

BABEŞ-BOLYAI UNIVERSITY
FACULTY OF LETTERS
LITERARY AND LINGUISTIC STUDIES

To feel deleuzian
Schizoanalysis of experimental literary practices

ABSTRACT

CONTENTS

| | |
|--|-----|
| Introduction | 4 |
| | |
| 1. Proto-schizoanalysis within deleuzian philosophy | |
| 1.1. David Hume and literature as an experimental practice | 11 |
| 1.2. Henri Bergson and poetic-performative vitality | 18 |
| 1.3. Spinoza and experimentalism as poetic-performative ethics | 33 |
| 1.4. Nietzsche and the active force of “the different” in experimental writing | 45 |
| 1.5. <i>Difference and repetition</i> or poetry as a trans-performative way of life | 52 |
| | |
| 2. Schizoanalysis: text, life, metatext | |
| 2.1. The beginnings of schizoanalysis: proustian signs and poem-novels..... | 60 |
| 2.2. Schizoanalysis and Guattari, an artist among activists..... | 68 |
| 2.3. What does schizoanalysis do? | 82 |
| 2.4. The referential map of schizoanalysis | 89 |
| 2.5. <i>A Thousand plateaus</i> , a thousand exuviae..... | 104 |
| 2.6. The Kafka machine featuring the Urmuz machine..... | 123 |
| 2.7. Schizoanalysis of literature-as-diagnosis..... | 144 |
| 2.8. Experimental practices and the philosophy of the concrete..... | 148 |
| | |
| 3. Schizoanalysis of the experimental performativity | |
| 3.1. Schizoanalysis of experimentalism in the beginning of the 20 th century..... | 153 |
| 3.2. Performance (micro-history) and active thought..... | 162 |
| 3.3. The concept of performance from within experimental literature | 166 |
| 3.4. Contemporary performance and literature..... | 175 |
| 3.5. A Deleuze-Guattari Intermezzo: Fernand Deligny - artist, therapist, writer..... | 185 |
| 3.6. Performative practice and contemporary thought in the proximity of Deleuze..... | 193 |

4. Schizoanalysis of experimental literary practices

| | |
|--|-----|
| 4.1. Hybrid literary experimental practices in the beginning of the 20 th century | 198 |
| 4.2. The Nomad Cendrars..... | 204 |
| 4.3. Kharms, OBERIU, vitality and trans-performativity..... | 214 |
| 4.4. Literary performativity in America in the second half of the 20 th century..... | 236 |
| 4.5. Jackson MacLow and the trans-conceptual..... | 243 |
| 4.6. David Antin and the performed literature..... | 253 |
| 4.7. <i>L=A=U=N=G=U=A=G=E</i> Poets, Lyn Hejinian, poetry of thought-as-movement..... | 271 |
| 4.8. Literary performativity in France in the second half of the 20 th century | 280 |
| 4.9. Christophe Tarkos, becoming-angelic / Joel Hubaut and the epidemik rhizome..... | 288 |

5. Schizoanalysis of experimental literary practices in Romania

| | |
|--|-----|
| 5.1. Performativity of the Romanian avant-garde | 303 |
| 5.2. Gellu Naum and poetry as a performative way of life..... | 308 |
| 5.3. Simona Popescu and the rhizomatic plead..... | 323 |
| 5.4. <i>Fracturism</i> versus <i>The Notorious Animal</i> | 334 |
| 5.5. Cătălin Lazurca, V. Leac, becomings..... | 342 |
| 5.6. Post 2000-ism: Deleuzian intermezzo in contemporary poetry..... | 361 |
| 5.7. Adriana Gheorghe and the text as a performative proces..... | 368 |

| | |
|--------------------------|-----|
| Conclusions | 379 |
|--------------------------|-----|

| | |
|-------------------------|-----|
| Literature | 380 |
|-------------------------|-----|

This paper researches the genealogy of the concept called schizoanalysis through extended referencing to each conceptual phase of Gilles Deleuze's philosophy. The tools of schizoanalysis meet the need for a pluralist and adequate approach to experimental, avant-garde literary practices. The experimental poets talk about specific components in their projects: orality, the body language, the context in which a poem emerges or the hybrid meetings called forth by it. These approaches require the immersion into a relevant philosophical vocabulary.

The first chapter deals with pre-schizoanalytical concepts, by discussing the studies from the early deleuzian works. The French philosopher gets closer to Hume. He describes the plural components of the "subject" concept. In the two works about Henri Bergson, Deleuze highlights the importance of the affect, which is not opposed to intellect. One of the most important lines in Deleuze's thought patterns is his perspective on Spinoza. In his later works, the French philosopher would constantly renew the development of the triadic ethics of knowledge.

Deleuze also highlights Spinoza's interest in materiality – this is where the philosopher somehow crosses into a space, which is close to the one of experimental poetry. Deleuze goes through the works of Nietzsche – the German philosopher's language anticipates the philosophy of difference. Something akin to the vitality of Nietzsche's writing filtered through Deleuze's style can be traced in the theoretical works of the American experimental poets of the *L=A=N=G=U=A=G=E* avant-garde magazine.

The French avant-garde in the second half of the 20th century also gets close to this exuberant, carnal celebration of the world and its unexpected languages. Through the publication of his thesis *Difference and Repetition*, Deleuze marks his own map of boundaries and conceptual proximity, foreseeing his later positioning in relation to canonical philosophy or psychoanalysis.

The second chapter is focused on the figure of Felix Guattari, taking into consideration his pluralist connection with the area of experimental psychiatry. We also look into a first proto-schizoanalytical work of Deleuze on the writings of Proust. We link the conceptual tools of Deleuze with the book *My Life* by Lyn Hejinian. The paper contains a distinct subchapter dedicated to concepts from the domain of experimental psychiatry, that have influenced Felix Guattari through re-thinking of the dynamics of affect, culture and society within a community.

The idea of a community also appears in a pluralist way in literary environments: see the publication of collective novels such as *The Europa Complex* or *Rubik*. This territory, far removed from psychoanalysis, makes its mark on the first collaboration between Deleuze and Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* with its abundant creativity. Schizoanalysis emerges as a noticeable method in their book about the writings of Kafka.

Concepts such as *minor literature*, *becoming-animal*, *abstract machine* open up the possibility for a new approach to the writings of Urmuz. We also follow how the lines of schizoanalytical ideas were applied to the works of Sacher Masoch. After that, we highlight the

influence of Jean Wahl on Deleuze, taking into consideration the common interest in concrete philosophy that both philosophers have.

The third chapter puts forward the outlines of a micro-history of the avant-garde, describing territories where conceptual encounters take place: futurists, dadaists or surrealists and their lexicon which assumes philosophy/literature/art as planes of consistency, pluralist and concrete areas. We dedicate a subchapter to the interdisciplinary works of Fernand Deligny, an important figure for the collaboration between Deleuze and Guattari. The actuality of schizoanalysis is underlined through bringing together deleuzian-guattarian concepts with the information theories of Michel Serres.

In the fourth chapter we discuss the importance of such notions as orality, performativity and concreteness of the literary text, passing through various works from Emily Dickinson through Russian or French experimentalists. The subchapter on Blaise Cendrars links the performative and literary activities of the writer to schizoanalytical outlook on literature as a pluralist practice. Talking about Daniil Kharms we highlight the performativity of the OBERIU movement. Poetry becomes an experimental practice in the 20th century by the works of figures such as: Charles Olson and his projective manifest, Jerome Rothenberg and his concept of ethnopoetics, conceptual artist Jackson Mac Low or the performative poet David Antin.

Lyn Hejinian also works with disjointed narratives, digressions, dispersive paragraphs, coming from a literary tradition influenced (among other figures) by the experimentalist Gertrude Stein. At last discussing the French space, we go over the various periods of avant-garde poetry preoccupied with materiality, book as object-installation, performative frame for the texts. In this context, we schizoanalyse the poetry of Joel Hubaut and Christophe Tarkos, writers who remove themselves from getting exposure through manifests. Their practices individuate themselves through approaches which subsume the idea of modifying literature to more clandestine and happier practices in deleuzian terms.

The last chapter follows the line of Romanian poetic experimentalism influenced by Gherasim Luca and Gellu Naum, authors who consider literature a way of life. Simona Popescu is a writer who gradually creates for her own projects a conceptual vocabulary similar to that of Deleuze. To some extent, she develops the line of Naum, but she is also influenced by literary practices that come from the field of American literature. Afterwards, we highlight the dynamics of the experimental literary movement from Arad, Romania, *The Notorious Animal*. We follow the ways, ideas and styles in which this group differs from the *fracturist* writers. In particular, we deal with the hybrid poetry of Kata (Cătălin Lazurca) and with the writings of V. Leac, and also look into his book-installation *While you wait you make extra steps*, a one of a kind project in the Romanian literature. The paper ends with the schizoanalysis of the writer-artist Adriana Gheorghe, a hybrid figure who mixes in her performative and literary practices theory, poetry, prose, diary of confessions etc.