

The following is a translation of a section containing a table of the evolutions of the names of the transcendental field and the operators of differentiating liaisons from *L'Ontologie de Gilles Deleuze*, Véronique Bergen. Paris: L'Harmattan, 2001. 545-549.
Original translation by Taylor Adkins 11/05/07.

Works	Transcendental field, virtual	Operators of differentiating liaison	Actualization
<i>Bergsonism</i> (1966)	Duration, virtual cone, vital plane of immanence, multiplicities	Memory	Matter (expansion), Life (contraction)
<i>Difference and Repetition</i> (1968)	Impersonal singularities, pre-individual field, Ideas, Aion, Thanatos, differential un-ground AND intensive spatium	Intensive spatium as differentiation of differentiation, implication, drama, past and “dark precursor” as difference of difference	Quality / extension, species / quantity, partial form of the I and category of the Self, Explication, Present
<i>Logic of Sense</i> (1969)	Secondary order, metaphysical surface, cerebral of sense, of event, Thanatos, Aion, ontological problem	Nonsense, empty place, Aion, univocal being, Univocal clamor of Being as difference of difference	Tertiary order of the logical point of view (proposition) and the ontological point of view (individual, person)
<i>Spinoza and the Problem of Expression</i> (1969) and <i>Spinoza: Practical Philosophy</i> (1981)	Substance as cause in and by self, plane of immanence of nature, univocity of Being, Natura naturana	Attributes as common forms	Infinite modes (immediate and mediate) and finite modes, Natura nature
<i>Anti-Oedipus</i> (1972)	Surface of recording and detachment, Baphoment, BwO, Numen, death instinct, intensive continuum	BwO, Numen	Organisms
<i>A Thousand Plateaus</i> (1980)	Plane of consistency, of immanence, becomings, intensities, haecceities, smooth space, “dust of the world,” inorganic life, lines of flight	Abstract machine (<i>phylum</i> and diagram)	Actual agency of effectuation and enunciation, strata, form and substance of content and expression, molar forms

<i>Foucault</i> (1986)	Line from the Outside, informal Work	Forces of power, abstract machine, diagram, strategy	Knowledge (enunciations and visibilities), forms of exteriority, strata, integration, subject as fold of the Outside
<i>Leibniz: the Fold</i> (1988)	Expressed world, inflexion, event	Point of view, fold, invagination, position	Inclusion, expression, monads, bodies
<i>What Is Philosophy?</i> (1991)	Plane of immanence (<i>Physis</i> and <i>Nous</i>), One-All	Conceptual personae as intercessors in philosophy (partial observers in science, aesthetic figures in art)	Molar forms, figures and structures
<i>Immanence: a Life</i> (1995)	Plane of immanence, life, impersonal singularities, event, indefiniteness		Forms of object and subject, transcendences, empirical determinations

The outbreak of new problems reorients the disposition of the transcendental, of its "schematizing" dramatization and of its actual deployments:

Bergsonism:

--problem of the apprehension of the problematic

--invention of the concept of intensive multiplicities, continuous *versus* discrete, metrical multiplicities set in the work of the method of intuition reshaping the transcendental space of Duration.

Difference and Repetition:

--problems of a "complex repetition," of a "free difference" subtracted from identity, and from the rise of a "genital thought."

--reorientation of the transcendental site in accordance with the concept of integration/differentiation--in short, of actualization/virtualization--via the method of dramatization.

Logic of Sense:

--problem of a conquest of surfaces as the rise of events, of sense, of thoughts.

--reorientation of the transcendental source in accordance with the concept of the empty case as univocal Being and with a serial method of structuralist obedience.

Spinoza and the Problem of Expression:

--problem of an anti-Cartesian structure treating the question of the relation between the finite and the infinite, between cause and effect, reorienting the question of true, adequate ideas.

--reorientation of the virtual site in accordance with the concept of expression (in its ontological, epistemological and ethico-political modalities) and the synthetic method by causation.

A Thousand Plateaus:

--problems of a typology of lines, forces and spaces composing the real, of the rise of an "automata" thought, and of a micropolitics of art, science, and philosophy as life.

--invention of concepts of planomenon, smooth and striated spaces, war machine/state apparatus, tree/rhizome, semiotic regimes, ritournelles and crystals of time.

Foucault:

--triple problem of enunciations and visibilities of knowledge, of forces of power and of the aesthetic becoming of the self.

--creation of concepts of a schematizing diagram of forces, of subjectivation as fold of the Outside, the death of man.

Movement-Image and Time-Image:

--problem of the apprehension of time in the cinema, passage of the indirect image from a time subjected to movement to the direct image of time subordinating itself to a becoming aberrant movement.

--creation of a typology of signs and images explicating this reversal of time subjected to movement in an autonomous time.

The Fold:

--problems of the emergence of the new, of the event, of the soul/body relation, of the bond between the expressed and expression.

--creation of concepts of the fold carried to the infinite, of impossibles and divergent series of the neo-baroque.

What Is Philosophy?

--problem of thought arranging itself to chaos.

--invention of the concept of the triple Chaoide, philosophy, art and science, of their planes, agents and operators.

The following is an excerpt on the syntheses of the unconscious in *Difference and Repetition* from Véronique Bergen's *L'Ontologie de Gilles Deleuze*, Paris: L'Harmattan, 2001. 325-327. Original translation by Taylor Adkins on 11/05/07.

The three syntheses of the unconscious in the times developed in *Difference and Repetition*, the three “beyonds of the pleasure principle” organizing bio-psychic life

“correspond to figures of repetition, which appear in the work of a great novelist: the binding, the ever renewed fine cord; the every displaced stain on the wall; the ever erased eraser. The repetition-binding, the repetition-stain, the repetition-eraser: the three beyonds of the pleasure principle. The first synthesis expresses the foundation of time upon the basis of a living present, a foundation which endows pleasure with its value as a general empirical principle to which is subject the content of the psychic life in the Id. The second synthesis expresses the manner in which time is grounded in a pure past, a ground which conditions the application of the pleasure principle to the contents of the Ego. The third synthesis, however, refers to the absence of ground into which we are precipitated by the ground itself: Thanatos appears in third place as this groundlessness, beyond the ground of Eros and the foundation of Habit” (*Difference and Repetition*, tr. Paul Patton, p. 114).

The bio-psychic system is consequently the result of multiple passive syntheses. The synthesis of Habit, of binding and reproduction, adjoins the *stimuli*, sensations and excitations of deep, primary layers to this system via the pleasure principle. It generates myriads of “larval subjects,” of “passive selves” and prolongs the pleasure principle through a reality principle maximizing the adaptation of the organism to the milieu and the satisfaction of needs. The reality principle distributes reality in the ego and non-ego, in the subjective instance and the objective instance, and cuts it into molar forms through the projection of a system of representations. While in the syntheses of time the active syntheses of memory and understanding are founded on the passive synthesis of the present, here, the active synthesis of recognition is founded on the unconscious synthesis of the reproduction of the present. The reality principle corresponds to the active syntheses of memory and understanding built on the contemplation-contraction of the passive synthesis of the present. The synthesis of Eros or Mnemosyne, synthesis of the pure past, generates the acquisition of the symbolic, of verbal structures and is dichotomized in a detachment of lost virtual objects and a recognition of real disguised objects.

The third synthesis of Thanatos orchestrates a desexualization of the libido that wounds the narcissistic ego, cracks the I through the pure form of time, generating the thought in thought. While the second synthesis permits access to the symbolic that sticks to recognition, the third passes from knowledge to thought. The constitutive sub-representative syntheses of the Psyche, mobilized around differentiating elements, “dark precursors” (always displaced virtual objects, empty place, phallus, phantasm), articulate intensive series, “incarnating for their count the three dimensions of systems in general. But the psychic binding (Habit) operates a coupling of series of excitations; Eros designates the specific state of internal resonance that increases; the death instinct is confused with the forced movement whose psychic amplitude passes through the resonant series themselves (hence the difference of amplitude between the death instinct and resonating Eros)”.

All differential systems are contrived as phantasms or simulacra (bio-psychic, aesthetic, political, physical systems) excluding “the assignation of an originary one and a derived one, as from a primary

one and a second one all at once, because difference is the sole origin, and makes coexist independently from any resemblance the different that it relates to the different”, and orchestrates their serial organization according to levels: 1st from a coupling between divergent series, from a production binding partial objects, from compulsions (Habit), 2nd from staging resonance between disparate series via “dark precursors” catalyzing ecstatic reminiscences and epiphantic explorations of involuntary memory (Eros, Mnemosyne), 3rd from a forced movement, akin to a death instinct as problematic (non)-being, spanning the series through their ascension to being, to the cosmos (Thanatos).

1. This is what *Beyond the Pleasure Principle* means first of all: not only any of the exceptions to this principle, but on the contrary the determination of conditions under which pleasure really becomes a principle.