

# **THE LOGIC OF SENSE**

**Gilles Deleuze**

TRANSLATED BY Mark Lester

WITH Charles Stivale

EDITED BY

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But this is not a circle. It is rather the coexistence of two sides without thickness, such that we pass from one to the other by following their length. *Sense is both the expressible or the expressed of the proposition, and the attribute of the state of affairs.* It turns one side toward things and one side toward propositions. But it does not merge with the proposition which expresses it any more than with the state of affairs or the quality which the proposition denotes. It is exactly the boundary between propositions and things. It is this *aliquid* at once extra-Being and inherence, that is, this minimum of being which befits inferences.<sup>12</sup> It is in this sense that it is an "event": *on the condition that the event is not confused with its spatio-temporal realization in a state of affairs.* We will not ask therefore what is the sense of the event: the event is sense itself. The event belongs essentially to language; it has an essential relationship to language. But language is what is said of things. Jean Gattegno has indeed noted the difference between Carroll's stories and classical fairy tales: in Carroll's work, everything that takes place occurs in and by means of language; "it is not a story which he tells us, it is a discourse which he addresses to us, a discourse in several pieces. . . ."<sup>13</sup> It is indeed into this flat world of the sense-event, or of the expressible-attribute, that Carroll situates his entire work. Hence the connection between the fantastic work signed "Carroll" and the mathematico-logical work signed "Dodgson." It seems difficult to say, as has been done, that the fantastic work presents simply the traps and difficulties into which we fall when we do not observe the rules and laws formulated by the logical work. Not only because many of the traps subsist in the logical work itself, but also because the distribution seems to be of an entirely different sort. It is surprising to find that Carroll's entire logical work is directly about *signification*, implications, and conclusions, and only indirectly about sense—precisely, through the paradoxes which signification does not resolve, or indeed which it creates. On the contrary, the fantastic work is immediately concerned with *sense* and attaches the power of paradox directly to it. This corresponds well to the two states of sense, *de facto* and *de jure*, *a posteriori* and *a priori*, one by which the circle of the proposition is indirectly inferred, the other by which it is made to appear for itself, by unfolding the circle along the length of the border between propositions and things.

## Fourth Series of Dualities

The first important duality was that of causes and effects, of corporeal things and incorporeal events. But insofar as events-effects do not exist outside the propositions which express them, this duality is prolonged in the duality of things and propositions, of bodies and language. This is the source of the alternative which runs through all the works of Carroll: to eat or to speak. In *Sylvie and Bruno*, the alternative is between "bits of things" and "bits of Shakespeare." At Alice's coronation dinner, you either eat what is presented to you, *or* you are presented to what you eat. To eat and to be eaten—this is the operational model of bodies, the type of their mixture in depth, their action and passion, and the way in which they coexist within one another. To speak, though, is the movement of the surface, and of ideational attributes or incorporeal events. What is more serious: to speak of food or to eat words? In her alimentary obsessions, Alice is overwhelmed by nightmares of absorbing and being absorbed. She finds that the poems she hears recited are about edible fish. If we then speak of food, how can we avoid speaking in front of the one who is to be served as food? Consider, for example, Alice's blunders in front of the Mouse. How can we avoid eating the pudding to which we have been *presented*? Further still, spoken words may go awry, as if they were attracted by the depth of bodies; they may

be accompanied by verbal hallucinations, as in the case of maladies where language disorders are accompanied by unrestricted oral behavior (everything brought to the mouth, eating any object at all, gritting one's teeth). "I'm sure those are not the right words," says Alice, summarizing the fate of the person who speaks of food. To eat words, however, is exactly the opposite: in this case, we raise the operation of bodies up to the surface of language. We bring bodies to the surface, as we deprive them of their former depth, even if we place the entire language through this challenge in a situation of risk. This time the disorders are of the surface; they are lateral and spread out from right to left. *Stuttering* has replaced the *gaffe*; the phantasms of the surface have replaced the hallucination of depth; dreams of accelerated gliding replace the painful nightmare of burial and absorption. The ideal little girl, incorporeal and anorexic, and the ideal little boy, stuttering and left-handed, must disengage themselves from their real, voracious, glutinous, or blundering images.

But this second duality—body/language, to eat/to speak—is not sufficient. We have seen that although sense does not exist outside of the proposition which expresses it, it is nevertheless the attribute of states of affairs and not the attribute of the proposition. The event subsists in language, but it happens to things. Things and propositions are less in a situation of radical duality and more on the two sides of a frontier represented by sense. This frontier does not mingle or reunite them (for there is no more monism here than dualism); it is rather something along the line of an articulation of their difference: body/language. Comparing the event to a mist rising over the prairie, we could say that this mist rises precisely at the frontier, at the juncture of things and propositions. As a result, the duality is reflected from both sides and in each of the two terms. On the side of the thing, there are physical qualities and real relations which constitute the state of affairs; there are also ideational logical attributes which indicate incorporeal events. And on the side of the proposition, there are names and adjectives which *denote* the state of affairs; and also there are verbs which *express* events or logical attributes. On one hand, there are singular proper names, substantives, and general adjectives which indicate limits, pauses, rests, and presences; on the other, there are verbs carrying off with them becoming and its train of reversible events and infinitely dividing their present into past and future. Humpty Dumpty

forcefully distinguished between two sorts of words: "They've a temper, some of them—particularly verbs: they're the proudest—adjectives you can do anything with, but not verbs—however, *I* can manage the whole lot of them! Impenetrability! That's what *I* say." And when Humpty Dumpty explains the use of the odd word "impenetrability," he provides a much too modest explanation ("I meant . . . that we've had enough of that subject"). In fact, impenetrability does mean something else. Humpty Dumpty opposes the impassibility of events to the actions and passions of bodies, the non-consumable nature of sense to the edible nature of things, the impenetrability of incorporeal entities without thickness to the mixtures and reciprocal penetrations of substances, and the resistance of the surface to the softness of depths—in short, the "pride" of verbs to the complacency of substantives and adjectives. Impenetrability also means the frontier between the two—and that the person situated on the frontier, precisely as Humpty Dumpty is seated on his narrow wall, has both at his disposal, being the impenetrable master of the articulation of their difference (" . . . however, *I* can manage the whole lot of them").

But this is not yet sufficient. Duality's last word is not to be found in this return to the hypothesis of *Cratylus*. The duality in the proposition is not between two sorts of names, names of stasis and names of becoming, names of substances or qualities and names of events; rather, it is between two dimensions of the proposition, that is, between denotation and expression, or between the denotation of things and the expression of sense. It is like the two sides of a mirror, only what is on one side has no resemblance to what is on the other (" . . . all the rest was as different as possible"). To pass to the other side of the mirror is to pass from the relation of denotation to the relation of expression—without pausing at the intermediaries, namely, at manifestation and signification. It is to reach a region where language no longer has any relation to that which it denotes, but only to that which it expresses, that is, to sense. This is the final displacement of the duality: it has now moved inside the proposition.

The Mouse recounts that when the lords proposed to offer the crown to William the Conqueror,

"the archbishop of Canterbury found *it* advisable—,"—"Found *what*?" asked the Duck.—"Found *it*," the Mouse replied rather crossly: "of course you

know what 'it' means."—"I know what 'it' means well enough, when I find a thing," said the Duck: "it's generally a frog, or a worm. The question is, what did the archbishop find?"

It is clear that the Duck employs and understands "it" as a denoting term for all things, state of affairs and possible qualities (an indicator). It specifies even that the denoted thing is essentially something which is (or may be) eaten. Everything denoted or capable of denotation is, in principle, consumable and penetrable; Alice remarks elsewhere that she is only able to "imagine" food. But the Mouse made use of "it" in an entirely different manner: as the sense of an earlier proposition, as the event expressed by the proposition (to go and offer the crown to William). The equivocation of "it" is therefore distributed in accordance with the duality of denotation and expression. The two dimensions of the proposition are organized in two series which converge asymptotically, in a term as ambiguous as "it," since they meet one another only at the frontier which they continuously stretch. One series resumes "eating" in its own way, while the other extracts the essence of "speaking." For this reason, in many of Carroll's poems, one witnesses the autonomous development of two simultaneous dimensions, one referring to denoted objects which are always consumable or recipients of consumption, the other referring to always expressible meanings or at least to objects which are the bearers of language and sense. These two dimensions converge only in an esoteric word, in a non-identifiable *aliquid*. Take, for example, the refrain of the Snark: "They sought it with thimbles, they sought it with care; / They pursued it with forks and hope"—where the "thimble" and "fork" refer to designated instruments, but "hope" and "care" to considerations of sense and events (sense, in Carroll's works, is often presented as that which one must "take care of," the object of a fundamental "care"). The strange word "Snark" is the frontier which is stretched as it is drawn by both series. Even more typical is the wonderful Gardener's song in *Sylvie and Bruno*. Every stanza puts into play two terms of very different kinds, which offer two distinct readings: "He thought he saw . . . He looked again and saw it was . . ." Thus, the ensemble of stanzas develops two heterogeneous series. One is composed of animals, of beings or objects which either consume or are consumed; they are described by physical qualities, either sensible or sonorous; the other is

composed of objects or of eminently symbolic characters, defined by logical attributes, or sometimes by parental names, and bearers of events, news, messages, or sense. In the conclusion of each verse, the Gardener draws a melancholic path, bordered on both sides by both series; for this song, we learn, is its own story.

He thought he saw an Elephant,  
That practiced on a fife:  
He looked again, and found it was  
A letter from his wife.  
"At length I realize," he said,  
"The bitterness of life."

He thought he saw an Albatross  
That fluttered round the lamp:  
He looked again, and found it was  
A Penny-Postage-Stamp.  
"You'd best be getting home," he said:  
"The nights are very damp!"

He thought he saw an Argument  
That proved he was the Pope:  
He looked again, and found it was  
A Bar of Mottled Soap.  
"A fact so dread," he faintly said,  
"Extinguishes all hope!"<sup>1</sup>

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## Thirteenth Series of the Schizophrenic and the Little Girl

**N**othing is more fragile than the surface. Is not this secondary organization threatened by a monster even more awesome than the Jabberwocky—by a formless, fathomless nonsense, very different from what we previously encountered in the two figures still inherent in sense? At first, the threat is imperceptible, but a few steps suffice to make us aware of an enlarged crevice; the whole organization of the surface has already disappeared, overturned in a terrible primordial order. Nonsense no longer gives sense, for it has consumed everything. We might have thought at first that we were inside the same element, or in a neighboring element. But we see now that we have changed elements, that we have entered a storm. We might have thought to be still among little girls and children, but we are already in an irreversible madness. We might have believed to be at the latest edge of literary research, at the point of the highest invention of languages and words; we are already faced by the agitations of a convulsive life, in the night of a pathological creation affecting bodies. It is for this reason that the observer must be attentive: it is hardly acceptable, under the pretext of portmanteau words, for example, to run together a child's nursery rhymes, poetic experimentations, and experiences of madness. A great poet may write in a direct relation to the child that she was and the children she loves;

a madman may carry along with him an immense poetical work, in a direct relation to the poet that he was and which he does not cease to be. But this does not at all justify the grotesque trinity of child, poet, and madman. With all the force of admiration and veneration, we must be attentive to the sliding which reveals a profound difference underlying these crude similarities. We must be attentive to the very different functions and abysses of nonsense, and to the heterogeneity of portmanteau words, which do not authorize the grouping together of those who invent or even those who use them. A little girl may sing "*Pimpanicaille*"; an artist may write "*frumious*"; and a schizophrenic may utter "*perpendicace*."<sup>1</sup> But we have no reason to believe that the problem is the same in all of these cases and the results roughly analogous. One could not seriously confuse Babar's song with Artaud's howls-breaths (*cris-souffles*), "*Ratara ratara ratara Atara tatara rana Otara otara katara. . .*" We may add that the mistake made by logicians, when they speak of nonsense, is that they offer laboriously constructed, emaciated examples fitting the needs of their demonstration, as if they had never heard a little girl sing, a great poet recite, or a schizophrenic speak. There is a poverty of so-called logical examples (except in Russell, who was always inspired by Lewis Carroll). But here still the weakness of the logician does not authorize us to reconstruct a trinity against him. On the contrary, the problem is a clinical problem, that is, a problem of sliding from one organization to another, or a problem of the formation of a progressive and creative disorganization. It is also a problem of criticism, that is, of the determination of differential levels at which nonsense changes shape, the portmanteau word undergoes a change of nature, and the entire language changes dimension.

Crude similarities set their trap. We would like to consider two texts in which these traps of similarity can be found. Occasionally Antonin Artaud confronts Lewis Carroll: first in a transcription of the Humpty Dumpty episode; and again in a letter, written from the asylum at Rodez, in which he passes judgment on Carroll. As we read the first stanza of "Jabberwocky," such as Artaud renders it, we have the impression that the two opening verses still correspond to Carroll's criteria and conform to the rules of translation generally held by Carroll's other French translators, Parisot and Brunius. But beginning with the last word of the second line, from the third line onward, a sliding is produced, and even a creative, central collapse, causing us to be in

another world and in an entirely different language.<sup>2</sup> With horror, we recognize it easily: it is the language of schizophrenia. Even the portmanteau words seem to function differently, being caught up in syncope and being overloaded with gutturals. We measure at the same moment the distance separating Carroll's language and Artaud's language—the former emitted at the surface, the latter carved into the depth of bodies. We measure the difference between their respective problems. We are thus able to acknowledge the full impact of the declarations made by Artaud in his letter from Rodez:

I have not produced a translation of "Jabberwocky." I tried to translate a fragment of it, but it bored me. I never liked this poem, which always struck me as an affected infantilism. . . . *I do not like poems or languages of the surface* which smell of happy leisures and of intellectual success—as if the intellect relied on the anus, but without any heart or soul in it. The anus is always terror, and I will not admit that one loses an excrement without being torn from, thereby losing one's soul as well, and there is no soul in "Jabberwocky." . . . One may invent one's language, and make pure language speak with an extra-grammatical or a-grammatical meaning, but this meaning must have value in itself, that is, it must issue from torment. . . . "Jabberwocky" is the work of a profiteer who, satiated after a fine meal, seeks to indulge himself in the pain of others. . . . When one digs through the shit of being and its language, the poem necessarily smells badly, and "Jabberwocky" is a poem whose author took steps to keep himself from the uterine being of suffering into which every great poet has plunged, and having been born from it, smells badly. There are in "Jabberwocky" passages of fecality, but it is the fecality of an English snob, who curls the obscene within himself like ringlets of hair around a curling iron. . . . It is the work of a man who ate well—and this makes itself felt in his writing. . . .<sup>3</sup>

Summing this up, we could say that Artaud considers Lewis Carroll a pervert, a little pervert, who holds onto the establishment of a surface language, and who has not felt the real problem of a language in depth—namely, the schizophrenic problem of suffering, of death, and of life. To Artaud, Carroll's games seem puerile, his food too worldly, and even his fecality hypocritical and too well-bred.

Leaving Artaud's genius behind, let us consider another text whose beauty and density remain clinical.<sup>4</sup> In Louis Wolfson's book, the person who refers to himself as the patient or the schizophrenic "student of languages" experiences the existence and disjunction of two series of

orality: the duality of things/words, consumptions/expressions, or consumable objects/expressible propositions. This duality between *to eat* and *to speak* may be even more violently expressed in the duality between *to pay/to eat* and *to shit/to speak*. But in particular, this duality is transported to, and is recovered in, a duality of two sorts of words, propositions, or two kinds of language: namely, the mother tongue, English, which is essentially alimentary and excremental; and foreign languages, which are essentially expressive, and which the patient strives to acquire. The mother threatens him in two equivalent ways and keeps him from making progress in these languages. Sometimes she brandishes before him tempting but indigestible food, sealed in cans; sometimes she pounces on him in order to speak abruptly in English before he has had time to cover his ears. He wards off this threat with a number of ever more refined procedures. First, he eats like a glutton, crams himself full of food, and stomps on the cannisters while repeating endlessly some foreign words. At a deeper level, he ensures a resonance between the two series and a conversion from one to the other, as he translates English words into foreign words according to their phonetic elements (consonants being the most important). "Tree," for example, is converted as a result of the R which recurs in the French word "*arbre*," and again as a result of the T which recurs in the Hebrew term; and since the Russians say "*derevo*" for tree, one can equally well transform "tree" into "tere," with T becoming D. This already complex procedure is replaced by a more generalized one, as soon as the patient has the idea of evoking a number of associations: "early," whose consonants R and L pose particularly delicate problems, is transformed into various associated French locutions: "*surR-Le-champ*," "*de bonne heuRe*," "*matinaLement*," "*à la paRoLe*," "*dévoRer L'espace*," or even into an esoteric and fictional word of German consonance, "*urlich*." (One recalls that Raymond Roussel, in the techniques he invented in order to constitute and to convert series within the French language, distinguishes a primary, restricted procedure and a secondary, generalized procedure based on associations.) It is often the case that some rebellious words resist all of these procedures, giving rise to insufferable paradoxes. Thus, "ladies," for example, which applies to only half of the human population, can be transcribed only by the German "*leutte*" or the Russian "*loudi*," which, on the contrary, designate the totality of humankind.

Here again, one's first impression is that there is a certain resem-



blance between all of this and the Carrollian series. In Carroll's works as well, the basic oral duality (to eat/to speak) is sometimes displaced and passes between two kinds or two dimensions of propositions. Some other times it hardens and becomes "to pay/to speak," or "excrement/language" (Alice has to buy an egg in the Sheep's shop, and Humpty Dumpty pays his words; as for fecality, as Artaud says, it underlies Carroll's work everywhere). Likewise, when Artaud develops his own antinomic series—"to be and to obey, to live and to exist, to act and to think, matter and soul, body and mind"—he himself has the impression of an extraordinary resemblance with Carroll. He translates this impression by saying that Carroll had reached out across time to pillage and plagiarize him, Antonin Artaud, both with respect to Humpty Dumpty's poem about the little fishes and with respect to "Jabberwocky." And yet, why did Artaud add that his writing has nothing to do with Carroll's? Why is this extraordinary familiarity also a radical and definite strangeness? It suffices to ask once more how and where Carroll's series are organized. The two series are articulated at the surface. On this surface, a line is like the frontier between two series, propositions and things, or between dimensions of the same proposition. Along this line, sense is elaborated, both as what is expressed by the proposition and as the attribute of things—the "expressible" of expressions and the "attributable" of denotations. The two series are therefore articulated by their difference, and sense traverses the entire surface, although it remains on its own line. Undoubtedly, this immaterial sense is the result of corporeal things, of their mixtures, and of their actions and passions. But the result has a very different nature than the corporeal cause. It is for this reason that sense, as an effect, being always at the surface, refers to a quasi-cause which is itself incorporeal. This is the always mobile nonsense, which is expressed in esoteric and in portmanteau words, and which distributes sense on both sides simultaneously. All of this forms the surface organization upon which Carroll's work plays a mirror-like effect.

Artaud said that this is only surface. The revelation which enlivened Artaud's genius is known to any schizophrenic, who lives it as well in his or her own manner. For him, *there is not, there is no longer, any surface*. How could Carroll not strike him as an affected little girl, protected from all deep problems? The first schizophrenic evidence is that the surface has split open. Things and propositions have no longer any

frontier between them, precisely because bodies have no surface. The primary aspect of the schizophrenic body is that it is a sort of body-sieve. Freud emphasized this aptitude of the schizophrenic to grasp the surface and the skin as if they were punctured by an infinite number of little holes.<sup>5</sup> The consequence of this is that the entire body is no longer anything but depth—it carries along and snaps up everything into this gaping depth which represents a fundamental involution. Everything is body and corporeal. Everything is a mixture of bodies, and inside the body, interlocking and penetration. Artaud said that everything is physical: "We have in our back full vertebrae, transfixed by the nail of pain, which through walking, the effort of lifting weights, and the resistance to letting go, become cannisters by being nested in one another."<sup>6</sup> A tree, a column, a flower, or a cane grow inside the body; other bodies always penetrate our body and coexist with its parts. Everything is really a can—canned food and excrement. As there is no surface, the inside and the outside, the container and the contained, no longer have a precise limit; they plunge into a universal depth or turn in the circle of a present which gets to be more contracted as it is filled. Hence the schizophrenic manner of living the contradiction: either in the deep fissure which traverses the body, or in the fragmented parts which encase one another and spin about. Body-sieve, fragmented body, and dissociated body—these are the three primary dimensions of the schizophrenic body.

In this collapse of the surface, the entire world loses its meaning. It maintains perhaps a certain power of denotation, but this is experienced as empty. It maintains a certain power of manifestation, but this is experienced as indifferent. And it maintains a certain signification, experienced as "false." Nevertheless, the word loses its sense, that is, its power to draw together or to express an incorporeal effect distinct from the actions and passions of the body, and an ideational event distinct from its present realization. Every event is realized, be it in a hallucinatory form. Every word is physical, and immediately affects the body. The procedure is this: a word, often of an alimentary nature, appears in capital letters, printed as in a collage which freezes it and strips it of its sense. But the moment that the pinned-down word loses its sense, it bursts into pieces; it is decomposed into syllables, letters, and above all into consonants which act directly on the body, penetrating and bruising it. We have already seen that this was the case for the



schizophrenic student of languages. The moment that the maternal language is stripped of its sense, its *phonetic elements* become singularly wounding. The word no longer expresses an attribute of the state of affairs; its fragments merge with unbearable sonorous qualities, invade the body where they form a mixture and a new state of affairs, as if they themselves were a noisy, poisonous food and canned excrement. The parts of the body, its organs, are determined in virtue of decomposed elements which affect and assail them.<sup>7</sup> In this passion, a pure language-affect is substituted for the effect of language: "All writing is PIG SHIT" (that is to say, every fixed or written word is decomposed into noisy, alimentary, and excremental bits).

For the schizophrenic, then, it is less a question of recovering meaning than of destroying the word, of conjuring up the affect, and of transforming the painful passion of the body into a triumphant action, obedience into command, always in this depth beneath the fissured surface. The student of languages provides the example of the means by which the painful explosions of the word in the maternal language are converted into actions relative to the foreign languages. We saw a little while ago that wounding was accomplished by means of *phonetic elements* affecting the articulated or disarticulated parts of the body. Triumph may now be reached only through the creation of breath-words (*mots-souffles*) and howl-words (*mots-cris*), in which all literal, syllabic, and phonetic values have been replaced by *values which are exclusively tonic* and not written. To these values a glorious body corresponds, being a new dimension of the schizophrenic body, an organism without parts which operates entirely by insufflation, respiration, evaporation, and fluid transmission (the superior body or body without organs of Antonin Artaud).<sup>8</sup> Undoubtedly, this characterization of the active procedure, in opposition to the procedure of passion, appears initially insufficient: fluids, in fact, do not seem less harmful than fragments. But this is so because of the action-passion ambivalence. It is here that the contradiction lived in schizophrenia finds its real point of application: passion and action are the inseparable poles of an ambivalence, because the two languages which they form belong inseparably to the body and to the depth of bodies. One is thus never sure that the ideal fluids of an organism without parts does not carry parasitic worms, fragments of organs, solid food, and excremental residue. In fact, it is certain that the maleficent forces make effective use of fluids and insufflations in

order to introduce bits of passion into the body. The fluid is necessarily corrupted, but not by itself. It is corrupted only by the other pole from which it cannot be separated. The fact, though, is that it represents the active pole and the state of perfect mixture. The latter is opposed to the encasings and bruising of the imperfect mixtures which represent the passive pole. In schizophrenia, there is a way of living the Stoic distinction between two corporeal mixtures: the partial mixture which alters the body, and the total and liquid mixture which leaves the body intact. In the fluid element, or in the insufflated liquid, there is the unwritten secret of an active mixture which is like the "principle of the Sea," in opposition to the passive mixtures of the encased parts. It is in this sense that Artaud transforms Humpty Dumpty's poem about the sea and the fish into a poem about the problem of obedience and command.

What defines this second language and this method of action, practically, is its consonantal, guttural, and aspirated overloads, its apostrophes and internal accents, its breaths and its scansion, and its modulation which replaces all syllabic or even literal values. It is a question of transforming the word into an action by rendering it incapable of being decomposed and incapable of disintegrating: *language without articulation*. The cement here is a palatalized, an-organic principle, a sea-block or a sea-mass. With respect to the Russian word "*derevo*" ("tree") the student of language is overjoyed at the existence of a plural form *derev'ya*—whose internal apostrophe seems to assure the fusion of consonants (the linguist's soft sign). Rather than separating the consonants and rendering them pronounceable, one could say that the vowel, once reduced to the soft sign, renders the consonants indissociable from one another, by palatalizing them. It leaves them illegible and even unpronounceable, as it transforms them into so many active howls in one continuous breath.<sup>9</sup> These howls are welded together in breath, like the consonants in the sign which liquifies them, like fish in the ocean-mass, or like the bones in the blood of the body without organs. A sign of fire, a wave "which hesitates between gas and water," said Artaud. The howls are gurglings in breath.

When Artaud says in his "Jabberwocky" "Until rourghe is to rouarghe has rangmbde and rangmbde has rouarghambde," he means to activate, insufflate, palatalize, and set the word aflame so that the word becomes the action of a body without parts, instead of being the passion of a

fragmented organism. The task is that of transforming the word into a fusion of consonants—fusion through the use of soft signs and of consonants which cannot be decomposed. Within this language, one can always find words which would be equivalent to portmanteau words. For “*roughe*” and “*rouarghe*,” Artaud himself indicates “*ruée*,” “*roue*,” “*route*,” “*régle*,” or “*route à régler*.” To this list, we could add “*Rouergue*,” that section of Rodez in which Artaud was at the time. Likewise, when he says “*Uk’hatis*,” with an internal apostrophe, he indicates “*ukhase*,” “*hâte*,” and “*abruti*,” and adds “a nocturnal jolt beneath Hecate which means the pigs of the moon thrown off the straight path.” As soon as the word appears, however, as a portmanteau word, its structure and the commentary attached to it persuade us of the presence of something very different. Artaud’s “*Ghoré Uk’hatis*” are not equivalent to the lost pigs, to Carroll’s “*mome rats*,” or to Parisot’s “*verchons fourgus*.” They do not compete with them on the same plane. They do not secure the ramification of series on the basis of sense. On the contrary, they enact a chain of associations between tonic and consonantal elements, in a region of infra-sense, according to a fluid and burning principle which absorbs and reabsorbs effectively the sense as soon as it is produced: *Uk’hatis* (or the lost pigs of the moon) is K’H (*cahot* = jolt), ’KT (nocturnal), and H’KT (Hecate).

The duality of the schizophrenic word has not been adequately noted: it comprises the passion-word, which explodes into wounding *phonetic* values, and the action-word, which welds inarticulate *tonic* values. These two words are developed in relation to the duality of the body, fragmented body and body without organs. They refer to two theaters, the theater of terror or passion and the theater of cruelty, which is by its essence active. They refer to two types of nonsense, passive and active: the nonsense of the word devoid of sense, which is decomposed into phonetic elements; and the nonsense of tonic elements, which form a word incapable of being decomposed and no less devoid of sense. Here everything happens, acts and is acted upon, beneath sense and far from the surface. Sub-sense, a-sense, *Untersinn*—this must be distinguished from the nonsense of the surface. According to Hölderlin, language in its two aspects is “a sign empty of meaning.” Although a sign, it is a sign which merges with an action or a passion of the body.<sup>10</sup> This is why it seems entirely insufficient to say that

schizophrenic language is defined by an endless and panic-stricken sliding of the signifying series toward the signified series. In fact, *there are no longer any series at all*; the two series have disappeared. Nonsense has ceased to give sense to the surface; it absorbs and engulfs all sense, both on the side of the signifier and on the side of the signified. Artaud says that Being, which is nonsense, has teeth. In the surface organization which we called secondary, physical bodies and sonorous words are separated and articulated at once by an incorporeal frontier. This frontier is sense, representing, on one side, the pure “expressed” of words, and on the other, the logical attribute of bodies. Although sense results from the actions and the passions of the body, it is a result which differs in nature, since it is neither action nor passion. It is a result which shelters sonorous language from any confusion with the physical body. On the contrary, in this primary order of schizophrenia, the only duality left is that between the actions and the passions of the body. Language is both at once, being entirely reabsorbed into the gaping depth. There is no longer anything to prevent propositions from falling back onto bodies and from mingling their sonorous elements with the body’s olfactory, gustatory, or digestive affects. Not only is there no longer any sense, but there is no longer any grammar or syntax either—nor, at the limit, are there any articulated syllabic, literal, or phonetic elements. Antonin Artaud could have entitled his essay “An Antigrammatical Effort Against Lewis Carroll.” Carroll needs a very strict grammar, required to conserve the inflection and articulation of words, and to distinguish them from the inflection and articulation of bodies, were it only through the mirror which reflects them and sends a meaning back to them.<sup>11</sup> It is for this reason that we can oppose Artaud and Carroll point for point—primary order and secondary organization. The *surface series* of the “to eat/to speak” type have really nothing in common with the *poles of depth* which are only apparently similar. The two *figures of nonsense* at the surface, which distribute sense between the series, have nothing to do with the two *dives into nonsense* which drag along, engulf, and reabsorb sense (*Untersinn*). The two forms of stuttering, the clonic and the tonic, are only roughly analogous to the two schizophrenic languages. The break (*coupure*) of the surface has nothing in common with the deep *Spaltung*. The contradiction which was grasped in an infinite subdivision of the past-future over the in-

corporeal line of the Aion has nothing to do with the opposition of poles in the physical present of bodies. Even portmanteau words have functions which are completely heterogeneous.

One may find a schizoid "position" in the child, before the child has risen to the surface or conquered it. Even at the surface, we can always find schizoid fragments, since its function is precisely to organize and to display elements which have risen from the depth. This does not make it any less abominable or annoying to mix everything together—the child's conquest of the surface, the collapse of the surface in the schizophrenic, or the mastery of surfaces in the person called, for example, "pervert." We can always make of Carroll's work a sort of schizophrenic tale. Some imprudent English psychoanalysts have in fact done so: they note Alice's telescope-body, its foldings and its unfoldings, her manifest alimentary, and latent excremental, obsessions; the bits which designate morsels of food as well as "choice morsels," the collages and labels of alimentary words which are quick to decompose; her loss of identity, the fish and the sea. . . . One can still wonder what kind of madness is clinically represented by the Hatter, the March Hare, and the Dormouse. And one can always recognize in the opposition between Alice and Humpty Dumpty the two ambivalent poles: "fragmented organs—body without organs," body-sieve and glorious body. Artaud had no other reason for confronting the text of Humpty Dumpty. But, at this precise moment, we could listen to Artaud's warning: "I have not produced a translation. . . . I have never liked this poem. . . . I do not like the surface poems or the languages of the surface." Bad psychoanalysis has two ways of deceiving itself: by believing to have discovered identical materials, that one can inevitably find everywhere, or by believing to have discovered analogous forms which create false differences. Thus, the clinical psychiatric aspect and the literary critical aspect are botched simultaneously. Structuralism is right to raise the point that form and matter have a scope only in the original and irreducible structures in which they are organized. Psychoanalysis must have geometrical dimensions, before being concerned with historical anecdotes. For life, and even sexuality, lies within the organization and orientation of these dimensions, before being found in generative matter or engendered form. Psychoanalysis cannot content itself with the designation of cases, the manifestation of histories, or the signification of complexes. Psychoanalysis is the psychoanalysis of sense. It is

geographical before it is historical. It distinguishes different countries. Artaud is neither Carroll nor Alice, Carroll is not Artaud, Carroll is not even Alice. Artaud thrusts *the child* into an extremely violent alternative, an alternative of corporeal action and passion, which conforms to the two languages in depth. Either the child is not born, that is, does not leave the foldings of his or her future spinal cord, over which her parents fornicate (a reverse suicide), or she creates a fluid, glorious, and flamboyant body without organs and without parents (like those Artaud called his "daughters" yet to be born). Carroll, on the contrary, awaits *the child*, in a manner conforming to his language of incorporeal sense: he waits at the point and at the moment in which the child has left the depths of the maternal body and has yet to discover the depth of her own body. This is the brief surface moment in which the little girl skirts the surface of the water, like Alice in the pool of her own tears. These are different regions, different and unrelated dimensions. We may believe that the surface has its monsters, the Snark and the Jabberwock, its terrors and its cruelties, which, although not of the depths, have claws just the same and can snap one up laterally, or even make us fall back into the abyss which we believed we had dispelled. For all that, Carroll and Artaud do not encounter one another; only the commentator may change dimensions, and that is his great weakness, the sign that he inhabits no dimension at all. We would not give a page of Artaud for all of Carroll. Artaud is alone in having been an absolute depth in literature, and in having discovered a vital body and the prodigious language of this body. As he says, he discovered them through suffering. He explored the infra-sense, which is still unknown today. But Carroll remains the master and the surveyor of surfaces—surfaces which were taken to be so well-known that nobody was exploring them anymore. On these surfaces, nonetheless, the entire logic of sense is located.

though that the Epicureans developed this theory of the event—perhaps because they bent it to the demands of a homogeneous causality and subsumed it under their own conception of the *simulacrum*. See appendix 2.

5. On the account of Stoic categories, see Plotinus, 6:1.25. See also Bréhier, p. 43.
6. This description of the purse comprises some of Carroll's best writing: *Sylvie and Bruno Concluded*, ch. 7.
7. This discovery of the surface and this critique of depth represent a constant in modern literature. They inspire the work of Robbe-Grillet. In another form, we find them again in Klossowski, in the relation between Roberte's epidermis and her glove: see Klossowski's remarks to this effect in the postface to *Lois de l'hospitalité*, pp. 135, 344; see also Michel Tournier's *Friday*, trans. Norman Denny (New York: Pantheon Books, 1985, by arrangement with Doubleday), p. 67: "It is a strange prejudice which sets a higher value on depth than on breadth, and which accepts 'superficial' as meaning not 'of wide extent' but 'of little depth,' whereas 'deep,' on the other hand, signifies 'of great depth,' and not 'of small surface.' Yet it seems to me that a feeling such as love is better measured, if it can be measured at all, by the extent of its surface than by its degree of depth." See appendixes 3 and 4.

### THIRD SERIES OF THE PROPOSITION

1. See the theory of "connectors" (*embrayeurs*) as presented by Benveniste in *Problèmes de linguistique général* (Paris: Gallimard, 1966), ch. 20. We separate "tomorrow" from yesterday or today, since "tomorrow" is first of all an expression of belief and has only a secondary indicative value.
2. For example, when Brice Parain opposes denomination (denotation) and demonstration (signification), he understands "demonstration" in a manner that encompasses the moral sense of a program to be fulfilled, a promise to be kept, a possibility to be realized—as, for example, in a "demonstration of love" or a phrase such as "I will love you always." See *Recherches sur la nature et les fonctions du langage* (Paris: Gallimard, 1972), ch. 5.
3. Descartes, *Principes*, 1:10.
4. See Lewis Carroll, *Logique sans peine*, trans. Gattegno and Coumet (Paris: Hermann, 1972). For the abundant literary, logical, and scientific bibliography concerning this paradox, refer to Ernest Coumet's commentaries, pp. 281–288.

5. Brice Parain, ch. 3.

6. Bertrand Russell, *An Inquiry Into Meaning and Truth* (London: George Allen and Unwin, 1940).
7. *Ibid.*, p. 179: "We may say that whatever is asserted by a significant sentence has a certain kind of possibility."
8. Hubert Elie, in an excellent book, *La Complexe significabile* (Paris: Vrin, 1936), exposes and comments on the doctrines of Gregory of Rimini and Nicolas d'Autrecourt. He points out the extreme resemblance to Meinong's theories, and how a similar polemic was repeated in both the nineteenth and fourteenth centuries. He does not, however, indicate the Stoic origin of the problem.
9. On the Stoic differentiation of incorporeal entities and rational representations, composed of corporeal traces, see E. Bréhier, pp. 16–18.
10. See Albert Lautman's remarks on the subject of the Möbius strip: it has "but a single side, which is essentially an extrinsic property, since in order to give an account of it the strip must be broken and untwisted. This presupposes of course a rotation around an axis external to the surface of the strip. Yet it is also possible to characterize this unilaterality by means of a purely intrinsic property. . . ." *Essai sur les notions de structure et d'existence en mathématiques* (Paris: Hermann, 1938), 1:51.
11. We do not have in mind here the particular use Husserl makes of "signification" in his terminology, either to identify it or to bind it to "sense."
12. These terms, "inherence" and "extra-Being," have their correlates in Meinong's terminology as well as in that of the Stoics.
13. *Logique sans peine*, preface, pp. 19–20.

### FOURTH SERIES OF DUALITIES

1. The Gardener's song, in *Sylvie and Bruno*, is formed of nine stanzas, of which eight are dispersed in the first book, the ninth appearing in *Sylvie and Bruno Concluded* (ch. 20). A (French) translation of the whole is given by Henri Parisot in *Lewis Carroll* (Paris: Seghers, 1952), and by Robert Benayoun in his *Anthologie du Nonsense* (Paris: Pauvert, 1957), pp. 180–182.

### FIFTH SERIES OF SENSE

1. See G. Frege, *Über Sinn und Bedeutung*, *Zeitschrift f. Ph. und ph. Kr.*, 1892. This principle of an infinite proliferation of entities has evoked little

structure dialectique des mathématiques (Paris: Hermann, 1939), pp. 13–15. On the role of singularities, *Essai*, 2:138–139; and *Le Problème du temps* (Paris: Hermann, 1946), pp. 41–42.

Péguy, in his own way, had seen the essential relation of the event or singularity with the categories of problem and solution: see Péguy, p. 269: "... and a problem whose end we could not see, a problem without a way out ..." etc.

6. *The Dynamics of a Parti-cle.*

#### TENTH SERIES OF THE IDEAL GAME

1. On the idea of a time smaller than the minimum of continuous time, see appendix 2.
2. J. L. Borges, *Ficciones* (New York: Grove Press, 1962), pp. 69–70. The parable of the tortoise and the hare seems to be an allusion not only to Zeno's paradox but to Carroll's as well, which we have already considered, and which Borges takes up anew in *Other Inquisitions* (Austin: University of Texas Press, 1964).
3. J. L. Borges, *Ficciones*, p. 141. In his *Historia de la eternidad*, Borges does not go so far and seems to conceive of the labyrinth as only circular or cyclical.

Among the commentators of Stoic thought, Victor Goldschmidt in particular has analyzed the coexistence of these two conceptions of time: the first, of variable presents; the second, of unlimited subdivision into past and future. *Le Système stoïcien et l'idée de temps* (Paris: Vrin, 1953), pp. 36–40. He also demonstrates that there exist for the Stoics two methods and two moral attitudes. But whether these two attitudes correspond to the two times is still obscure: it does not seem so, according to the author's comments. Moreover, the question of two very different eternal returns, themselves corresponding to the two times, does not appear (at least directly) in Stoic thought. We shall return to these points.

4. Mallarmé, "Mimique," *Oeuvres* (Paris: Gallimard, Pléiade, 1945), p. 310.
5. *Le "Livre" de Mallarmé* (Paris: Gallimard, 1978): see Jacques Scherer's study of the "book's" structure, and notably his comments on the four fragments (pp. 130–138). It does not seem, however, in spite of the places at which the two works meet and in spite of certain common problems, that Mallarmé knew Lewis Carroll: even Mallarmé's *Nursery Rhymes*, which relate the story of Humpty Dumpty, depend upon other sources.

#### ELEVENTH SERIES OF NONSENSE

1. See Sextus Empiricus, *Adversus Logicos*, 8:133. "Blituri" is an onomatopoeia which expresses a sound like that of the lyre; "skindapsos" designates the machine or instrument.
2. This distinction corresponds to the two forms of nonsense proposed by Russell. See Franz Crahay, *Le Formalisme logico-mathématique et le problème de non-sens* (Paris: Belles-Lettres, 1957). The Russellian distinction seems to be preferable to the very general distinction proposed by Husserl in his *Logical Investigations* between "nonsense" and "counter-sense," and which inspires Koyré in *Epiménide le menteur* (Paris: Hermann, n.d.), pp. 9ff.
3. See Lévi-Strauss' remarks with respect to the "zero phoneme" in "Introduction à l'oeuvre de Marcel Mauss" in M. Mauss, *Sociologie et anthropologie*, p. 50.
4. In pages which harmonize with the principal theses of Louis Althusser, J.-P. Osier proposes a distinction between those for whom meaning is to be recovered in a more or less lost origin (whether it be divine or human, ontological or anthropological), and those for whom the origin is a sort of nonsense, for whom meaning is always produced as an epistemological surface effect. Applying this criteria to Marx and Freud, Osier estimates that the problem of interpretation is not at all the problem of going from the "derived" to the "originary," but in comprehending the mechanisms of the production of sense in two series: sense is always an "effect." See preface to Feuerbach's *L'Essence du christianisme* (Paris: Maspero, 1968), especially pp. 15–19.

#### TWELFTH SERIES OF THE PARADOX

1. Boltzmann, *Lecture on Gas Theory*, trans. S. G. Brush (Berkeley: University of California Press, 1964).
2. See Cicero, *Academica*, section 29. See also Kierkegaard's remarks in the *Philosophical Fragments*, which arbitrarily lend support to Carneades.

#### THIRTEENTH SERIES OF THE SCHIZOPHRENIC AND THE LITTLE GIRL

1. "Perspenticace" is a schizophrenic portmanteau word designating spirits which are held above the subject's head (*perpendiculaire*, *perpendicular*),

and which are very *perspicacious* (*perspicaces*). Cited by George Dumas, *Le Surnaturel et les dieux d'après les maladies mentales* (Paris: P.U.F., 1946), p. 303.

2. Antonin Artaud, "L'Arve et l'Aume, tentative antigrammaticale contre Lewis Carroll," *L'Arbalète* (1947), no. 12:

"Il était roparant, et les vliqueux tarands  
Allaient en gibroyant et en brimbultdriquant  
Jusque là là la roughe est à rouarghe a rangmbde  
et rangmbde a rouarghambde:  
Tous les falomitards étaient les chats-huants  
Et les Ghoré Uk'hatis dans le Grabugeument."

3. Letter to Henri Parisot, *Lettres de Rodez* (Paris: G.L.M., 1946).
4. Louis Wolfson, "Le Schizo et les langues ou la phonétique chez le psychotique," *Les Temps Modernes* (July 1964), no. 218.
5. Freud, "The Unconscious," in *Metapsychology* (1915). Citing the cases of two patients, one of whom perceives his skin, and the other his sock, as systems of little holes which are in perpetual danger of becoming enlarged, Freud shows that this is a properly schizophrenic symptom which could not fit either a hysteric or an obsessed.
6. Antonin Artaud, in *La Tour de feu*, April 1961.
7. With respect to letters-organs, see Antonin Artaud, "Le Rite du peyotl," in *Les Tarahumaras* (Paris: Arbalète, 1963), pp. 26-32.
8. See in 84, 1948: "No mouth No tongue No teeth No larynx No esophagus No stomach No intestine No anus I shall reconstruct the man that I am." (The body without organs is fashioned of bone and blood alone.)
9. See Wolfson, p. 53: in "*derev'ya*," "the apostrophe between the palatalized *v* and the *y* represents what is called the soft sign, which in this word functions in such a manner that a complete consonant *y* is pronounced after the (palatalized) *v*; this phoneme would be palatalized in a certain manner without the soft sign, and as a result of the following soft vowel—here represented phonetically by *ya* and being written in Russian by a single character, having the form of a capital *R* back to front (pronounced *dire'vya*: the accent of intensity falls of course on the second syllable; the *i* open and brief; the *d*, *r*, and *v* palatalized or as if fused with a yod)." See also on p. 73 the schizophrenic's commentary on the Russian word *louD'Mi*.
10. In a very fine study, *Structuration dynamique dans la schizophrénie* (Bern: Verlag Hans Huber, 1956), Gisela Pankow has taken the examination of signs in schizophrenia very far. In connection with the cases related by Mrs. Pankow, special notice should be made of the analysis of fixed alimentary words which explode into phonetic bits: the word "CARMELS," for

example, on p. 22. Also of particular interest is the dialectic of the container and contained, the discovery of polar opposition, and the theme of water and fire which is tied to it (pp. 57-60, 64, 67, 70); the curious invocation of fish as the sign of active revolt and of hot water as a sign of liberation (pp. 74-79); and the distinction of two bodies—the open and dissociated body of the man-flower, and the head without organs which serves as its complement (pp. 69-72).

It seems to us, however, that Mrs. Pankow's interpretation minimizes the role of the *head without organs*. It also seems to us that the regime of signs lived in *schizophrenia* is comprehended, at the level beneath sense, only through the distinction between bodily signs-passions and corporeal signs-actions.

11. It is in this sense that, in Carroll, invention is essentially *vocabular*, rather than syntactical or grammatical. As a consequence, portmanteau words can open up an infinity of possible interpretations by ramifying the series; nevertheless, syntactical rigor eliminates a certain number of these possibilities. The same holds true in Joyce, as Jean Paris has shown in *Tel Quel* (1967), no. 30, p. 64. The opposite is the case with Artaud, but only because there is no longer a problem of sense properly speaking.

#### FOURTEENTH SERIES OF DOUBLE CAUSALITY

1. Clement of Alexandria, *Stromateis*, 8:9: "The Stoics say that the body is a cause in the literal sense; but the *incorporeal*, in a metaphysical fashion, poses in the manner of a cause."
2. Paul Ricoeur, *Idées directrices pour une phénoménologie* (Paris: Gallimard, 1950), pp. 431-432.
3. Husserl, *Ideas* (New York: Collier Books, 1972), p. 348: "The X in the different acts or act-noemata furnished with a differing 'determining content' is necessarily known as the same . . ."; p. 365: "To every object 'that truly is' there intrinsically corresponds (in the a priori of the unconditioned generality of the essence) the *idea of a possible consciousness* in which the object itself can be grasped in a *primordial* and also *perfectly adequate* way . . ."; p. 366: "This continuum is more closely defined as infinite in all directions, consisting in all its phases of appearances of the same determinable X. . ."
4. Husserl, sections 100-101, and 102ff.
5. See J.-P. Sartre, *The Transcendence of the Ego* (New York: Noonday Press, 1957). The idea of an "impersonal or pre-personal" *transcendental* field, producing the I and the Ego, is of great importance. What hinders this