim of those who come after, all those who at best possess secondarily. It is always a claim or an 'image' that requires a ground or appeals to a ground: for example, the claim of men to be courageous, to be virtuous – in short, to have part or to participate in (*metex-ein* means to have after). As such, we may distinguish between the ground or ideal Essence, the grounded in the form of Claimant or claim, and that upon which the claim bears – in other words, the Quality that the ground possesses primarily and the claimant will possess secondarily, assuming that its claim is well grounded. This quality, the object of the claim, is difference – the fiancée, Ariadne. The essence or ground is the identical in so far as it originally includes the difference of its object. The operation of grounding renders the claimant *similar* to the ground, endowing it with resemblance from within and thereby allowing it to participate in the quality or the object which it claims. As similar to the same, the claimant is said to *resemble* – this, however, is not an external resemblance to the object but an internal resemblance to the ground itself. In order to have the daughter, one must resemble the father. Difference is thought here in terms of the principle of Sameness and the condition of resemblance. Moreover, there will be claimants in third place, fourth place and fifth place, as many as there are images grounded in the hierarchy of this internal resemblance. That is why the ground selects and establishes the difference between the claimants themselves. Each well-grounded image or claim is called a representation [*icône*], since the first in the order of claims is still second in itself in relation to the foundation. It is in this sense that Ideas inaugurate or ground the world of representation. As for the rebellious images which lack resemblance [*simulacra*], these are eliminated, rejected and denounced as ungrounded, false claimants.

In a second sense, once the world of representation is established, the ground is no longer defined by the identical. The identical has become the

internal character of representation itself, while resemblance has become its external relation with the thing. The identical now expresses a claim which must in turn be grounded. For the object of the claim is no longer difference understood as the quality, but that which is too large or too small in the difference, the excess and the default – in other words, the infinite. What must be grounded is the claim of representation to conquer the infinite, in order that it be indebted to no one for the daughter and capture the heart of difference. It is no longer the image which seeks to conquer difference as this seemed to be originally included in the identical, but, on the contrary, identity which seeks to conquer that which it does not include of difference. *To ground no longer means to inaugurate and render possible representation, but to render representation infinite.* The ground must now operate in the heart of representation, in order to extend its limits to both the infinitely small and the infinitely large. This operation is carried out by a method which ensures a monocentricity of all the possible centres of finite representation, a convergence of all the finite points of view of representation. This operation expresses sufficient reason. The latter is not identity but, rather, the means of subordinating to the identical and the other requirements of representation that part of difference which escaped them in the first sense.

The two senses of the ground are nevertheless united in a third. In effect, to ground is always to bend, to curve and recurve – to organise the order of the seasons, the days and years. The object of the claim (the quality, difference) finds itself placed in a circle; the arcs of the circle are distinguished to the extent that the ground establishes moments of stasis within qualitative becoming, stoppages in between the two extremes of more and less. The claimants are distributed around the mobile circle, each receiving the lot which corresponds to the worth of its life: a life is here assimilated to a strict *present* which stakes its claim upon a portion of the circle, which ‘contracts’ that portion and draws from it a loss or a gain in the order of more and less according to its own progression or regression in the hierarchy of images (another present or another life contracts another portion). In Platonism we see clearly how the rotation of the circle and the distribution of lots, cycle and metempsychosis, form a grounding test or lottery. With Hegel again, however, all the possible *beginnings* and all the presents are distributed within the unique incessant principle of a grounding circle, which includes these in its centre while it distributes them along its circumference. With Leibniz, too, compossibility itself is a circle of convergence on which are distributed all the *points of view*, all the presents of which the world is composed. To ground, in this third sense, is to represent the present – in other words, to make the present arrive and pass within representation (finite or infinite). The ground then appears as an immemorial Memory or pure past, a past which itself was never present

but which causes the present to pass, and in relation to which all the presents coexist in a circle.

To ground is always to ground representation. How, then, are we to explain the ambiguity that is essential to the ground? It is as though it were attracted by the representation that it grounds (in these three senses), while at the same time it is drawn towards a beyond; as though it vacillated between a fall into the grounded and an engulfment in a groundlessness [*sans fond*]. We saw this in the case of the Memory-ground: it tended to represent itself as a former present and to enter into the circle which it organised in principle. Is this not the most general characteristic of the ground – namely, that the circle which it organises is also the vicious circle of philosophical ‘proof’, in which representation must prove what proves it, just as for Kant the possibility of experience serves as the proof of its own proof? On the other hand, when transcendental memory overcomes its vertigo and maintains the irreducibility of the pure past to any present which passes in representation, it is only to see this pure past dissolve in another manner, and to see unravelled the circle on which it too simply distributes difference and repetition. In this manner, the second synthesis of time which united Eros and Mnemosyne (Eros as the seeker after memories, Mnemosyne as the treasure of the pure past) is overcome or overturned in a third synthesis, one which brings together a desexualised death instinct and an essentially amnesiac narcissistic ego *within the form of empty time*. Moreover, how can the ground in its other senses be protected from challenge at the hands of the simulacra and all the forces of divergence and decentring which overturn the false distributions and the false repartitions as they do the false circle and the false lottery? The world of the ground is undermined by what it tries to exclude, by the simulacrum which draws it in only to fragment it. When the ground in the first sense appeals to the Idea, it is on condition that the latter be attributed an identity that it does not have by itself, but which it derives solely from the requirements of that which it claims to prove. The Idea no more implies an identity than its process of actualisation is explicated by resemblance. An entire multiplicity rumbles underneath the ‘sameness’ of the Idea. There is no doubt that describing Ideas as substantive multiplicities, irreducible to any same or One, showed us how sufficient reason was capable of engendering itself independently of the requirements of representation, along the pathways of the multiple as such, by determining the elements, relations and singularities corresponding to a given Idea in terms of the threefold principle of determinability, reciprocal determination and complete determination. Upon precisely what ground, however, is this multiple reason engendered and played out; in what unreason is it submerged, and from what new type of game or lottery does it draw its singularities and its distributions which remain irreducible to all that we have just seen? In short, *sufficient reason or the ground is strangely bent*:

on the one hand, it leans towards what it grounds, towards the forms of representation; on the other hand, it turns and plunges into a groundlessness beyond the ground which resists all forms and cannot be represented. If difference is the fiancée, Ariadne, then it passes from Theseus to Dionysus, from the grounding principle to the universal 'ungrounding'.

The fact is that to ground is to determine the indeterminate, but this is not a simple operation. When determination as such occurs, it does not simply provide a form or impart form to a given matter on the basis of the categories. Something of the ground rises to the surface, without assuming any form but, rather, insinuating itself between the forms; a formless base, an autonomous and faceless existence. This ground which is now on the surface is called depth or groundlessness. Conversely, when they are reflected in it, forms decompose, every model breaks down and all faces perish, leaving only the abstract line as the determination absolutely adequate to the indeterminate, just as the flash of lightning is equal to the night, acid equal to the base, and distinction adequate to obscurity as a whole: monstrosity. (A determination which is not opposed to the indeterminate and does not limit it.) That is why the matter-form couple is not sufficient to describe the mechanism of determination: matter is already informed, form is not separable from the model of the *species* or that of the *morphē*, and the whole is under the protection of the categories. In fact, this couple is completely internal to representation, serving to define its first state as this was established by Aristotle. It is already progress to invoke the complementarity of force and the ground as the sufficient reason of form, matter and their union. More profound and threatening still is the couple formed by the abstract line and the groundlessness which dissolves matters and breaks down models. Thought understood as pure determination or abstract line must confront this indeterminate, this groundlessness. This indeterminate or groundlessness is also the animality peculiar to thought, the genitility of thought: not this or that animal form, but stupidity [*bêtise*]. For if thought thinks only when constrained or forced to do so, if it remains stupid so long as nothing forces it to think, is it not also the existence of stupidity which forces it to think, precisely the fact that it does not think so long as nothing forces it to do so? Recall Heidegger's statement: 'What gives us most cause for thought is the fact that we do not yet think.' Thought is the highest determination, confronting stupidity as though face to face with the indeterminate which is adequate to it. Stupidity (not error) constitutes the greatest weakness of thought, but also the source of its highest power in that which forces it to think. Such is the prodigious adventure of Bouvard and Pécuchet or the play of sense and non-sense.³ As a result, determination and the indeterminate remain equal and do not progress, the one always adequate to the other – a strange repetition which ties them to the wheel, or rather

to the same double pulpit. Shestov saw in Dostoyevsky the outcome of the *Critique of Pure Reason* in the sense of both culmination and exit. Let us for a moment be allowed to see Bouvard and Pécuchet as the outcome of the *Discourse on Method*. Is the Cogito a stupidity? It is necessarily a non-sense to the extent that this proposition purports to state both itself and its sense. However, it is also a confusion (as Kant showed) to the extent that the determination 'I think' purports to bear immediately on the indeterminate existence 'I am', without specifying the form under which the indeterminate is determinable. The subject of the Cartesian Cogito does not think: it only has the possibility of thinking, and remains stupid at the heart of that possibility. It lacks the form of the determinable: not a specificity, not a specific form informing a matter, not a memory informing a present, but the pure and empty form of time. It is the empty form of time which introduces and constitutes Difference in thought, on the basis of which it thinks, in the form of the difference between the indeterminate and the determination. It is this form of time which distributes throughout itself an I fractured by the abstract line, a passive self produced by a groundlessness that it contemplates. It is this which engenders thought within thought, for thought thinks only by means of difference, around this point of ungrounding. It is difference or the form of the determinable which causes thought to function – in other words, the entire machine of determination and the indeterminate. The theory of thought is like painting: it needs that revolution which took art from representation to abstraction. This is the aim of a theory of thought without image.

Representation, especially when it becomes infinite, is imbued with a presentiment of groundlessness. Because it has become infinite in order to include difference within itself, however, it represents groundlessness as a completely undifferentiated abyss, a universal lack of difference, an indifferent black nothingness. For representation began by connecting individuation to the form of the I and the matter of the self. In effect, for representation the I is not only the superior form of individuation but the principle of recognition and identification for all judgements of individuality bearing upon things: 'It is the same wax ...'. *For representation, every individuality must be personal (I) and every singularity individual (Self)*. Where one no longer says I, individuation also ceases, and where individuation ceases, so too does all possible singularity. Since groundlessness lacks both individuality and singularity, it is therefore necessarily represented as devoid of any difference. We see this with Schelling, with Schopenhauer, and even with the first Dionysus, that of the *Birth of Tragedy*: their groundlessness cannot sustain difference. However, the self in the form of passive self is only an event which takes place in pre-existing fields of individuation: it contemplates and contracts the individuating factors of such fields, and constitutes itself at the points of resonance of their series. Similarly, the I in the form of a fractured I allows

to pass all the Ideas defined by their singularities, themselves prior to fields of individuation.

Just as singularity as differential determination is pre-individual, so is individuation as individuating difference an ante-I or ante-self. The world of 'one' or 'they' is a world of *impersonal individuations* and *pre-individual singularities*; a world which cannot be assimilated to everyday banality but one in which, on the contrary, we encounter the final face of Dionysus, and in which resonates the true nature of that profound and that groundlessness which surrounds representation, and from which simulacra emerge. (Hegel criticized Schelling for having surrounded himself with an indifferent night in which all cows are black. What a presentiment of the differences swarming behind us, however, when in the weariness and despair of our thought without image we murmur 'the cows', 'they exaggerate', etc.; how differentiated and differentiating is this blackness, even though these differences remain unidentified and barely or non-individuated; how many differences and singularities are distributed like so many aggressions, how many simulacra emerge in this night which has become white in order to compose the world of 'one' and 'they'.)⁴ The ultimate, external illusion of representation is this illusion that results from all its internal illusions – namely, that groundlessness should lack differences, when in fact it swarms with them. What, after all, are Ideas, with their constitutive multiplicity, if not these ants which enter and leave through the fracture in the I?

Systems in which different relates to different through difference itself are systems of simulacra. Such systems are intensive; they rest ultimately upon the nature of intensive quantities, which precisely communicate through their differences. The fact that conditions are necessary for such communication to take place (small difference, proximity, etc.) should lead us to believe not in a condition of prior resemblance, but only in the particular properties of intensive quantities which may divide, but do so only in changing their nature according to their own particular order. As for resemblance, it seems to us to result from the functioning of the system, like an 'effect' which it would be wrong to take for a cause or condition. In short, systems of simulacra must be described with the help of notions which, from the outset, appear very different from the categories of representation:

- (1) the depth or *spatium* in which intensities are organised;
- (2) the disparate series these form, and the fields of individuation that they outline (individuating factors);
- (3) the 'dark precursor' which causes them to communicate;
- (4) the linkages, internal resonances and forced movements which result;

(5) the constitution of passive selves and larval subjects in the system, and the formation of pure spatio-temporal dynamisms;

(6) the qualities and extensions, species and parts which form the double differentiation of the system and cover over the preceding factors;

(7) the centres of envelopment which nevertheless testify to the persistence of these factors in the developed world of qualities and extensities. Systems of simulacra affirm divergence and decentring: the only unity, the only convergence of all the series, is an informal chaos in which they are all included. No series enjoys a privilege over others, none possesses the identity of a model, none the resemblance of a copy. None is either opposed or analogous to another. Each is constituted by differences, and communicates with the others through differences of differences. Crowned anarchies are substituted for the hierarchies of representation; nomadic distributions for the sedentary distributions of representation.

We saw how these systems were sites for the actualisation of Ideas. An Idea, in this sense, is neither one nor multiple, but a multiplicity constituted of differential elements, differential relations between those elements, and singularities corresponding to those relations. These three dimensions, elements, relations and singularities, constitute the three aspects of multiple reason: determinability or the principle of quantifiability, reciprocal determination or the principle of qualifiability, and complete determination or the principle of potentiality. All three are projected in an ideal temporal dimension which is that of progressive determination. There is therefore an empiricism of the Idea. In the most diverse cases, we must ask whether we are indeed confronted by ideal elements – in other words, elements without figure or function, but reciprocally determined within a network of differential relations (ideal non-localisable connections). For example, we must ask whether any physical particles are elements of this kind and, if so, which ones? Are biological genes such elements? Are phonemes? We must also ask what distribution of singularities, what repartitioning of singular and regular, distinctive and ordinary points, corresponds to the values of the given relations. A singularity is the point of departure for a series which extends over all the ordinary points of the system, as far as the region of another singularity which itself gives rise to another series which may either converge with or diverge from the first. Ideas have the power to affirm divergence; they establish a kind of resonance between divergent series. It is probable that the notions of singular and regular, distinctive and ordinary, have for philosophy an ontological and epistemological importance much greater than those of truth and falsity in relation to representation: for what is called *sense* depends upon the distinction and distribution of these shining points in the structure of a given Idea. It is therefore the play of reciprocal determination from the point of view of its relations, and of complete determination from the point of view of its singularities, which makes an Idea in itself progressively determinable. This

play in the Idea is that of the differential: it runs throughout the Idea understood as multiplicity and constitutes the method of *vice-diction* (which Leibniz employed with such genius, even though he subordinated it to illegitimate conditions of convergence, thereby indicating the presence of a continuing pressure on the part of the requirements of representation).

Ideas thus defined possess no actuality. They are pure virtuality. All the differential relations brought about by reciprocal determination, and all the repartitions of singularities brought about by complete determination, coexist according to their own particular order in the virtual multiplicities which form Ideas. In the first place, Ideas are incarnated in fields of individuation: the intensive series of individuating factors envelop ideal singularities which are in themselves pre-individual; the resonances between series put the ideal relations in play. Here too, Leibniz showed profoundly that the individual essences were constituted on the ground of these relations and these singularities. Second, Ideas are actualised in species and parts, qualities and extensities which cover and develop these fields of individuation. A species is made up of differential relations between genes, just as the organic parts and the extensity of a body are made up of actualised pre-individual singularities. However, the absolute condition of non-resemblance must be emphasized: neither species nor qualities resemble the differential relations that they actualise, any more than the organic parts resemble the singularities. The possible and the real resemble one another, but not the virtual and the actual. The incarnation and the actualisation of Ideas no more rely upon similarity or proceed by resemblance than Ideas themselves possess a given identity or may be assimilated to the Identical.

If it is true that the two aspects of *differentiation* are constituted by species and parts, qualities and extensities – or rather, division and the determination of species, qualification and extension – then we should say that Ideas are actualised by differentiation. For Ideas, to be actualised is to be differentiated. In themselves and in their virtuality they are thus completely undifferentiated. However, they are by no means indeterminate: on the contrary, they are completely differentiated. (In this sense the virtual is by no means a vague notion, but one which possesses full objective reality; it cannot be confused with the possible which lacks reality. As a result, whereas the possible is the mode of identity of concepts within representation, the virtual is the modality of the differential at the heart of Ideas.) The greatest importance must be attached to the ‘distinctive feature’ *t/c* as the symbol of Difference: differentiate and differentiated. The totality of the system which brings into play the Idea, its incarnation and its actualisation must be expressed in the complex notion of ‘(indi)-different/ciation’. It is as though everything has two odd, dissymmetrical and dissimilar ‘halves’, the two halves of the Symbol, each dividing itself in two: an ideal half submerged in the virtual and constituted

on the one hand by differential relations and on the other by corresponding singularities; an actual half constituted on the one hand by the qualities actualising those relations and on the other by the parts actualising those singularities. Individuation ensures the embedding of the two dissimilar halves. The question of the *ens omni modo determinatum* must be posed as follows: something which exists only in the Idea may be completely determined (differentiated) and yet lack those determinations which constitute actual existence (it is undifferentiated, not yet even individuated). If we call the state of a completely differentiated Idea 'distinct', and the forms of quantitative and qualitative differentiation 'clear', then we must reject the rule of proportionality between the clear and the distinct: Ideas as they exist in themselves are distinct-obscure. Opposed to the clear-and-distinct of Apollonian representation, Ideas are Dionysian, existing in an obscure zone which they themselves preserve and maintain, in an indifferenciation which is nevertheless perfectly differentiated, in a pre-individuality which is nevertheless singular: the obscure zone of an intoxication which will never be calmed; the distinct-obscure as the double colour with which philosophy paints the world, with all the forces of a differential unconscious.

It is an error to see *problems* as indicative of a provisional and subjective state, through which our knowledge must pass by virtue of its empirical limitations. This error liberates negation and leads to the distortion of the dialectic by substituting the non-being of the negative for the (non)-being of problems. The 'problematic' is a state of the world, a dimension of the system, and even its horizon or its home: it designates precisely the objectivity of Ideas, the reality of the virtual. The problem as problem is completely determined: to the extent that it is related to its perfectly positive conditions, it is necessarily differentiated, even though it may not yet be 'solved', and thereby remains undifferentiated. Or rather, it is solved once it is posited and determined, but still objectively persists in the solutions to which it gives rise and from which it differs in kind. That is why the metaphysics of differential calculus finds its true signification when it escapes the antinomy of the finite and the infinite in representation in order to appear in the Idea as the first principle of the theory of problems. '*Perplication*' is what we called this state of Problems-Ideas, with their multiplicities and coexistent varieties, their determination of elements, their distribution of mobile singularities and their formation of ideal series around these singularities. The word 'perplication' here designates something other than a conscious state. '*Complication*' is what we called the state of chaos which retains and comprises all the actual intensive series which correspond to these ideal series, incarnating them and affirming their divergence. This chaos thus gathers in itself the being of the problems and distributes it to all the systems and fields which form within it the persistent value of the problematic. '*Implication*' is what we

called the state of intensive series in so far as these communicate through their differences and resonate in forming fields of individuation. Each is 'implicated' by the others, which it implicates in turn; they constitute the 'enveloping' and the 'enveloped', the 'solving' and the 'solved' of the system. Finally, '*explication*' is what we called the state of qualities and extensities which cover and develop the system, between the basic series: it is here that the differentiations and integrations which define the totality of the final solution are traced out. The *centres of envelopment* still testify to the persistence of the problems or the persistence of the values of implication in the movement which explicates and solves them [*replication*].

We saw this in the case of the Other in psychic systems. The Other is not reducible to the individuating factors implicated in the system, but it 'represents' or stands for them in a certain sense. In effect, among the developed qualities and extensities of the perceptual world, it envelops and expresses possible worlds which do not exist outside their expression. In this manner, it testifies to the persistent values of implication which confer upon it an essential function in the represented world of perception. For if the Other presupposes the organisation of fields of individuation, it is, on the other hand, the condition under which we *perceive* distinct objects and subjects in these fields, and perceive them as forming diverse kinds of identifiable and recognisable individuals. That the Other should not, properly speaking, be anyone, neither you nor I, signifies that it is a structure which is implemented only by variable terms in different perceptual worlds – me for you in yours, you for me in mine. It is not even enough to see in the Other a specific or particular structure of the perceptual world in general: in fact, it is a structure which grounds and ensures the overall functioning of this world as a whole.

Notions necessary for the description of this world – such as those of form–ground, profile–unity of the object, depth–length, horizon–focus – would remain empty and inapplicable if the Other were not there to give expression to those possible worlds in which that which is (for us) in the background is pre-perceived or sub-perceived as a possible form; that which is in depth as a possible length, etc. The delineation of objects, the transitions as well as the ruptures, the passage from one object to another, and even the fact that one world disappears in favour of another, the fact that there is always something else implicated which remains to be explicated or developed – all this is made possible only by the Other-structure and its expressive power in perception. In short, it is the Other-structure that ensures individuation within the perceptual world. It is not the I, nor the self: on the contrary, these need this structure in order to be perceived as individualities. Everything happens as though *the Other integrated the individuating factors and pre-individual singularities within the limits of objects and subjects*, which are then offered to representation

as perceivers or perceived. As a result, in order to rediscover the individuating factors as they are in the intensive series along with the pre-individual singularities as they are in the Idea, this path must be followed in reverse so that, departing from the subjects which give effect to the Other-structure, we return as far as this structure in itself, thus apprehending the Other as No-one, then continue further, following the bend in sufficient reason until we reach those regions where the Other-structure no longer functions, far from the objects and subjects that it conditions, where singularities are free to be deployed or distributed within pure Ideas, and individuating factors to be distributed in pure intensity. In this sense, it is indeed true that the thinker is necessarily solitary and solipsistic.

For where do Ideas come from, with their variations of relations and their distributions of singularities? Here, too, we follow the path to the bend at which 'reason' plunges into the beyond. The ultimate origin was always assimilated to a solitary and divine game. There are several ways to play, however, and collective and human games do not resemble this solitary divine game. Several characteristics allow us to oppose the human and the ideal as two species of game. First, human games presuppose pre-existing categorical rules. Second, these rules serve to determine the probabilities – in other words, the winning and losing 'hypotheses'. Third, these games never affirm the whole of chance: on the contrary, they fragment it and, for each case, subtract or remove the consequences of the throw from chance, since they assign this or that loss or gain as though it were necessarily tied to a given hypothesis. Finally, this is why human games proceed by sedentary distributions: in effect, the prior categorical rule here plays the invariant role of the Same and enjoys a metaphysical or moral necessity; as such, it subsumes opposing hypotheses by establishing a corresponding series of numerically distinct turns or throws which are supposed to effect a distribution among them; the outcomes or results of these throws are distributed according to their consequences following a hypothetical necessity – in other words, according to the hypothesis carried out. This is sedentary distribution, in which the fixed sharing out of a distributed occurs in accordance with a proportion fixed by rules. This false and human manner of playing does not hide its presuppositions, which are moral presuppositions, the hypothesis here being that of Good and Evil, and the game an apprenticeship in morality. Pascal's wager is the model for this bad game, with its manner of fragmenting chance and distributing the morsels in order to separate out the modes of human existence, under the constant rule of the existence of a God who is never put in question. This conception of a game completely inscribed in the grid of necessity, of the hypothetical and hypothetical necessity (categorical or apodictic principle, hypothesis, consequence), reappears from the Platonic lottery to the Leibnizian game of chess in *On the Ultimate Origination of*

Things. This game is indistinguishable from the practice of representation, of which it presents all the elements: the superior identity of the principle, the opposition of hypotheses, the resemblance of numerically distinct throws, and proportion in the relation between the hypothesis and the consequence.

The divine game is quite different – that of which Heraclitus, perhaps, speaks; that which Mallarmé evokes with such religious fear and repentance, and Nietzsche with such decisiveness – for us it is the most difficult game to understand, impossible to deal with in the world of representation.⁵ First, there is no pre-existent rule, since the game includes its own rules. As a result, every time, the whole of chance is affirmed in a necessarily winning throw. Nothing is exempt from the game: consequences are not subtracted from chance by connecting them with a hypothetical necessity which would tie them to a determinate fragment; on the contrary, they are adequate to the whole of chance, which retains and subdivides all possible consequences. The different throws can then no longer be said to be numerically distinct: each necessarily winning throw entails the reproduction of the act of throwing under another rule which still draws all its consequences from among the consequences of the preceding throw. Every time, the different throws are distinguished not numerically but *formally*, the different rules being the forms of a single ontologically unique throw, the same across all occasions. The different outcomes are no longer separated according to the distribution of the hypotheses which they carry out, but distribute themselves in the open space of the unique and non-shared throw: nomadic rather than sedentary distribution. A pure Idea of play – in other words, of a game which would be nothing else but play instead of being fragmented, limited and intercut with the work of men. (What is the human game closest to this solitary divine game? As Rimbaud said: look for H, the work of art.) The variations of relations and the distributions of singularities as these occur in the Idea have no origin except these rules which are formally distinct for this ontologically unique throw. This is the point at which the ultimate origin is overturned into an absence of origin (in the always displaced circle of the eternal return). An aleatory point is displaced through all the points on the dice, as though one time for all times. These different throws which invent their own rules and compose the unique throw with multiple forms and within the eternal return are so many imperative questions subtended by a single response which leaves them open and never closes them. They animate ideal problems, determining their relations and singularities. Moreover, by the intermediary of these problems they inspire the outcomes – in other words, the differentiated solutions which incarnate these relations and singularities. The world of the ‘will’, in which the entire positivity of Ideas is developed between the affirmations of chance (imperative and decisive questions) and the resultant affirmations to which

these give rise (decisive resolutions or cases of solution). The game of the problematic and the imperative has replaced that of the hypothetical and the categorical; the game of difference and repetition has replaced that of the Same and representation. The dice are thrown against the sky, with all the force of displacement of the aleatory point, with their imperative points like lightning, forming ideal problem-constellations in the sky. They fall back to Earth with all the force of the victorious solutions which bring back the throw. It is a game on two tables. How could there not be a fracture at the limit or along the hinge between the two tables? And how can we recognise on the first a substantial I identical to itself, on the second a continuous self similar to itself? The identity of the player has disappeared, as has the resemblance of the one who pays the price or profits from the consequences. The fracture or hinge is the form of empty time, the *Aion* through which pass the throws of the dice. On one side, nothing but an I fractured by that empty form. On the other, nothing but a passive self always dissolved in that empty form. A broken Earth corresponds to a fractured sky. 'O sky above me, you pure, lofty sky! This is now your purity to me ... that you are to me a dance floor for divine chances, that you are to me a gods' table for divine dice and dicers!' To which the reply on the other table: 'If ever I have played dice with gods at their table, the earth, so that the earth trembled and broke open and streams of fire snorted forth: for the earth is a table of the gods, and trembling with creative new words and the dice throws of the gods ...'. Both together, however, the fractured sky and the broken earth, do not support the negative but vomit it out through that which fractures or breaks them; they expel all the forms of negation, including precisely those which represent the false game: 'A *throw* you made had failed. But what of that, you dice-throwers! You have not learned to play and mock as a man ought to play and mock!'.⁶

We have continually proposed descriptive notions. These describe actual series, or virtual Ideas, or indeed the groundlessness from which everything comes: intensity-linkage-resonance-forced movement; differential and singularity; complication-implication-explication; differentiation-individuation-differentiation; question-problem-solution, etc. None of this, however, amounts to a list of categories. It is pointless to claim that a list of categories can be open in principle: it can be in fact, but not in principle. For categories belong to the world of representation, where they constitute forms of distribution according to which Being is repartitioned among beings following the rules of sedentary proportionality. That is why philosophy has often been tempted to oppose notions of a quite different kind to categories, notions which are really open and which betray an empirical and pluralist sense of Ideas: 'existential' as against essential, percepts as against concepts, or indeed the list of empirico-ideal notions that we find in Whitehead, which makes *Process and Reality* one of the

greatest books of modern philosophy. Such notions, which must be called 'phantastical' in so far as they apply to phantasms and simulacra, are distinguished from the categories of representation in several respects. First, they are conditions of real experience, and not only of possible experience. In this sense, because they are no larger than the conditioned, they reunite the two parts of Aesthetics so unfortunately dissociated: the theory of the forms of experience and that of the work of art as experimentation. This aspect, however, does not yet allow us to determine the difference in kind between these two types of notions. Second, these types preside over completely distinct, irreducible and incompatible distributions: the nomadic distributions carried out by the phantastical notions as opposed to the sedentary distributions of the categories. The former, in effect, are not universals like the categories, nor are they the *hic et nunc* or *now here*, the diversity to which categories apply in representation. They are complexes of space and time, no doubt transportable but on condition that they impose their own scenery, that they set up camp there where they rest momentarily: they are therefore the objects of an essential encounter rather than of recognition. The best word to designate these is undoubtedly that forged by Samuel Butler: *erewhon*.⁷ They are *erewhons*. Kant had the liveliest presentiment of such notions participating in a phantasmagoria of the imagination, irreducible both to the universality of the concept and to the particularity of the now here. For while synthesis is exercised upon the diverse here and now, and the synthetic units or categories are continuous universals which condition all possible experience, the schemata are *a priori* determinations of space and time which transport real complexes of place and time to all places and times, but in a discontinuous manner. The Kantian schemata would take flight and point beyond themselves in the direction of a conception of differential Ideas, if they were not unduly subordinated to the categories which reduce them to the status of simple mediations in the world of representation. Further still, beyond the world of representation, we suppose that a whole problem of Being is brought into play by these differences between the categories and the nomadic or phantastical notions, the problem of the manner in which being is distributed among beings: is it, in the last instance, by analogy or univocality?

When we consider repetition as an object of representation, we understand it in terms of identity, but we also then explain it in a negative manner. In effect, the identity of a concept does not qualify a repetition unless, at the same time, a negative force (whether of limitation or of opposition) prevents the concept from being further specified or differentiated in relation to the multiplicity that it subsumes. As we saw, matter unites the following two characteristics: it allows a concept which is absolutely identical in as many exemplars as there are 'times' or 'cases'; and it prevents this concept from being further specified by virtue of its

natural poverty, or its natural state of unconsciousness or alienation. Matter, therefore, is the identity of spirit – in other words, of the concept, but in the form of an alienated concept, without self-consciousness and outside itself. An essential feature of representation is that it takes a bare and material repetition as its model, a repetition understood in terms of the Same and explained in terms of the negative. Is this not, however, another antinomy of representation: namely, that it can represent repetition only in this manner, and that it nevertheless cannot represent it in this manner without contradiction? For this bare and material model is, properly speaking, unthinkable. (How can consciousness, which has only a single presence, represent to itself the unconscious?) Identical elements repeat only on condition that there is an independence of ‘cases’ or a discontinuity of ‘times’ such that one appears only when the other has disappeared: within representation, repetition is indeed forced to undo itself even as it occurs. Or rather, it does not occur at all. Repetition in itself cannot occur under these conditions. That is why, in order to represent repetition, contemplative souls must be installed here and there; passive selves, sub-representative syntheses and habituses capable of *contracting* the cases or the elements into one another, in order that they can subsequently be reconstituted within a space or time of conservation which belongs to representation itself. The consequences of this are very important: since this contraction is a difference or a modification of the contemplative soul – indeed, *the* modification of this soul, the only modification which truly belongs to it and after which it dies – it appears that the most material repetition occurs only by means of and within a difference which is drawn off by contraction, by means of and within a soul which draws a difference from repetition. Repetition is therefore represented, but on the condition of a soul of a quite different nature: contemplative and contracting, but non-representing and non-represented. Matter is, in effect, populated or covered by such souls, which provide it with a depth without which it would present no bare repetition on the surface. Nor should we believe that the contraction is external to what it contracts, or that this difference is external to the repetition: it is an integral part of it, the constituent part, the depth without which nothing would repeat on the surface.

Everything then changes. If a difference is necessarily (in depth) part of the superficial repetition from which *it* is drawn, the question is: Of what does this difference consist? This difference is a contraction, but in what does this contraction consist? Is it not itself the most contracted degree or the most concentrated level of a past which coexists with itself at all levels of relaxation and in all degrees? This was Bergson’s splendid hypothesis: the entire past at every moment but at diverse degrees and levels, of which the present is only the most contracted, the most concentrated. The present difference is then no longer, as it was above, a difference drawn from a superficial repetition of moments in such a way as to sketch a depth

without which the latter would not exist. Now, it is this depth itself which develops itself for itself. Repetition is no longer a repetition of successive elements or external parts, but of totalities which coexist on different levels or degrees. Difference is no longer drawn *from* an elementary repetition but is *between* the levels or degrees of a repetition which is total and totalising every time; it is displaced and disguised from one level to another, each level including its own singularities or privileged points. What, then, is to be said of the elementary repetition which proceeds by moments, except that it is itself the most relaxed level of this total repetition? And what is to be said of the difference drawn from the elementary repetition, except that it is, on the contrary, the most contracted degree of this total repetition? Difference itself is therefore between two repetitions: between the superficial repetition of the identical and instantaneous external elements that it contracts, and the profound repetition of the internal totalities of an always variable past, of which it is the most contracted level. This is how difference has two faces, or the synthesis of time has two aspects: one, *Habitus*, turned towards the first repetition which it renders possible; the other, *Mnemosyne*, offered up to the second repetition from which it results.

It therefore amounts to the same thing to say that material repetition has a secret and passive subject, which does nothing but in which everything takes place, and that there are two repetitions, of which the material is the most superficial. Perhaps it is incorrect to attribute all the characteristics of the other to Memory, even if by memory is meant the transcendental faculty of a pure past which invents no less than it remembers. Memory is, nevertheless, the first form in which the opposing characteristics of the two repetitions appear. One of these repetitions is of the same, having no difference but that which is subtracted or drawn off; the other is of the Different, and includes difference. One has fixed terms and places; the other essentially includes displacement and disguise. One is negative and by default; the other is positive and by excess. One is of elements, extrinsic parts, cases and times; the other is of variable internal totalities, degrees and levels. One involves succession in fact, the other coexistence in principle. One is static; the other dynamic. One is extensive, the other intensive. One is ordinary; the other distinctive and involving singularities. One is horizontal; the other vertical. One is developed and must be explicated; the other is enveloped and must be interpreted. One is a repetition of equality and symmetry *in the effect*; the other is a repetition of inequality as though it were a repetition of asymmetry *in the cause*. One is repetition of mechanism and precision; the other repetition of selection and freedom. One is bare repetition which can be masked only afterwards and in addition; the other is a clothed repetition of which the masks, the displacements and the disguises are the first, last and only elements.

We must draw two consequences from these opposing characteristics.

First, it is at the same time and from the same point of view that we claim to understand repetition in terms of the Same and explain it in negative fashion. Here, there is a confusion in the philosophy of repetition which corresponds exactly to that which compromised the philosophy of difference. In effect, the concept of difference was defined by the moment or the manner in which it was inscribed within the concept in general. The concept of difference was thereby confused with a simply conceptual difference, and difference was thereby understood *within* identity, since the concept in general was only the manner in which the principle of identity was deployed within representation. Repetition, for its part, could no longer be defined as other than a difference *without* concept. This definition obviously continued to presuppose the identity of the concept for that which was repeated, but instead of inscribing the difference within the concept, it placed it outside the concept in the form of a numerical difference, and placed the concept itself outside itself, as existing in as many exemplars as there were numerically distinct cases or times. It thereby invoked an external force, a form of exteriority capable of putting difference outside the identical concept, and the identical concept outside itself, by blocking its specification, in the same way as an internal force or form of interiority capable of putting difference into the concept and the concept into itself by means of a continued specification was invoked earlier. It was therefore at the same time and from the same point of view that the supposed identity of the concept integrated and internalised difference in the form of conceptual difference, while, on the contrary, projecting repetition as a correlative difference, but without concept and explained negatively or by default. However, if everything is related in this chain of confusions, so must everything be related in the rectification of difference and repetition. Ideas are not concepts; they are a form of eternally positive differential multiplicity, distinguished from the identity of concepts. Instead of representing difference by subordinating it to the identity of concepts, and thereby to the resemblance of perception, the opposition of predicates and the analogy of judgement, they liberate it and cause it to evolve in positive systems in which different is related to different, making divergence, disparity and decentring so many objects of affirmation which rupture the framework of conceptual representation. The powers of repetition include displacement and disguise, just as difference includes power of divergence and decentring. The one no less than the other belongs to Ideas, for Ideas no more have an inside than they do an outside (they are *erewhons*). The Idea makes *one and the same problem* of difference and repetition. There is an excess and an exaggeration peculiar to Ideas which makes difference and repetition the combined object, the 'simultaneous' of the Idea. It is from this excess peculiar to Ideas that concepts unjustly profit, but in so doing betray and distort the nature of Ideas: in effect, concepts repartition this ideal excess

into two parts, that of conceptual difference and that of difference without concept; that of the becoming-equal or the becoming-similar to its own proper identity on the part of the concept, and that of the condition by default which continues to presuppose this same identity, but as though blocked. Nevertheless, if we ask what blocks the concept, we see clearly that it is never some lack, default or opposing thing. It is not a nominal limitation of the concept, nor a natural indifference of space and time, nor a spiritual opposition on the part of the unconscious. It is always the excess of the Idea which constitutes the superior positivity that arrests the concept or overturns the requirements of representation. Moreover, it is at the same time and from the same point of view that difference ceases to be reduced to a simply conceptual difference, and repetition establishes its most profound link with difference and finds a positive principle both for itself and for this link. (Beyond memory, the evident paradox of the *death instinct* lay in the fact that, despite its name, it seemed to us from the outset to be endowed with a double role: to include all the force of the different in repetition, and at the same time to provide the most positive and most excessive account of repetition.)

The second consequence is that it is not enough to oppose two repetitions, one bare and material in accordance with the identity and default of the concept, the other clothed, psychical and metaphysical in accordance with the difference and excess of the always positive Idea. This second repetition should be seen as the 'reason' of the first. The clothed and living, vertical repetition which includes difference should be regarded as the cause, of which the bare, material and horizontal repetition (from which a difference is merely drawn off) is only an effect. We saw this repeatedly in the three cases of concepts of freedom, concepts of nature and nominal concepts: every time, the material repetition results from the more profound repetition which unfolds in depth and produces it as an effect, like an external envelope or a detachable shell which loses all meaning and all capacity to reproduce itself once it is no longer animated by the other repetition which is its *cause*. In this manner, the clothed lies underneath the bare, and produces or excretes it as though it were the effect of its own secretion. The secret repetition surrounds itself with a mechanical and bare repetition as though this were the final barrier which indicates here and there the outer limits of the differences that it communicates within a mobile system. It is always *in one and the same movement that repetition includes difference* (not as an accidental and extrinsic variant but at its heart, as the essential variant of which it is composed, the displacement and disguise which constitute it as a difference that is itself divergent and displaced) *and that it must receive a positive principle which gives rise to material and indifferent repetition* (the abandoned snake skin, the envelope emptied of what it implicates, the epidermis which lives and dies only from its own soul or latent content).

This is the case with concepts of nature. Nature would never repeat, its repetitions would always be hypothetical, dependent upon the good will of the experimenter and the savant, if it were reducible to the superficiality of matter, if that matter itself did not involve a depth or side of Nature in which living and mortal repetition unfolds and becomes positive and imperative, on condition that it displaces and disguises an ever-present difference which makes repetition an evolution as such. One savant does not make a spring, nor a series of savants the return of the seasons. The Same would never leave itself to be distributed across several 'equivalents' in cyclical alternation if difference were not displacing itself in these cycles and disguising itself in this same, rendering repetition imperative but offering only the bare to the eyes of the external observer who believes that the variants are not the essential and have little effect upon that which they nevertheless constitute from within.

This is even more true of concepts of freedom and nominal concepts. The words and actions of men give rise to bare, material repetitions, but as effects of more profound repetitions of a different kind ('effects' in a causal, optical and vestimentary sense). Repetition is pathos and the philosophy of repetition is pathology. However, there are so many pathologies, so many repetitions entwined in one another. When an obsessive repeats a ceremony once, twice; or when he repeats an enumeration, 1, 2, 3, ... he carries out a repetition of elements in extension which both translate and ward off another, vertical and intensive repetition, that of a past which is displaced each time or with each number, and is disguised in the overall set of numbers and times. It is the equivalent of a cosmological proof in pathology: the horizontal linkage of causes and effects in the world requires a totalising, extra-worldly first Cause as the vertical cause of the causes and effects. We repeat twice simultaneously, but not the same repetition: once mechanically and materially in breadth, and once symbolically and by means of simulacra in depth; first we repeat the parts, then we repeat the whole on which the parts depend. These two repetitions do not take place in the same dimension, they coexist: one is a repetition of instants, the other of the past; one is a repetition of elements, the other is totalising; and the most profound and 'productive' is obviously not the most visible or the one which produces the most 'effect'. In general, the two repetitions enter into so many different relations that it would require an extremely systematic clinical study, of a kind yet to be undertaken, in order to distinguish the cases which correspond to their possible combinations. Consider the gestural or linguistic repetitions and iterations or stereotypical behaviours associated with dementia and schizophrenia. These no longer seem to manifest a will capable of investing an object within the context of a ceremony; rather, they function like reflexes which indicate a general breakdown of investment (whence the impossibility for patients to repeat at will in the tests to which they are subjected). It is

nevertheless the case that 'involuntary' repetition depends not upon aphasic or amnesiac difficulties, as a negative explanation would suggest, but on subcortical lesions and 'thymic' disorders. Is this another way of explaining repetition negatively, as though the patient reverted through degeneration to primitive, non-integrated circuits? In fact, in cases of iterations and even of stereotypes, we should note the constant presence of *contractions*, which show up at least in parasitic vowels or consonants. Contraction continues to have two aspects: one by which it bears upon a physical element of repetition which it modifies, the other by which it concerns a psychic totality which is repeatable in different degrees. In this sense, we can recognise a persistent intentionality in every stereotype, even in a schizophrenic grinding of the jaws. This intentionality amounts to investing the entire psychic life in a fragment, gesture or word, in the absence of any other object of investment, these in turn becoming the elements of the other repetition: for example, the patient who turns ever more rapidly on one foot, the other leg extended in such a way as to repel any person approaching from behind, thereby miming his horror of women and his fear of being surprised by them.⁸ The properly pathological aspect lies in the fact that, on the one hand, the contraction no longer ensures a resonance between two or more levels, simultaneously 'playable' in differentiated manners, but rather crushes them all and compresses them into the stereotypical fragment. On the other hand, contraction no longer draws from the element a difference or modification which would permit repetition within a space and time organised by the will. On the contrary, it makes the modification itself the element to be repeated, taking itself as object in an acceleration which precisely renders impossible any bare repetition of elements. Thus, in these cases of iteration and stereotype we see not an independence of purely mechanical repetition, but rather a specific difficulty in the relation between the two repetitions, and in the process by which one is and remains the cause of the other.

Repetition is the power of language, and far from being explicable in negative fashion by some default on the part of nominal concepts, it implies an always excessive Idea of poetry. The coexistent levels of a psychic totality may be considered to be actualised in differentiated series, according to the singularities which characterise them. These series are liable to resonate under the influence of a fragment or 'dark precursor' which stands for this totality in which all the levels coexist: each series is therefore repeated in the other, at the same time as the precursor is displaced from one level to another and disguised in all the series. It therefore does not belong to any level or degree. In the case of verbal series, we call a word which designates the *sense* of a preceding word a 'word of higher degree'. However, the linguistic precursor, the esoteric or poetic word *par excellence* (object = x) transcends all degrees to the extent that it purports to say both itself and its sense, while appearing as always

displaced and disguised nonsense (the secret word which has no sense: Snark or Blituri ...). All the verbal series themselves therefore form so many 'synonyms' in relation to this word, while it plays the role of a 'homonym' for all the series. It is therefore by virtue of its entirely positive and ideal power that language organises its entire system in the form of a clothed repetition. Of course, it goes without saying that real poems are not supposed to be adequate to this Idea of poetry. In order for a real poem to emerge, we must 'identify' the dark precursor and confer upon it at least a nominal identity – in short, we must provide the resonance with a body; then, as in a song, the differentiated series are organised into couplets or verses, while the precursor is incarnated in an antiphon or chorus. The couplets turn around the chorus. What combines nominal concepts and concepts of freedom better than a song? A bare repetition is produced under these conditions: at once in the return of the chorus which represents the object = x , and in certain aspects of the differentiated couplets which represent in turn the interpenetration of the series (measure, rhyme, or even verses rhyming with the chorus). In some cases almost bare repetitions take the place of synonymy and homonymy, as they do with Péguy and Raymond Roussel. Here, the genius of poetry identifies itself with these brute repetitions. Nevertheless, this genius belongs in the first place to the Idea, and to the manner in which it produces brute repetitions on the basis of a more secret repetition.

The distinction between the two repetitions, however, is still not enough. The second repetition still participates in all the ambiguities of memory and ground. It includes difference, but includes it only *between* the degrees or levels. As we saw, it appears first in the form of the circles of the past coexistent in themselves; then in the form of a circle of coexistence of the past and the present; and finally in the form of a circle of all the presents which pass and which coexist in relation to the object = x . In short, metaphysics makes a circle of the physical or *physis*. How, then, are we to avoid this profound repetition being hidden by the bare repetitions that it inspires, and succumbing to the illusion of a primacy of brute repetition? In the same movement, the ground falls back into the representation of what it grounds, while the circles begin to turn in the manner of the Same. For this reason, it always seemed to us that the circles were unravelled in a third synthesis, where the ground was abolished in a groundlessness, the Ideas were separated from the forms of memory, and the displacement and disguise of repetition engaged divergence and decentring, the powers of difference. Beyond the cycles, the at first straight line of the empty form of time; beyond memory, the death instinct; beyond resonance, forced movement. Beyond bare repetition and clothed repetition, beyond that from which difference is drawn and that which includes it, a repetition which 'makes' the difference. Beyond the grounded and grounding repetitions, a repetition of *ungrounding* on which depend both that which

enchains and that which liberates, that which dies and that which lives within repetition. Beyond physical repetition and psychic or metaphysical repetition, an *ontological* repetition? The role of the latter would not be to suppress the other two but, on the one hand, to distribute difference to them (in the form of difference drawn off or included); and, on the other hand, to produce the illusion by which they are affected while nevertheless preventing them from developing the related error into which they fall. In a certain sense, the ultimate repetition, the ultimate theatre, therefore encompasses everything; while in another sense it destroys everything; and in yet another sense selects among everything.

Perhaps the highest object of art is to bring into play simultaneously all these repetitions, with their differences in kind and rhythm, their respective displacements and disguises, their divergences and decentrings; to embed them in one another and to envelop one or the other in illusions the 'effect' of which varies in each case. Art does not imitate, above all because it repeats; it repeats all the repetitions, by virtue of an internal power (an imitation is a copy, but art is simulation, it reverses copies into simulacra). Even the most mechanical, the most banal, the most habitual and the most stereotyped repetition finds a place in works of art, it is always displaced in relation to other repetitions, and it is subject to the condition that a difference may be extracted from it for these other repetitions. For there is no other aesthetic problem than that of the insertion of art into everyday life. The more our daily life appears standardised, stereotyped and subject to an accelerated reproduction of objects of consumption, the more art must be injected into it in order to extract from it that little difference which plays simultaneously between other levels of repetition, and even in order to make the two extremes resonate – namely, the habitual series of consumption and the instinctual series of destruction and death. Art thereby connects the tableau of cruelty with that of stupidity, and discovers underneath consumption a schizophrenic clattering of the jaws, and underneath the most ignoble destructions of war, still more processes of consumption. It aesthetically reproduces the illusions and mystifications which make up the real essence of this civilisation, in order that Difference may at last be expressed with a force of anger which is itself repetitive and capable of introducing the strangest selection, even if this is only a contraction here and there – in other words, a freedom for the end of a world. Each art has its interrelated techniques or repetitions, the critical and revolutionary power of which may attain the highest degree and lead us from the sad repetitions of habit to the profound repetitions of memory, and then to the ultimate repetitions of death in which our freedom is played out. We simply wish to offer three examples, however diverse and disparate these may be: first, the manner in which all the repetitions coexist in modern music (such as the development of the *leitmotiv* in Berg's *Wozzeck*); second, the manner in which, within painting, Pop Art pushed

the copy, copy of the copy, etc., to that extreme point at which it reverses and becomes a simulacrum (such as Warhol's remarkable 'serial' series, in which all the repetitions of habit, memory and death are conjugated); and finally the novelistic manner in which little modifications are torn from the brute and mechanical repetitions of habit, which in turn nourish repetitions of memory and ultimately lead to repetitions in which life and death are in play, and risk reacting upon the whole and introducing into it a new selection, all these repetitions coexisting and yet being displaced in relation to one another (Butor's *La modification*; or indeed *Last Year at Marienbad*, which shows the particular techniques of repetition which cinema can deploy or invent).

Are not all the repetitions ordered in the pure form of time? In effect, this pure form or straight line is defined by an order which distributes a *before*, a *during* and an *after*; by a totality which incorporates all three in the simultaneity of its *a priori* synthesis; and by a series which makes a type of repetition correspond to each. From this point of view, we must essentially distinguish between the pure form and the empirical contents. The empirical contents are mobile and succeed one another, while the *a priori* determinations of time, on the contrary, are fixed or held, as though in a photo or a freeze-frame, coexisting within the static synthesis which distinguishes a redoubtable action in relation to the image. This action may be anything from an empirical point of view, or at least its occasion may be found in any empirical circumstances (action = x); all that is required is that the circumstances allow its 'isolation' and that it is sufficiently embedded in the moment such that its image extends over time as a whole and becomes, as it were, the *a priori* symbol of the form. On the other hand, with regard to the empirical contents of time, we distinguish the *first, second, third ...* in their indefinite succession: it may be that this succession can be defined as a cycle, and that repetition is therefore impossible, either in an intracyclic form in which 2, repeats 1, 3 repeats 2 and so on; or in an intercylic form in which 1' repeats 1, 2' repeats 2, 3' repeats 3. (Even if an indefinite succession of cycles is supposed, the first time will be defined as the Same or the undifferentiated, either at the origin of all cycles or in between two cycles.) In any case, the repetition remains external to something which is repeated and must be supposed primary; a frontier is established between a first time and repetition itself. The question whether the first time escapes repetition (in which case it is referred to as 'once and for all'), or, on the contrary, is repeated within a cycle or from one cycle to another, depends entirely upon the reflection of an observer. The first time being regarded as the Same, the question is asked whether the second displays sufficient resemblance with the first to be identified as the Same again: a question which can be answered only by the establishment of relations of analogy

within judgement, taking into account the variations in empirical circumstances (is Luther the analogue of Paul, the French Revolution the analogue of the Roman republic?). Things are very different, however, from the point of view of the pure form or straight line of time. Now, each determination (the first, second and third; the before, during and after) is already repetition in itself, in the pure form of time and in relation to the image of the action. The before or the first time is no less repetition than the second or the third time. Each time being in itself repetition, the problem is no longer susceptible to the analogies of reflection on the part of a supposed observer; rather, it must be lived as a problem of the internal conditions of the action in relation to the redoubtable image. Repetition no longer bears (hypothetically) upon a first time which escapes it, and in any case remains external to it: repetition bears upon repetitions, upon modes and types of repetition, in an imperative manner. The frontier or 'difference' is therefore singularly displaced: it is no longer between the first time and the others, between the repeated and the repetition, but between these types of repetition. It is repetition itself that is repeated. Furthermore, 'once and for all' no longer qualifies a first time which would escape repetition, but on the contrary a type of repetition which opposes another type operating an infinity of times (in this manner Christian repetition is opposed to atheist repetition, and Kierkegaardian to Nietzschean, for in the case of Kierkegaard it is repetition itself which takes place once and for all, whereas according to Nietzsche it operates for all times. Nor is this simply a numerical difference; it is, rather, a fundamental difference between these two kinds of repetition).

How are we to explain the fact that once repetition bears upon repetitions, once it assembles them all and introduces difference between them, it thereby acquires a formidable power of selection? Everything depends on the distribution of repetitions in the form, the order, the totality and the series of time. This distribution is extremely complex. At a first level, the repetition of the Before is defined by default or in a negative manner: *one* repeats because one does not know, because one does not remember, etc: or because one is not capable of performing the action (whether this action remains to be performed or is already performed). 'One' therefore signifies here the unconscious of the Id as the first power of repetition. The repetition of the During is defined by a becoming-similar or a becoming-equal: *one* becomes capable of performing the action, one becomes equal to the image of the action, the 'one' now signifying the unconscious of the Ego, its metamorphosis, its projection in an I or ego ideal in the form of the second power of repetition. However, since to become similar or equal is always to become similar or equal to something that is supposed to be identical in itself, or supposed to enjoy the privilege of an ordinary identity, it appears that the image of the action to which one becomes similar or equal stands here only for the identity of the

concept in general, or that of the I. At this level, the first two repetitions gather together and distribute amongst themselves the characteristics of the negative and the identical, which, as we have seen, constitute the limits of representation. At another level, the hero repeats the first, that of the Before, as though in a dream and in a bare, mechanical and stereotypical manner which constitutes the comic; yet this repetition would be nothing if it did not refer to something hidden or disguised in its own series, capable of introducing contractions therein as though it were a hesitant *Habitus* in which the other repetition ripened. This second repetition of the During is one in which the hero himself embraces disguise and assumes the metamorphosis which re-replaces him on a tragic plane, with his own identity, the inner depths of his memory and that of the whole world, in order that, having become capable of action, he purports to be equal to the whole of time. At this second level, the two repetitions rework and redistribute in their own way the two syntheses of time, and the two forms, bare and clothed, which characterize them.

Certainly, we could imagine that the two repetitions enter into a cycle of which they form two analogous parts; and also that they begin again at the end of a cycle, embarking upon a new path itself analogous to the first; and finally, that these two intracyclic and extracyclic hypotheses are not mutually exclusive but reinforce one another and repeat the repetitions on different levels. *In all this, however, everything depends upon the nature of the third time*: analogy requires that a third time be given, just as the circle of the *Phaedo* requires that its two arcs be completed by a third on which everything is decided with regard to their own return. For example, we distinguished between the Old Testament with its repetition by default and the New Testament with its repetition by metamorphosis (Joachim of Flora); or indeed, in another manner, we distinguished between the age of the gods, by default in the human unconscious, and the age of heroes by metamorphosis in the human Self (Vico). The answer to the double question – (1) Do the two times repeat one another in an analogical manner within the same cycle? (2) Are these two times themselves repeated in a new analogous cycle? – depends solely and above all upon the nature of the third time (Flora's 'Testament' to come, Vico's 'The Age of Men', Ballanche's 'Man without Name'). For if this third time, the future, is the proper place of decision, it is entirely likely that, by virtue of its nature, it eliminates the two intracyclic and extracyclic hypotheses; that it *undoes* them both and puts time into a straight line, straightening it out and extracting the pure form; in other words, it takes time out of 'joint' and, being itself the third repetition, renders the repetition of the other two impossible. Far from ensuring the occurrence of the cycle and analogy, the third time excludes them. In accordance with the new frontier, the difference between the two repetitions becomes the following: the Before and the During are and remain repetitions, but operate only once and for

all. The third repetition distributes them in accordance with the straight line of time, but also eliminates them, determining them to operate only once and for all, keeping the 'all times' for the third time alone. In this sense, Joachim of Flora saw the essential: there are two significations for a single signifier. The essential is the third Testament. There are two repetitions for a single repeated, but only the signified or the repeated repeats itself, abolishing its significations along with its conditions. The frontier is no longer between a first time and a repetition that it renders hypothetically possible, but between the conditional repetitions and the third repetition or *repetition within the eternal return* which renders impossible the return of the other two. Only the third Testament turns on itself. There is eternal return only in the third time: it is here that the freeze-frame begins to move once more, or that the straight line of time, as though drawn by its own length, re-forms a strange loop which in no way resembles the earlier cycle, but leads into the formless, and operates only for the third time and for that which belongs to it. As we have seen, the condition of the action by default does not return; the condition of the agent by metamorphosis does not return; all that returns, the eternal return, is the *unconditioned* in the product. The expulsive and selective force of the eternal return, its centrifugal force, consists of distributing repetition among the three times of the pseudo-cycle, but also of ensuring that the first two repetitions do not return, that they occur only once and for all, and that only the third repetition which turns upon itself returns for all times, for eternity. The negative, the similar and the analogous are repetitions, but they do not return, forever driven away by the wheel of eternal return.

We know that Nietzsche gave no exposition of the eternal return, for reasons which pertain both to the simplest 'objective criticism' of the texts and to their most modest dramatic or poetic comprehension. In *Thus Spoke Zarathustra*, the question of the eternal return arises twice, but each time it appears as a truth not yet reached and not expressed: once when the dwarf speaks (III, 'Of the Vision and the Riddle'); and a second time when the animals speak (III, 'The Convalescent'). The first time is enough to make Zarathustra ill, producing his terrible nightmare and leading him to undertake a sea voyage. The second time, after a further crisis, the convalescent Zarathustra smiles indulgently at his animals, knowing that his destiny will be decided only in an unsaid third time (that announced at the end: 'The sign has come'). We cannot make use of the posthumous notes, except in directions confirmed by Nietzsche's published works, since these notes are reserved material, as it were, put aside for future elaboration. We know only that *Thus Spoke Zarathustra* is unfinished, and that it was supposed to have a further section concerning the death of Zarathustra: as though a third time and a third occasion. Nevertheless, the

existing dramatic progression of *Thus Spoke Zarathustra* allows a series of questions and answers.

1. Why, on the first occasion, does Zarathustra become angry and suffer such a terrible nightmare when the dwarf says: 'All truth is crooked, time itself is a circle'? As he explains later in interpreting his nightmare: he fears that eternal return means the return of Everything, of the Same and the Similar, including the dwarf and including the smallest of men (see III, 'The Convalescent'). He particularly fears that repetition will only be negative and will occur only by default: that one repeats only because one is deaf, lame and a dwarf, perched on the shoulders of others; or because one is incapable of an act (the death of God), even though the act has already occurred. He knows that a circular repetition would necessarily be of this type. That is why Zarathustra denies that time is a circle, and replies to the dwarf: 'Spirit of Gravity, do not simplify matters too much!'. By contrast, he holds that time is a straight line in two opposing directions. If a strangely decentred circle should form, this will be only 'at the end' of the straight line ...
2. Why does Zarathustra undergo a further crisis and become convalescent? Zarathustra is like Hamlet; the sea voyage has made him *capable*, he has reached the becoming-similar or the becoming-equal of the heroic metamorphosis; yet he feels that the hour has not yet come (see III, 'Of Involuntary Bliss'). He has already banished the shadow of the negative: he knows that repetition is not that of the dwarf. Nevertheless, the becoming-equal or becoming-capable of the metamorphosis has only brought him to a supposed originary identity: he has not yet banished the apparent positivity of the identical. That requires the new crisis and convalescence. The animals can then say that it is the Same and the Similar that return; they can expound the eternal return in the form of a positive natural certitude: Zarathustra, feigning sleep, no longer listens to them, for he knows that the eternal return is something different again, and that it does not cause the same and the similar to return.
3. Why does Zarathustra still say nothing; why is he not yet 'ripe', and why will he become so only in a third unsaid time? The revelation that not everything returns, nor does the Same, implies as much distress as the belief in the return of the Same and of everything, even though it is a different distress. The highest test is to understand the eternal return as a selective thought, and repetition in the eternal return as selective being. Time must be understood and lived as out of joint, and seen as a straight line which mercilessly eliminates those who embark upon it, who come upon the scene but repeat only once and for all. The selection occurs between two repetitions: those who repeat negatively and those who repeat identically will be eliminated. They repeat only once. The eternal return is only for the third time: the time of the drama, after the comic and

after the tragic (the drama is defined when the tragic becomes joyful and the comic becomes the comedy of the Overman). The eternal return is only for the third repetition, only in the third repetition. The circle is at the end of the line. Neither the dwarf nor the hero, neither Zarathustra ill nor Zarathustra convalescent, will return. Not only does the eternal return not make everything return, it causes those who fail the test to perish. (Nietzsche carefully indicates the two distinct types who do not survive the test: the passive small man or last man, and the great heroic active man, the one who has become a man 'who wants to perish').⁹ The Negative does not return. The Identical does not return. The Same and the Similar, the Analogous and the Opposed, do not return. Only affirmation returns – in other words, the Different, the Dissimilar. Nothing which denies the eternal return returns, neither the default nor the equal, only the excessive returns: how much distress before one extracts joy from such a selective affirmation? Only the third repetition returns. At the cost of the resemblance and identity of Zarathustra himself: Zarathustra must lose these, the resemblance of the Self and the identity of the I must perish, and Zarathustra must die. Zarathustra-hero became equal, but what he became equal to was the unequal, at the cost of losing the sham identity of the hero. For 'one' repeats eternally, but 'one' now refers to the world of impersonal individualities and pre-individual singularities. The eternal return is not the effect of the Identical upon a world become similar, it is not an external order imposed upon the chaos of the world; on the contrary, the eternal return is the internal identity of the world and of chaos, the Chaosmos. How could the reader believe that Nietzsche, who was the greatest critic of these categories, implicated Everything, the Same, the Identical, the Similar, the Equal, the I and the Self in the eternal return? How could it be believed that he understood the eternal return as a cycle, when he opposed 'his' hypothesis to every cyclical hypothesis?¹⁰ How could it be believed that he lapsed into the false and insipid idea of an *opposition* between a circular time and a linear time, an ancient and a modern time?

What, however, is the content of this third time, this formlessness at the end of the form of time, this decentred circle which displaces itself at the end of the straight line? What is this content which is affected or 'modified' by the eternal return? We have tried to show that it is a question of simulacra, and simulacra alone. The power of simulacra is such that they essentially implicate at once the object = x in the unconscious, the word = x in language, and the action = x in history. Simulacra are those systems in which different relates to different *by means of* difference itself. What is essential is that we find in these systems no *prior identity*, no *internal resemblance*. It is all a matter of difference in the series, and of differences of difference in the communication between series. What is displaced and dis-

guised in the series cannot and must not be identified, but exists and acts as the differentiator of difference. Moreover, repetition necessarily flows from this play of difference in two ways. On the one hand, because each series is explicated and unfolded only in implicating the others, it therefore repeats the others and is repeated in the others, which in turn implicate it. However, it is *implicated* by the others only in so far as it simultaneously *implicates* those others, with the result that it returns to itself as many times as it returns to another. Returning to itself is the ground of the bare repetitions, just as returning to another is the ground of the clothed repetitions. On the other hand, the play which presides over the distribution of simulacra ensures the repetition of each numerically distinct combination, since the different 'throws' are not, for their own part, numerically but only 'formally' distinct. As a result, all the outcomes are included in the number of each according to the relations between implicated and impicator just referred to, each returning in the others in accordance with the formal distinction of throws, but also always returning to itself in accordance with the unity of the play of difference. Repetition in the eternal return appears under all these aspects as the peculiar power of difference, and the displacement and disguise of that which repeats only reproduce the divergence and the decentring of the different in a single movement of *diaphora* or transport. The eternal return affirms difference, it affirms dissemblance and disparate-ness, chance, multiplicity and becoming. Zarathustra is the dark precursor of eternal return. The eternal return eliminates precisely all those instances which strangle difference and prevent its transport by subjecting it to the quadruple yoke of representation. Difference is recovered, liberated, only at the limit of its power – in other words, by repetition in the eternal return. The eternal return eliminates that which renders it impossible by rendering impossible the transport of difference. It eliminates the presuppositions of representation, namely the Same and the Similar, the Analogue and the Negative. For representation and its presuppositions return, but only once; they return no more than one time, once and for all, thereafter eliminated for all times.

Nevertheless, we speak of the unity of the play of difference; we speak of the 'the same series' when it returns to itself, and of 'similar series' when one returns to another. However, very small linguistic shifts express upheavals and reversals in the concept. We saw that the two formulae 'similars differ' and 'differents resemble one another', belong to entirely foreign worlds. It is the same here: *the eternal return is indeed the Similar, repetition in the eternal return is indeed the Identical – but precisely the resemblance and the identity do not pre-exist the return of that which returns*. They do not in the first instance qualify what returns, they are indistinguishable from its return. *It is not the same which returns, it is not the similar which returns*; rather, the Same is the returning of that which returns, – *in other words, of the Different*; the similar is the returning of

that which returns, – *in other words, of the Dissimilar*. The repetition in the eternal return is the same, but the same in so far as it is said uniquely of difference and the different. This is a complete reversal of the world of representation, and of the sense that ‘identical’ and ‘similar’ had in that world. This reversal is not merely speculative but eminently practical, since it defines the conditions of legitimate use of the words ‘identical’ and ‘similar’ by linking them exclusively to simulacra, while denouncing the ordinary usage made from the point of view of representation. For this reason, the philosophy of Difference seems to us badly established as long as it is content with the terminological opposition between the platitude of the Identical as equal to itself and the profundity of the Same which is supposed to incorporate the different.¹¹ For while the Same which includes difference and the identical which excludes it may be opposed in many ways, they remain no less principles of representation. At most, they inspire the dispute between infinite representation and finite representation. The true distinction is not between the identical *and* the same, but between the identical, the same or the similar – it matters little which, once these are posited as primary on various grounds – and the identical, the same or the similar understood as secondary powers, but all the more powerful as such, turning around difference, being said of difference itself. At this point, everything effectively changes. The Same, for ever decentred, effectively turns around difference only once difference, having assumed the whole of Being, applies only to simulacra which have assumed the whole of ‘being’.

The history of the long error is the history of representation, the history of the icons. For the Same, or the Identical, has an ontological sense: the repetition in the eternal return of that which differs (the repetition of each implicating series). The Similar has an ontological sense: the eternal return of that which makes dissimilar (the repetition of implicated series). However, the eternal return itself, in turning, gives rise to a certain illusion in which it delights and admires itself, and which it employs in order to double its affirmation of that which differs: it produces an image of identity as though this were the *end* of the different. It produces an image of resemblance as the external *effect* of ‘the disparate’. It produces an image of the negative as the *consequence* of what it affirms, the consequence of its own affirmation. It surrounds the simulacra and surrounds itself with this identity, this resemblance and this negative. However, these are precisely a simulated identity, resemblance and negative. It plays upon these as though upon a never attained end, an always distorted effect and an always perverted consequence: they are the products of the functioning of simulacra. It employs them each time in order to decentre the identical, distort the similar and pervert the consequence. For it is true that there are only perverted consequences, only distorted similarities, only decentred identities and only unattained ends. Revelling in what it produces, the eternal return denounces every other use

of ends, identities, resemblances and negations: even – and especially – negation, which it employs in the service of simulacra in the most radical manner – namely, to deny everything which denies multiple and different affirmation, in order to double what it affirms. It is essential to the function of simulacra to simulate the identical, the similar and the negative.

There is a necessary linkage between the ontological sense and the simulated sense. The second derives [*dérive*] from the first – in other words, it remains adrift [*à la dérive*] without autonomy or spontaneity, a simple effect of the ontological cause which plays upon it like a tempest. How could representation not profit from this? How could representation not be born once, in the trough of a wave, to the advantage of the illusion? How could it not make of the illusion an ‘error’? By this means, the identity of the simulacra, simulated identity, finds itself projected or retrojected on to the internal difference. The simulated external resemblance finds itself interiorised in the system. The negative becomes principal and agent. Each product of the functioning assumes an autonomy. It is then supposed that difference is valid, exists and is thinkable only within a pre-existing Same which understands it as conceptual difference and determines it by means of opposition between predicates. It is supposed that repetition is valid, exists and is thinkable only under an Identical which in turn posits it as a difference without concept and explains it negatively. Instead of understanding bare repetition as the product of clothed repetition, and the latter as the power of difference, difference itself is made into a by-product of the same in the concept, clothed repetition into a derivative of bare repetition, and bare repetition a by-product of the identical outside the concept. It is in the same milieu, that of representation, that difference is posited on the one hand as conceptual difference, and repetition on the other hand as difference without a concept. Moreover, since there is no longer any conceptual difference between the ultimate determinable concepts among which the same is distributed, the world of representation finds itself in the grip of a network of analogies which makes difference and repetition simple concepts of reflection. The Same and the Identical may be interpreted in many ways: in the sense of a perseveration ($A \text{ is } A$), in the sense of an equality ($A = A$) or a resemblance ($A \# B$), in the sense of an opposition ($A = \text{non-}A$), or in the sense of an analogy (as is suggested by the excluded third term, which determines the conditions under which the third term is determinable only in a relation identical to the relation between two others: $A = \text{non-}A(B) = C/\text{non-}C(D)$). But all these ways belong to representation, to which analogy brings a final touch, a specific closure or the last element. They are the development of the *erroneous sense* which betrays both the nature of difference and that of repetition. The long error begins here – all the longer since it occurs only once.

We have seen how analogy essentially belonged to the world of representation. Once the limits of the inscription of difference in the

concept in general are fixed, the upper limit is represented by the ultimate determinable concepts (the genera of being or categories), while the lower limit is represented by the smallest determined concepts (species). In the case of finite representation, generic and specific difference have different procedures and differ in kind, but they are strictly complementary: the equivocality of the one has its correlate in the univocity of the other. In effect, the genus *in relation to its species* is univocal, while Being *in relation to the genera or categories themselves* is equivocal. The analogy of being implies both these two aspects at once: one by which being is distributed in determinable forms which necessarily distinguish and vary the sense; the other by which being so distributed is necessarily repartitioned among well-determined beings, each endowed with a unique sense. What is missed at the two extremities is the collective sense of being [*être*] and the play of individuating difference in being [*étant*]. Everything takes place between generic difference and specific difference. The genuine universal is missed no less than the true singular: the only common sense of being is distributive, and the only individual difference is general. The list of categories may well be 'opened up' or representation may be made infinite; nevertheless, being continues to be said in several senses according to the categories, and that of which it is said is determined only by differences 'in general'. The world of representation presupposes a certain type of sedentary distribution, which divides or shares out that which is distributed in order to give 'each' their fixed share (as in the bad game or the bad way to play, the pre-existing rules define distributive hypotheses according to which the results of the throws are repartitioned). Representation essentially implies an analogy of being. However, the only realised Ontology – in other words, the univocity of being – is repetition. From Duns Scotus to Spinoza, the univocal position has always rested upon two fundamental theses. According to one, there are indeed forms of being, but contrary to what is suggested by the categories, these forms involve no division within being or plurality of ontological senses. According to the other, that of which being is said is repartitioned according to essentially mobile individuating differences which necessarily endow 'each one' with a plurality of modal significations. This programme is expounded and demonstrated with genius from the beginning of the *Ethics*: we are told that the *attributes* are irreducible to genera or categories because while they are *formally* distinct they all remain equal and *ontologically* one, and introduce no division into the substance which is said or expressed through them in a single and same sense (in other words, the real distinction between attributes is a formal, not a numerical distinction). We are told, on the other hand, that the *modes* are irreducible to species because they are repartitioned within attributes according to individuating differences which are degrees of power operating in intensity, and immediately relate them to univocal being (in other words, the numerical distinction between

'beings' is a modal, not a real distinction). Is it not the same with the true throw of the dice? The throws are formally distinct, but with regard to an ontologically unique throw, while the outcomes implicate, displace and recover their combinations in one another throughout the unique and open space of the univocal? All that Spinozism needed to do for the univocal to become an object of pure affirmation was to make substance turn around the modes – *in other words, to realise univocity in the form of repetition in the eternal return*. For while it is true that analogy has two aspects – one according to which being is said in several senses, and the other according to which it is said of something fixed and well determined – univocity, for its part, has two completely opposing aspects according to which being is said 'in all manners' in a single same sense, but is said thereby of that which differs, is said of a difference which is itself always mobile and displaced within being. The univocity of being and individuating difference are connected outside representation as profoundly as generic difference and specific difference are connected within representation from the point of view of analogy. Univocity signifies that being itself is univocal, while that of which it is said is equivocal: precisely the opposite of analogy. Being is said according to forms which do not break the unity of its sense; it is said in a single same sense throughout all its forms – that is why we opposed to categories notions of a different kind. That of which it is said, however, differs; it is said of difference itself. It is not analogous being which is distributed among the categories and allocates a fixed part to beings, but the beings which are distributed across the space of univocal being, opened by all the forms. Opening is an essential feature of univocity. The nomadic distributions or crowned anarchies in the univocal stand opposed to the sedentary distributions of analogy. Only there does the cry resound: 'Everything is equal!' and 'Everything returns!'. However, this 'Everything is equal' and this 'Everything returns' can be said only at the point at which the extremity of difference is reached. A single and same voice for the whole thousand-voiced multiple, a single and same Ocean for all the drops, a single clamour of Being for all beings: on condition that each being, each drop and each voice has reached the state of excess – in other words, the difference which displaces and disguises them and, in turning upon its mobile cusp, causes them to return.

- out prior fertilization. Thus, the appearance of species is intimately tied to that of sexual generation' (p. 707).
- 19 Albert Dalcq, *L'œuf et son dynamisme organisateur*, Paris: Albin Michel, 1941, pp. 194 ff.
 - 20 Leibniz, *The Principles of Nature and of Grace, Based on Reason*, 1714, section 6, In *Philosophical Papers and Letters*, transl. and ed. Leroy E. Loemker, 2nd edn, Dordrecht, Holland: D. Reidel, 1969.
 - 21 François Meyer, *Problématique de l'évolution*, Paris: Presses Universitaires de France, 1954, p. 193: 'The functioning of biological systems is therefore not contrary to thermodynamics but only outside its sphere of application ...'. In this sense, Meyer recalls Jordan's question: 'Is a Mammal a microscopic being?' (p. 228).
 - 22 On the other as expression, implication and envelopment of a possible 'world'; see Michel Tournier, *Vendredi ou les limbes du Pacifique*, Paris: Gallimard, 1967; transl. Norman Denny as *Friday*, New York: Pantheon, 1985.

Conclusion

- 1 See Nietzsche, *On the Genealogy of Morals*, Part I, section 10.
- 2 The most developed attempt of this kind is that of J.-P. Faye in a book entitled, precisely, *Analogues*, Paris: Editions du Seuil, 1964. See pp. 14–15 on displacement and disguise in unspecified series, yet at the same time the consideration of repetition as an analogy for an eye which remains after all external. Also, throughout the book, the role of a death instinct interpreted in an analogical manner.
- 3 There is no need to enquire whether Bouvard and Pécuchet themselves are stupid or not. This is not at all the issue. Flaubert's project is encyclopaedic and 'critical' rather than psychological. The problem of stupidity is posed in a philosophical manner as a transcendental problem of the relations between thought and stupidity. In the same divided – or rather, repeated – thinking being, it is a matter of both stupidity as a *faculty* and of the *faculty* of being unable to stand stupidity. Here, Flaubert recognises Schopenhauer as his master.
- 4 Arthur Adamov wrote a very fine piece on this theme, *La grande et la petite manœuvre*, Paris: NRF, Theatre I, 1950.
- 5 See Eugen Fink, *Le jeu comme symbole du monde*, transl. Hildenbrand and Lindenberg, Paris: Editions de Minuit, 1960; and Kostas Axelos, *Vers la pensée planétaire*, Paris: Editions de Minuit, 1964, which attempt to distinguish the divine game and the human game, from a very different perspective from that adopted here, in order to arrive at a formula which they call, following Heidegger, 'ontological difference'.
- 6 Nietzsche, *Thus Spoke Zarathustra*, transl. R.J. Hollingdale, Harmondsworth: Penguin, 1961, Book III, 'Before Sunrise'; 'The Seven Seals'; Book IV, 'Of the Higher Men', s. 14.

- 7 Butler's *Erewhon* seems to us not only a disguised *no-where* but a rearranged *now-here*.
- 8 All sorts of examples of this kind may be found in Xavier Abély, *Les stéréotypies*, Toulouse: Dirion, 1916. One of the best clinical studies of stereotypes and iteration remains Paul Guiraud's, *Psychiatrie clinique*, Paris: Le François, 1956, pp. 106 ff.; and 'Analyse du symptôme stéréotypie', *L'Encéphale*, November 1936. Guiraud distinguishes clearly between perseveration and repetition (step-by-step iterations or intermittent stereotypes). For if the phenomena of perseveration may be explained negatively by a defect or mental lack, those of repetition have the double property of presenting condensations and contractions and requiring a primary and positive principle of explanation. Note, in this regard, that Jacksonism, while it places repetition among the category of 'positive' symptoms, still maintains the principle of an entirely negative explanation; for the positivity it invokes is that of a bare and mechanical repetition, expressing a supposedly inferior or archaic level of equilibrium. In fact, the mechanical repetition which constitutes the manifest aspect of a stereotype or an iteration does not express a level of the totality but concerns essentially *fragments* or 'bricks', as Monakow and Mourgue call them – hence the importance of fragmentary contractions and condensations. In this sense, however, the true positivity is that which invests the totality of the psychic life in the fragment – in other words, invests in the mechanical repetition a repetition of a quite different kind which belongs to the sphere of the 'instincts', always displaceable and disguised [*thymie*]. It has been said that in the case of stereotypes, only the signifier, not the signified, is archaic: 'Underneath the fragmentation of the symptom, there is always a continuous signified, more or less richly endowed with sense': A. Beley and J.-J. Lefrançois, 'Aperçu sémiologique dramatique de quelques stéréotypies motrices chez l'enfant', *Annales med. ps.*, April 1962.
- 9 Nietzsche, *Thus Spoke Zarathustra*, Prologue 4 and 5; and Part II, 'Of the Sublime Men' for the critique of heroes.
- 10 Nietzsche, *Werke*, Leipzig: Kröner, vol. XII, 1, section 106.
- 11 See Heidegger, '... Poetically Man Dwells ...' in *Poetry Language, Thought*, transl. Albert Hofstadter, New York: Harper & Row, 1971, p. 18.