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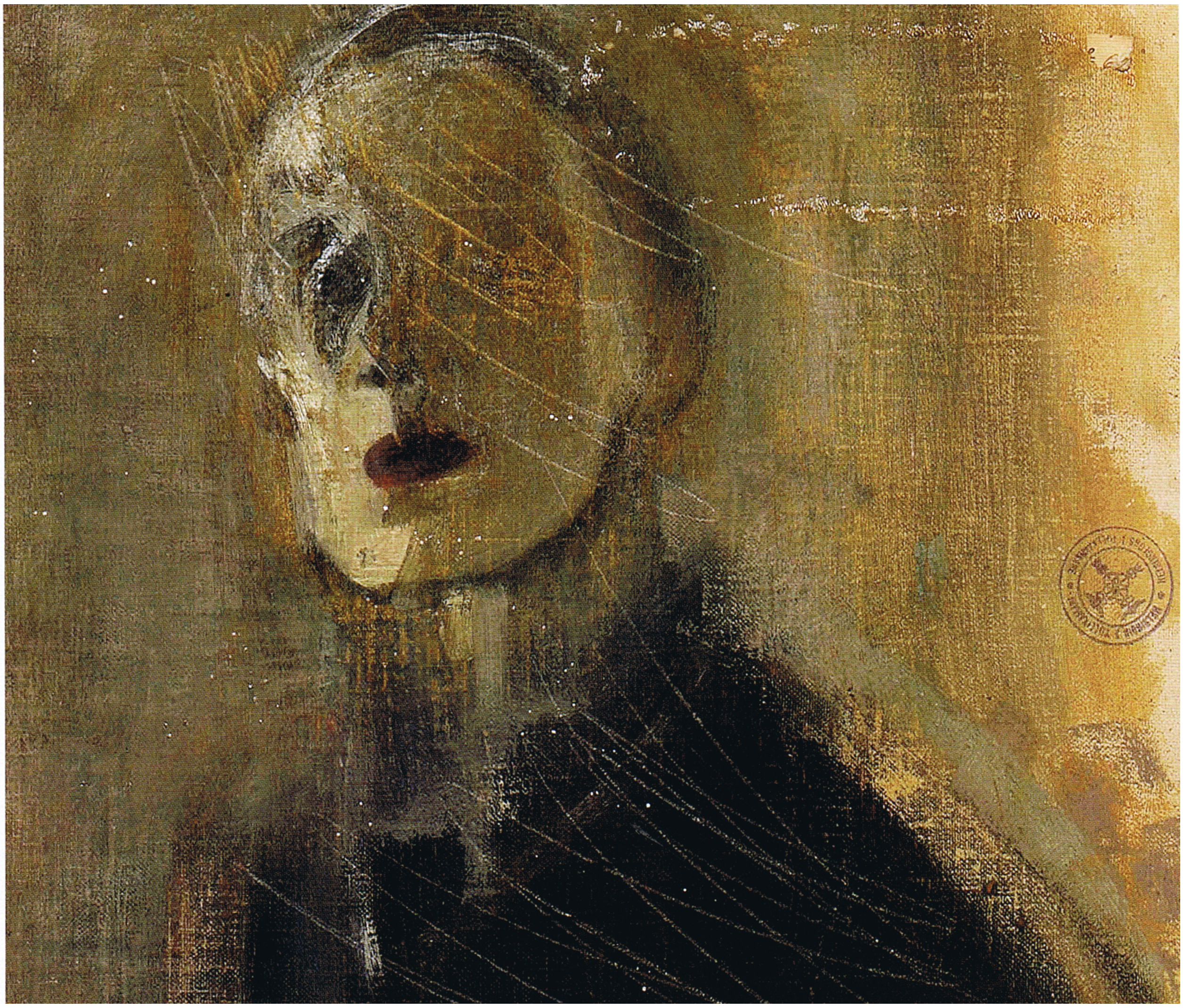

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EDITORS' INTRODUCTION: PHILOSOPHY AND THE 'AFFECTIVE TURN'

Marguerite La Caze and Henry Martyn Lloyd

This special issue of *Parrhesia* has developed from the 2010 Australasian Society for Continental Philosophy's Conference at the University of Queensland on the theme of the philosophy of affect. The tradition of philosophies of affect is deep and wide, encompassing both denigration and celebration. For the Stoics, passions such as yearning, spite, grief, and fear were incorrect judgements which were excessive and contrary to reason and nature. However, not all affects were maligned: joy, caution, and goodwill, were to be cultivated. Plato, understanding the affective power of art, banished the poets from the Republic. Yet, famously, he found the origin of philosophy in wonder and the love of wisdom in *eros*. For Descartes the passions were associated with the animal spirits, with the substantive union of mind and body; if properly trained, they contributed to the good life. For Spinoza all human activity including cognition produces and is produced by affect. His account of the actions and passions of the human mind was crucial to his task of showing the connectedness of humans to nature and the naturalising of moral concepts that resulted from this view. In the ethical life Kant subordinated the affects and passions to reason. In Nietzsche's hands the denial of passion was rewritten and became a philosophy of affirmation. The philosophical tradition of affect became more focussed in the twentieth century, through the work of philosophers such as Sartre, Merleau-Ponty, Deleuze, Guattari, Irigaray, Foucault, and many others. Merleau-Ponty recognised that as different cultures variously express love, they express a variance to archetypal western conceptualisations as well, and this difference of affect is a difference in the emotion itself. Affects, according to Deleuze in his deployment of Spinoza's work, are independent of their subject. With Guattari he developed an anti-oedipal philosophy of desire and theorised art as a bloc of sensations, a compound of perceptions and of affects. The psychoanalytic tradition reads the life of the body into that of the mind: libido is in part embodied drive. Irigaray links wonder to an ethics of sexual difference. And for Foucault, far from being a mere descriptor of emotional states, affect is the site of the production of the modern soul. After a diverse history, containing so much variety, the question of affect remains firmly on the philosophical agenda: this issue explores recent developments in Continental philosophical approaches to affects.

THE SCOPE OF THE "AFFECTIVE TURN" AND THE STUDY OF AFFECT

For our purposes, the concept of affect encompasses passions, moods, feelings, and emotions and has been a recurrent theme throughout the history of philosophy, albeit more extensively in some periods than others. Yet more recently it has been claimed that since the mid-1990s there has been an "affective turn" in the humanities and social sciences. There is much evidence for such a "turn." We note the Australian Research Council's grant to the Centre of Excellence for the History of Emotions is the largest ever awarded to humanities research in Australia.[1] This grant is indicative of the growing international interest in the history of the emotions—there are centres for research into the history of the emotions at the University of London and the Max Planck Institute for Human Development in Berlin—and of a perception that inquiry into the emotions is of broad interest to the academy. Within literary studies the idea of a "turn" is supported by moves away from a preoccupation with theory. Since the rise of literary theory in the 1980s it has now become common to talk of "theory" as having "passed" even if it is believed that the moment of theory cannot be undone.[2] If the theory movement foregrounded cognitive responses to the text and thought affective responses redundant, the "affective turn" can be understood as a willingness to return to questions of readers' affective responses. Within philosophy, evidence for the existence of an "affective turn" can be seen in the renewed interest in understanding the role of affects in, for example, the texts of Hellenistic philosophers, Descartes, Spinoza, Hume, and Kant, and in theorising the passions and emotions through developing phenomenological, psychoanalytic, and post-structural accounts of the affects. This special edition of *Parrhesia* itself and the 2010 conference which preceded it, are evidence of lively current interest in affect in Australasian Continental Philosophy. Broadly then the "turn" may be understood in terms of renewed and widespread scholarly interest in corporeality, in emotions, and in the importance of aesthetics.

Yet explicit reference to the "affective turn" as such occurs, not broadly across the humanities and social sciences, but much more narrowly in cultural studies/critical theory.[3] Furthermore, claims that the "turn" constitutes an "epistemological shift" which has occurred widely in the humanities and social sciences seem hyperbolic.[4] On the one hand, the turn to the history of emotions has not been driven by an epistemological or methodological shift but rather by the application of well established research practices, specifically those of cultural history, to the historical question of emotions. On the other hand, interest in affects themselves has been relatively constant throughout the history of philosophy. Thus, narrowly understood, the "affective turn" appears to be a specific phenomenon within cultural studies/critical theory. To substantiate this claim we need to examine the specific epistemological or methodological shifts which are taken to constitute the "turn" by those who explicitly identify with it. What does it mean to say: "the affective turn ... expresses a new configuration of bodies, technologies, and matter instigating a shift in thought in critical theory?"[5]

Proponents of the "turn" to affect locate it at the nexus of several intellectual vectors. The most comprehensive outline is given by Melissa Gregg and Gregory Seigworth in the introduction to *The Affect Theory Reader*.[6] Though they stress the provisional status of their outline, Gregg and Seigworth trace eight vectors which together orient the "turn." In summary, these are: phenomonological and post-phenomonological theories of embodiment; cybernetics and theories of the human/machine/inorganic; non-Cartesian traditions in philosophy; aspects of psychological and psychoanalytic theory; traditions critical of normalising power including feminism, queer, and subaltern and disability studies; a collection of attempts to react to the linguistic turn; crticial theories and histories of the emotions; and aspects of science and neurology.[7] Broad support for this list is provided by Patricia Ticineto Clough who, while tending to privilege a tradition which begins in Spinoza and leads into cultural studies/critical theory via the work of Gilles Deleuze and Brian Massumi, also notes the influence of psychoanalysis, the Heidegger/Haraway tradition of cybernetics, and post-Foucauldian critiques of normalising power.[8]

Within this broad list, the literature both extolling and criticising the idea of the "affective turn" tends to recognise the dominance of two influences. For Gregg and Seigworth, "undoubtedly the watershed moment for the most recent resurgence of interest and intrigue regarding affect and theories of affect" came in 1995 with the publication of two essays:[9] Eve Sedgwick's and Adam Frank's "Shame in the Cybernetic Fold: Reading Silvan Tomkins," and Brian Massumi's "The Autonomy of Affect."[10] These essays have given "substantial shape to the two dominant vectors" in the "turn."[11] The importance of these two essays is affirmed by Ruth Leys in her critical and wide-ranging discussion of the "turn": Leys privileges the Sedgwick/Tomkins vector, which leads from Silvan Tomkin's psychobiology of affects and bodily drives, as well as the Spinoza/Deleuze/Massumi vector.[12]

The effect of these vectors coalescing in cultural studies/critical theory is that beyond a broad and inclusive interest in embodiment, emotions, and aesthetics, the "affective turn," narrowly considered, foregrounds a collection of quite specific methodological/epistemological considerations and mobilises a relatively small set of intellectual tropes.

> In [the affective turn's] wake, a common ontology linking the social and the natural, the mind and body, the cognitive and affective is beginning to appear, grounding such concepts as assemblage, flow, turbulence, emergence, becoming, compossibility, relationality, the machinic, the inventive, the event, the virtual, temporality, autopoiesis, heterogenic and the informational, for example.[13]

A characteristic assessment remarks that affects arise "in the midst of *in-between-ness*: in the capacities to act and be acted upon"[14]: affect arises between the thinking mind and the acting body, between the power to affect and the power to be affected, between two bodies, and between bodies and the world.[15] "Synthesis" is another common trope of the "turn."[16]

Taking the "turn" as narrowly defined, the "affective turn" is a phenomenon located *outside* the ongoing traditions of philosophy even as it draws from them. This conclusion is implied by the "turn" itself: the list of vectors which orient the "turn" note several identifiable traditions of philosophy which feed into the "turn" both from a place outside (i.e. separate traditions of philosophy) and before (i.e. traditions which predate the "turn's" beginning in the mid-1990s). Philosophy has long been interested in affect and has been affected in turn: since ancient times philosophers explored wonder, love, desire, anger, lust, joy, melancholy, hate, sadness, and later anxiety, shame, anguish and many others.[17] The essays in this issue take this detailed discussion of the affects as well as their theorisation further.

This collection of essays speaks to the theme of affect and will do so from within the broad and inclusive array of contemporary Continental Philosophy. In this sense these essays are part of, and celebrate, the "affective turn," broadly defined. But the essays also speak *to* the "affective turn" and in doing so adopt a critical distance from it. Particularly, the essays engage with the vector which leads from Tomkin's psychobiology of affects, or with that which lead from aspects of science and neurology. At least three papers speak directly to these themes: those by Paul Redding, Jane Lymer, and Stuart Grant.

Ruth Leys, in her analysis of the two major vectors orientating the "turn," places Tomkins in a tradition which goes back to William James and before him to Charles Darwin.[18] There is no question that James is a pivotal figure. For Paul Redding, twentieth-century philosophical and psychological thought about emotion effectively started with his work. Redding's paper, "Feeling, Thought, and Orientation: William James and the Idealist Anti-Cartesian Tradition," takes James's work both as a point of origin and as a point of orientation. From James, Redding looks backwards, not to Darwin and nineteenth-century biology, but before him to a variety of non-dualist approaches to the mind that have been adopted at various times since the seventeenth century. Redding locates James within an anti-Cartesian tradition which includes thinkers as diverse as the common-sense realists such as Reid and idealists and romantics, including Fichte. This anti-Cartesianism, a tradition that aimed at undermining dichotomous conceptions of body and mind, is significant and is itself one of the vectors of the "turn." As an example, Redding discusses the famous case of Phineas Gage and his accidental frontal-lobotomy. He also looks forwards from James to contemporary neuroscience and to experiments on perception, to the tactile vision substitution systems (TVSS) technology developed by Paul Bach-y-Rita in the late 1960s and continuing today. James's work on emotion is a vantage point from which Redding looks both backwards to the tradition of German Idealism and forwards to contemporary neuroscience and experimental psychology.

Although the connection is not explored explicitly here, James's anti-dualism and theory of affects precedes Merleau-Ponty's work on active perception and on the body-subject. And Merleau-Ponty's interest in and use of experimental psychology, especially Gestalt psychology, is well known: there are strong if implicit connections between this literature and the features of perception which the TVSS technology demonstrates. Jane Lymer's paper "Merleau-Ponty and the Affective Maternal-Foetal Relation" draws on Merleau-Ponty's work and deploys it in the context of contemporary obstetrics in order to develop an empirically supported understanding of the maternal-foetal relationship as an instance of affective communication. Lymer's paper has two aspects: In the tradition of Iris Marion Young, Lymer gives a rich phenomenological description of the pregnant body. She links this description with a scientific account of the inter-uterine formation of the foetus's body schema, developing Merleau-Ponty's theory to now include the idea that the foetus's body schema develops pre-partum, not, as he thought, post-partum. Demonstrating the fact that the pregnant body is both singular and divided, Lymer's paper focuses on the body-schema, first in terms of the pregnant mother and her body schema, and second, in terms of embodied communion of affect between this self and the foetal other. Lymer's paper has several implications, including the continued relevance of Merleau-Ponty to the empirical sciences and the importance of the affective structure of the maternal-foetal relationship.

The focus on the proximity of affect theory to science and empirical phenomenology continues with Stuart Grant's "An Approach to the Affective Dimension of Speaking." Insofar as the "affective turn" is conceptualised as a reaction against the "linguistic turn"—that is as a turn away from post-structuralism's analysis of language *without* reference to the affected subject or the nominally subject-less affect—Grant's paper, linking the study of language to the affective dimensions of the speaking subject, can be understood to participate in *both* by linking the "linguistic turn" and experimental phenomenology. Grant calls for research that will reveal the constitution of the affective, expressive, and embodied dimensions of speaking. For Grant "affects are expressive: rage shouts or stifles, lust sighs and moans, enjoyment smiles, surprise gasps."[19] This is a provocative article in that it sets research questions for the phenomenological study of the living, embodied act of speaking. Grant begins with the recent tradition of French linguistics, before drawing on Giorgio Agamben's location of a realm between sound and meaning, and integrating Herder's *On the Origin of Language* and its emphasis on the animal ground of human speech. He then suggests using Agnes Heller's Tomkins-inspired theory of the affect, to reveal this rather neglected phenomenon. Grant imagines a phenomenological investigation derived from contemporary techniques in experimental phenomenological psychology. The aim is "to catch, reveal and hold the fleeting movement of the affective dimension of speaking as it resonates the human body, as expression of its experience of itself and the stimuli which activate it from inside and out."[20]

Grant is optimistic that his investigations will bracket the socially and culturally determined aspects of higher-level cognitive functions of language and reveal the unmediated human animal which lies beneath, that his is "an approach which can be applied and tested across different cultures to provide a comprehensive account of what it means to speak."[21] This optimism is shared, if less explicitly stated, by Redding and Lymer. And it is shared by many of the vectors orienting the "turn", especially those which lead from experimental psychology and neuroscience and from much of the phenomenological tradition. Affects, it is often held, are unmediated.[22] These three papers together represent a tradition of inquiry, strongly aligned with the empirical sciences, which seeks to inquire into an ontologically stable substrate of the rational faculties. The three following papers also seek to inquire directly into the affects, and they do so from the perspective of aesthetics, without such firm ontological commitments. Papers by Christine Tams, Geoff Boucher, and Magdalena Zolkos each in their own way examine the relation between affects and art.

Christine Tams's "'Dense Depths of the Soul': A Phenomenological Approach to Emotion and Mood in the Art of Helene Schjerfbeck" explores the complexity of the artistic expression of affects. Tams quotes Schjerfbeck as she expresses her notion of the work of the artist: "I have always searched for the dense depths of the soul …, where everything is still unconscious – there one can make the greatest discoveries."[23] The paper is a study of "the attitudes of expression," where expression is composed of the body as a gestural expression that is closely connected to the inner state of mind. For Tams, expression as an act, "contains two topoi: the *expressed*, which can be seen in the facial or gestural expression, and the *expression* itself, which lies beneath the surface (of a painting) and has to be revealed."[24] Her elegant and sophisticated essay is a study of the attitudes of Schjerfbeck's expression: Tams reads what Schjerfbeck expressed—the artworks themselves. She studies Schjerfbeck's portraits and self-portraits, analysing a painting's artistic production, the technique, application, and treatment of paint and texture as well as the composition of the painting's motifs. The paper is also a study of Schjerfbeck's inner expressions using her intimate letters to gain access to the inner attitude of expression as she was externalising it in her painting. More than this, Tams's paper is itself a phenomenological study of moods and emotions, specifically grief, passivity, contemplation, sorrow and despair, shame (a significant emotion for the phenomenological tradition, especially Sartre), aggression, sorrow and melancholy, fear and despair, anxiety or angst (following Kierkegaard, a key affect for the existentialists), and affinity with and fearful anticipation of death.

Geoff Boucher's "The Politics of Aesthetic Affect – A Reconstruction of Habermas's Art Theory" takes the focus on communication and linguistic meaning further, expressly working within a "post-metaphysical" tradition, one which sets aside the question of the unmediated affected animal. Boucher traces and engages with the complex and changing relationship in Habermas's thought between the subject of communicative action and the autonomous and affective work of art. Boucher argues that Habermas's theory of art is best understood in terms of the manner in which the artwork discloses silenced needs. The paper begins with the views Habermas expressed in *The Theory of Communicative Action*, tracing the concessions that Habermas makes to various critics, and arriving at his retraction of his earlier position in more recent work. For Boucher this retraction is a loss; he defends Habermas's early view against his latter. In many ways, Boucher's paper continues a long established philosophical problematic in that autonomous art may be understood as the realm of the passions, and the paper investigates the relationship between this realm and that of communicative reason. He raises the theme of mediation between the affects and reason which is prominent in this edition particularly in papers by Sharpe, Formosa, and Deutscher; we will return to this theme below. Boucher defends Habermas's early view, which allows that autonomous art can make truth claims. He does this by focusing on the role of the art critic who establishes the possibility of a translation between autonomous art and cognitive, normative, and explicative discourse. For Boucher, "art and criticism *together* articulate and redeem authenticity claims [made by art] – specifically, artworks non-propositionally articulate such claims, and criticism redeems these claims argumentatively."[25] For Boucher, while artworks alone cannot gain universal acceptance, art criticism can.

From the beginning of the twentieth century, to the beginning of the twenty-first, and to this collection's second investigation into inner experience and the affects through the work of art; from painting to film, this collection moves to Magdalena Zolkos's paper "Violent Affects: Nature and the Feminine in Lars von Trier's *Antichrist*." Von Trier is an always controversial filmmaker and his film *Antichrist* is no exception, having attracted much critical attention particularly *vis-à-vis* its (and von Trier's) claimed misogyny. Without dismissing this concern, Zolkos's paper develops instead a nuanced and arguably more foundational reading of the film in terms of the affective nexus of the feminine, nature, and evil. Avoiding too a more obvious reading of the film in terms of horror, Zolkos uses Susan Sontag to read the film in terms of its pornographic aspects, its sexually explicit and violent images, aspects that for Zolkos account for its performative and affective qualities. This approach highlights the film's proximity to an aesthetics of transgression; transgression is taken by von Trier, by Bataille and via him by Sontag, and by Zolkos as the transgressing of the rational subject and so of the rational therapeutic discourse. And so the audience, drawn into the affective engagement of this deeply visceral film, is for Zolkos, challenged to break with the rational and its calculated imaginary. The affect of transgression, particularly as it is established by Bataille, is anguish. Zolkos broadens the range of affects and reads *Antichrist* in terms of the affects of outrage and unease, shame, lust and desperation (rather than fear which is indicative of horror as a genre), despair, sorrow, and especially grief. Radicalising the terms of Tams's paper, Zolkos takes the investigation into the "inner expressed" to mythological depths: the film becomes the expression of von Trier's two-year-long severe depression, of the dark world of his imagination. She stresses the profound ambiguity of the film and thus our affective responses to it.

This group of six papers contributes to expanding the reach of the "affective turn," either by theorising the affects or by investigating affective lives themselves –the attitudes of expression – and their expression in the work of art. The papers understand the affects in general and in relation to art. Philosophy's continuity with the "turn" is evident in these essays, which are situated in both philosophy and in the "turn." They demonstrate the richness of philosophical tradition by contributing to phenomenological and post-phenomenological theories of embodiment, non-Cartesian traditions in philosophy, aspects of psychological and psychoanlaytic theory, and aspects of science and neurology.

THE "AFFECTIVE TURN": A CRITIQUE

The "turn" *to* affect cannot be taken without at the same time being a turn *away* from something else. Importantly it is a turn away from rationalist traditions of philosophy which are often characterised simply as "Cartesian" to signify cognitive or reason-based approaches. So the "turn" is construed as a turn away from minds, towards bodies. We note, for example, the continued importance of journals like *Body and Society*, a journal which recently published a special edition on affect.[26] We note too the recent special edition of *Hypatia* where Debra Bergoffen and Gail Weiss capture much of the mood of the "turn" by celebrating the extent to which we have come, "from a Platonic world where the body is a threat to virtue, from a Cartesian world where my personhood is reduced to a cogito, [and] from a Kantian world where ethics is a matter of disembodied universal principles."[27] One of the celebrated ideas of the "turn" is that it "has led us to rethink the frameworks of scholarship and research that have separated the mind from the body."[28] This "triumvirate" – Plato, Descartes, Kant – stands for what the "turn" is rejecting, forming the Other by which the "turn" defines itself. Yet, given the vectors orienting it, the "turn" ought not to celebrate bodies *simpliciter*, that is bodies as *mere* matter. Rather, it ought to celebrate non-dualist accounts of the self. And so it does not follow that affect theorists ought to, or need to, be disdainful of the concept of the mind; texts which celebrate the "affective turn" understand that "affect and cognition are never fully separable"[29]; Michael Hardt, in referring to Spinoza/Deleuze, stresses that "each time we consider the mind's power to think, we must try to recognise how the body's power to act corresponds to it."[30] As Paul Redding shows, William James, drawing as he does on non-dualist idealist traditions, does not, as is sometimes held, deny cognitive or intentional dimension to the affects. In fact rehabilitating James's thought on these lines is a major component of Redding's paper. And of course Merleau-Ponty's understanding of embodied intentionality is a rejection of both the empirical subject—the subject understood as *mere* body—and the idealist subject—the subject of pure mind. Our first point is that the turn to affect is a turn away from the philosophical separation of mind and body and towards non-dualist ontologies.

A second point can be made. In its celebration of corporeality, the "turn," narrowly construed, has a distinct tendency to re-enact the dualism being *prima facie* rejected. This tendency is especially the case insofar one of the things that is celebrated in the "turn" is the non-intentionality of emotion and affect. This is Patricia Clough:

> Affect and emotion ... point ... to the subject's discontinuity with itself, a discontinuity of the subject's conscious experience with the non-intentionality of emotion and affect. ... The turn to affect points instead to a dynamism immanent to bodily matter and matter generally.[31]

It is clear that the subject invoked here is not the non-dualist subject, but in fact the Cartesian/dualist subject inverted: the material is privileged over mind. For Ruth Leys, affect theorists "suggest that the affects must be viewed as independent of and prior to ideology – that is, prior to intentions, meanings, reason, and beliefs – because they are nonsignifying, autonomic processes that take place below the threshold of conscious awareness and meaning."[32] Thus, rather than being a non-dualist, for Leys, Massumi "privileg[es] the 'body' and its affects over the 'mind' in straightforwardly dualist terms."[33] Hence, the turn to affect in critical theory is also a turn, *within a dualist framework*, away from mind and toward body.

There are then two trends in the narrowly-defined "affective turn". First, the "turn" borrows from non-dualist approaches to the body which see embodied affects as having intentional/cognitive content. This metaphysics allows theorists to reject the "ultra-rationalist" or "triumvirate's" overvaluation of reason as being ground in a false ontology. Second, it invokes the dualism of mind and body in order to celebrate the affects as non-intentional and material. Significantly, however, this second movement lacks argumentative support: if dualism is accepted, it is hard to see why we should privilege body over mind. Particularly it is hard to see how we could *argue rationally* for this privileging: this point is a significant implication of Maxwell Deutscher's contribution to this collection. To put this another way, there are two ways of being anti-Cartesian: The first is to reject the ontological separation of mind from body. The second is to maintain the ontological separation of mind and body but to privilege body over mind. Both of these positions fall within the remit of the "affective turn", narrowly defined.

The first section of this essay drew attention to papers in this collection which are internal to the vector of non-dualist anti-Cartesianism. There are also papers which contribute to the study of affect from within a dualist perspective. Together they present the argument that insofar as the "turn" establishes affect as situated in movements *between*, particularly between mind and body, affect theorists ought not to be against dualism *per se,* so much as against a dualism which refuses mediation between the two poles. Accordingly, one of the very significant features of this collection is the place of essays on Kant (Formosa and Deutscher) and on philosophers influenced by Kant (particularly Habermas and Arendt, discussed by Boucher and Calcagno): these essays proceed in terms of mediation between the rational and the affective. More broadly it should be noted that scholars of Plato, Descartes, and Kant are in fact very interested in questions of affect. Kant is most often and most directly addressed by this collection. Other allegedly "ultra-rationalist" or "anaffective" thinkers are addressed particularly in papers by Heinämaa and Sharpe. Moreover, insofar as they are established as the Other of the "affective turn" the "triumvirate" and their allies are established only in caricatured form. It may be that the notion of a rational mind which experiences affects in a wholly disembodied way is only ever a cliché invoked for the purpose of ridicule.[34] In this vein, one of the prominent features of this collection is the manner in which it nuances philosophical responses to the question of affect that are often rejected merely because they are "rationalist." That is, they show that as affect theorists and others set themselves against a tradition of what we may call anaffective thought, they do so only by simplification of those philosophies.

This nuanced reading of the affective dimension of philosophies is most evident in the contribution by Sara Heinämaa, "Varieties of Presence: Heidegger's and Husserl's Accounts of the Useful and the Valuable." Heinämaa begins by noting that it is often held that Husserlian phenomenology is a cognitivist and ultra-rationalist philosophy, preoccupied with science, cognition, and theoretical apprehension. As she shows, this notion stems from the critique that Heidegger launched against classical phenomenology in *Being and Time*. Heidegger establishes an understanding of Husserlian objects as being a replication of the Cartesian *res extensa* and, as is well known, he rejects the idea that objects are inert as being unsuitable for the description and analysis of our practical and communal relations with the things which surround us and other humans. Heidegger holds rather that objects are active in affecting us; objects motivate us by their own forces and powers. Heidegger associates Husserl with Descartes, and does so in order to distance himself from both of them. In response Heinämaa sets herself the historical and conceptual task of showing the inadequacy of this understanding of Husserl and the fruitfulness of his phenomenology for understanding practicality and affectivity. She does this by focusing on the question of presence in Husserl's and Heidegger's thought, arguing that while there are clear and important differences in their analyses, this should not lead us to dismiss their common stand: both argue that presence is an essential but hidden element of experience; both contend that it can be captured by phenomenological examinations independently of theoretical and scientific considerations. Heinämaa's aim is to show as erroneous the picture of twentieth-century phenomenology which sets in simple opposition epistemological-phenomenological explication (a philosophy of knowledge), and hermeneutic-existential interpretation (a philosophy of life). She demonstrates how Husserl accounts for the affective, aesthetic, and axiological nature of our response to objects.

In contrast, the paper by Antonio Calcagno, "The Role of Forgetting in Our Experience of Time: Augustine of Hippo and Hannah Arendt" stresses the risks inherent in not considering the relation between time and affect. The paper's manner of engagement with the theme of affect may not be immediately apparent. Calcagno examines the role of forgetting in theories of time specifically in the context of Arendt and Augustine. The paper begins with Arendt's idea of the fragmented past and continues with her use of Augustine and his notion of forgetting. For Arendt's Augustine forgetting is constitutive of the structure of temporality. For Calcagno, what is significant in the relationship between Arendt and Augustine is her own forgetting, that is, the absence of the question of forgetting in her own work, particularly in the *Life of the Mind*. Calcagno reminds Arendt and shows that Augustinian forgetting becomes that which makes fragmentation possible in Arendt's theory of time. The paper then focuses closely on the importance of forgetting: Calcagno shows that forgetting and remembering work together; it is only by virtue of forgetting that we can understand memory and so therefore the past.

Arendt's work is susceptible to caricature by affect theorists as "ultra-rationalist." They may note for example the extent to which the Arendtian notion that during thinking we are nowhere – that is, timeless and spaceless – is opposed to the "turn's" interest in embodied specificity: consider for example the distance on this point between Arendt and Merleau-Ponty, for whom the thinking body must always have a specific location. Arendt is well known to have taken a rather disparaging position *vis-à-vis* the affects. Take, for example, for her claim that love is anti-political or that pity and compassion lead to the extremes of violence.[35] Calcagno's paper centres on one aspect of that neglect in the role that forgetting takes in affectively colouring our memory. As Calcagno shows, for Arendt the constitutive moments of time, namely, the past, the present, and the future, are "forces"; for the "affective turn," "affect is in many ways synonymous with *force* or *forces of encounter.*"[36] The forgetting of forgetting is losing sense of how "all of the colorations offered by forgetting could affect the tonality or moods of willing: fear and hope."[37] A number of other papers in the issue complicate the picture of those philosophers considered antithetical to affect.

Matthew Sharpe's paper "'Only the Present is our Happiness'; On Affects in Ancient Thought: in Memoriam Pierre Hadot" is a critical tribute to Hadot, a towering figure in French academia known in contemporary Continental Philosophy mostly through his influence on Foucault's late work. Sharpe's paper is a return, via Hadot, to Classical philosophy, but with a critical eye. The major concern of his paper is to evaluate the purported other-worldliness of Classical philosophy, its anaffectivity. Against Nietzschean critiques of the devaluation of life involved in Classical thought, Sharpe, following Hadot, argues that the ancients do not sanctify a form of philosophical life-denial or other-worldliness. Rather they advocate what Nietzsche may have termed a revaluation of values, a refocus of attachment to the domain of things we can each control, and to the manner in which we perform the actions we are undertaking. As Sharpe shows, Hadot's substantive thesis is that Classical philosophy was first of all a program of existential transformation, a way of life, the principal means of which were spiritual exercises. Classical philosophy in fact took the affects as their central concern; it was a philosophical therapeutics of the passions. The therapeutic effect of philosophy came from the view that the passions involved false judgments and it was by virtue of their falsity that they engender unhappiness. Classical philosophy did not aim at the elimination of the passions, at least in their positive aspects, and it did *not* advocate the withdrawal of interest in all worldly goods or human relations. Rather it prescribed an attitude of reserve as worldly goods are pursued. The sage attains to *eupatheia*, which involves a fitting joy, gladness, and cheerfulness.

Heinämaa's argument against the cliché of the "ultra-rationalist" philosopher is continued in Paul Formosa's paper, "A life without Affects and Passions: Kant on the Duty of Apathy." The paper is a detailed reconstruction of the particulars of the Kantian duty to apathy. Formosa's starting concern relates to Sharpe's: "An apathetic life is not the sort of life that most of us would want for ourselves or believe that we have a duty to strive for. And yet Kant argues that we have a duty of apathy, a duty to strive to be without affects and passions."[38] However, rather than a duty to be wholly without feelings or inclinations, Formosa shows that for Kant, we ought to strive to be without affects and passions only to the extent that they disrupt the exercise of rational self-government. Apathy for Kant is "not about a 'lack of feeling' or 'subjective indifference with respect to objects of choice,' but a question of rational engagement with values."[39] Continued too is Sharpe's interest in philosophical therapeutics which is foregrounded in Formosa's reading of Kant. Control over our affects and passions is gained through practices of habituation and reinforcement. Moral failure for Kant lies, not in experiencing inappropriate feelings in the first place but rather in the failure to cultivate appropriate feelings. The incorrectness of representing Kant's duty of apathy as being the duty to be wholly without feelings or inclinations is most evident when we consider motivations to the good — the feelings we are duty-bound to cultivate. Formosa concentrates on beneficence as an important example where habituation is at work, so too is the example of polite social interaction. Love and respect for others and oneself, compassion, sympathy, and moral feeling are all appropriate emotional responses to the worth of persons.

Both Sharpe and Formosa make the relationship between reason and the affects the central focus of their papers. Maxwell Deutscher's paper "Sting of Reason" also makes central the question of reason and the passions but he does so playfully and through the frame of Michèle Le Dœuff's notion of the philosophical imaginary. For Le Dœuff "the demons of counter-reason," will be part and parcel of the philosopher's practice, and will inevitably be the foundation of philosophy's idea of reason. For Deutscher, Plato, Hume, and Kant provide three pivotal moments at which to investigate reason's imaginary. The paper is framed with a reading of Plato's *Phaedrus* and the myth of the tripartite soul. Deutscher reads the myth to show that the passions are neither blind nor stupid, each having its own reasons and its own passion, and reason is rendered as a brute, guiding the horses only with a heavy use of the lash and bridle—thus for Deutscher the sting, or the lash, of reason. Plato's reason is shown as "a being whose passion is for control at any cost".[40] Significantly for this collection Deutscher shows that "Plato's story here never fitted that old cliché of a platonic reason versus earthy passion."[41] The major task undertaken by Deutscher is a reading of Hume. Famously Hume reverses the Platonic relationship: reason is and ought to be the slave, not the master, of the passions. Hume does this by treating reason as inert, unable to wield causal power. Here too Deutscher works to undo these figments of Hume's imaginary, or in any event to show the ghosts which haunt it, showing the manner in which in the face of common experience Hume has to concede that reason performs an ancillary role in relation to passion's aims. Specifically Deutscher shows that reason has the power to structure our various motives: it is an enabling or disabling cause after the manner of a trigger or switch. Rather than being inert, the sting of reason differs in its mode of action to the force of the passions. Deutscher finally turns to Kant's pure practical reason. Kant avoids the clash of freedom and causality by placing pure reason in the noumenal and actions in the phenomenal. He then bridges the two domains with pure practical reason which, in the idea of our respect for moral law, establishes the possibility of traffic between them. Here too Deutscher shows the ghosts in Kant's attempts to understand this feeling of respect as being devoid of affective pleasure. Kant must borrow from the phenomenal world of feelings to describe the noumenal world of pure reason: not only our feeling of respect, but also our awe and satisfaction all speak of affective pleasure. So while for Kant pure practical reason bridges the two worlds, Deutscher shows the bridge is already presupposed. Deutscher ultimately prefers Kant's imaginary to Hume's though the terms of his understanding of Kant are not exactly Kant's own: Deutscher denies the noumenal/phenomenal divide and so understands that "pure reason cohabits with pure passion and thus, like sense and desire, appears as a phenomenon."[42]

Deutscher's paper shows that before either reason or passion can take precedence over its Other it must import it into its own province. He shows that the separation of reason from the passions will never be complete, that each one's reliance on the other is fundamental. But in the end Deutscher does not argue for the elimination of a division between them, but rather supports the distinction within our emotionally intelligent lives. Deutscher's paper has a significant corollary: it undoes the imagined opposition of reason and the passions which, insofar as it allows the investment in anti-rationalism, is a source of much of the enthusiasm of the "affective turn." Powerfully, Deutscher implies the "turn's" fundamental complicity in the imaginary it rejects. What is left is the live interplay between the mind and body, reason and the passions.

The idea that reason can operate in a therapeutic relationship with the passions/affects is central to the interaction between Calcagno's paper on Arendt and Bernard Stiegler's essay, "Suffocated Desire, or How the

Cultural Industry Destroys the Individual: Contribution to a Theory of Mass Consumption," which is presented here in translation by Johann Rossouw. Bernard Stiegler is a theorist at the very centre of the "affective turn." His series *Technics and Time* in particular is a substantial component of the vector which is formed by theorists of cybernetics and of the human/machine.[43] The question of time is of central importance to both Stiegler and Arendt and so too is the place of memory. For Stiegler memory takes three forms. He develops Husserl's notions of primary and secondary retention to include tertiary retention: primary retention is what the subject retains in their consciousness of an event during its unfolding, secondary retention is what they remember of the event after its finishing and finally, tertiary retention is an exact "remembering" of the event outside any consciousness, such as in audio or video recordings. For Stiegler, "The life of consciousness consists in such arrangements of the primary retentions, filtered by the secondary retentions, while the links between primary and secondary retentions are in turn determined by the tertiary retentions."[44] It is here that the question of technics comes together with the question of time. The concern for Stiegler is that as tertiary retention becomes industrialised it constitutes a technology of control that fundamentally alters the life of the individual. This allows for what he calls the hyper-synchronisation of the time of consciousnesses. For Stiegler the threat to the individual of contemporary mass-media forms of leisure is the fact that the individual no longer has free individual time. Rather the sensory experience of social or psychic individuals is replaced with the conditioning of "hyper-masses." The aim is to ensure the flow of new products ceaselessly generated by economic activity, for which consumers don't feel a spontaneous need.

As Calcagno shows, for Arendt there are broadly three axes of time: time as lived or experienced; time as spontaneity and natality; and finally time which as past and future makes possible the present and so the very existence of human beings. Nonetheless, in this context Arendt's call to return to the timeless no-place of thought can be understood to be a call to step outside the pervasively controlled time which is a feature of hyper-industrial capitalism as Stiegler analyses it. Reading Stiegler and Arendt together arguably demonstrates the continued need for philosophical therapeutics: Stiegler's analysis of the conditions of hyper-industrial capitalism is countered by Arendt with her call to find a place outside of time: this is her call to *think*.

AFFECT AND REASON IN THE PHILOSOPHICAL TRADITION

Taken together this collection contributes to the "affective turn" by engaging in studies of affect grounded in non-dualist ontologies and by considering affect in relation to the work of art. The collection also works against the narrowly defined "turn" by providing nuanced readings of philosophers understood by the "turn" only in clichéd terms, as ultra-rationalist or anaffective. This is a particular theme of Heinämaa's paper which shows the centrality of affectivity to early phenomenology. The collection shows the "affective turn" the rationalist ghosts which still haunt it. Deutscher does this by showing in his reading of Hume the spuriousness of imagining that the passions can wholly rule reason. Calcagno does this by showing the very great continuity between the theorists within the "turn," particularly Stiegler, and those which the "turn" would Other, particularly Arendt. Embodiment is not a significant theme in Arendt, nor is it in Calcagno's essay. It is perhaps here that the question of affect taken as a philosophical problematic sounds in its most striking counterpoint to the question of affect as taken up by the narrowly defined "affective turn." There is a warning which Calcagno's paper sounds to the "turn," a warning against a turn to the body as a *naive* turn away from the mind. Developing this theme papers in this collection argue for the retention of the place of reason *vis-à-vis* the affects/passions. Taken together Sharpe's and Formosa's papers present to the "turn" a serious challenge on behalf of the philosophical tradition: if the "affective turn" is the embrace of affect at the expense of reason, then it is a turn away from the possibility of philosophy as therapeutics or as existential therapy. That is, the "affective turn" is a turn away from the notion that reason distances itself from the affects/passions in order to wholly disavow them. Rather reason does so in order to critically and constructively engage with them. If philosophy is to be a way of life, a process of habituation which is the substance of what Hadot calls spiritual exercises, the possibility of this critical engagement must be maintained. More profoundly, without reason's ability to distance itself from the affects, philosophy can no longer operate as critique: understanding becomes individually and politically purposeless; we are to remain at the whims of our individual or collective passions/affects.

Finally, the issue includes three exciting book reviews by Paul Redding, Matthew Sharpe, and Robert Sinnerbrink, of new monographs by James Chase and Jack Reynolds, Joanne Faulkner, and Matthew Sharpe and Geoff Boucher. We would like to thank the authors who have contributed the papers which constitute this special edition. For their careful, constructive comments, we thank the reviewers who assisted in the review process. And we would like to thank *Parrhesia* and the journal's regular editors. The Australasian Society of Continental Philosophy 2010 conference was sponsored by the University of Queensland's School of History, Philosophy, Religion, and Classics and by the Graduate School: we thank them for their support. We would finally like to thank those who helped us organising that event including: Michelle Boulous Walker, Chad Parkhill, Andrew Wiltshire, and the dedicated and enthusiastic team of volunteers without whom the conference would not have been possible.

DR. MARGUERITE LA CAZE is a Senior Lecturer in philosophy at the University of Queensland. She has research interests and publications in European and feminist philosophy. Her publications include *The Analytic Imaginary* (Cornell, 2002) and *Integrity and the Fragile Self*, with Damian Cox and Michael Levine (Ashgate, 2003) and articles published in *Symposium*, *Derrida Today, Hypatia*, *Parrhesia*, *Philosophy Today*, *Philosophy and Social Criticism*, *Political Theory*, and *Contemporary Political Theory*.

HENRY MARTYN LLOYD is a post-graduate candidate at the University of Queensland. He works at the nexus of intellectual history and philosophy. Martyn researches the history of French philosophy, particularly on eighteenth- and twentieth-century French thought. His thesis is on the Marquis de Sade in the context of Enlightenment philosophy.

NOTES

1. See: http://www.emotions.uwa.edu.au/
2. See for example: Daphne Patai, ed. *Theory's Empire: An Anthology of Dissent* (New York: Columbia University Press, 2005).
3. See for example: Patricia Ticineto Clough and Jean Halley, eds., *The Affective Turn: Theorizing the Social* (Durham & London: Duke University Press, 2007); Gregory J. Seigworth and Melissa Gregg, eds., *The Affect Theory Reader* (Duram & London: Duke University Press, 2010).
4. Lisa Blackman and Couze Venn, "Affect," *Body & Society* 16, no. 7 (2010): 7.
5. Patricia Ticineto Clough, "Introduction," in *The Affective Turn: Theorizing the Social*, ed. Patricia Ticineto Clough and Jean Halley (Durham & London: Duke University Press, 2007).
6. Gregory J. Seigworth and Melissa Gregg, "An Inventory of Shimmers," in *The Affect Theory Reader*, ed. Gregory J. Seigworth and Melissa Gregg (Duram & London: Duke University Press, 2010).
7. Ibid., 6-8.
8. Clough, "Introduction."
9. Seigworth and Gregg, "An Inventory of Shimmers," 5.
10. Eve Kosofsky Sedgwick and Adam Frank, "Shame in the Cybernetic Fold: Reading Silvan Tomkins," *Critical Inquiry* 21, no. 2 (1995); Brian Massumi, "The Autonomy of Affect," in *Parables for the Virtual: Movement, Affect, Sensation* (Durham & London: Duke University Press, 2002).
11. Seigworth and Gregg, "An Inventory of Shimmers," 5.
12. Ruth Leys, "The Turn to Affect: A Critique," *Critical Inquiry* 37, no. 3 (2011): 465-6.
13. Blackman and Venn, "Affect," 7.
14. Seigworth and Gregg, "An Inventory of Shimmers," 1.
15. See also: Michael Hardt, "Forward: What Affects Are Good For," in *The Affective Turn: Theorizing the Social*, ed. Patricia Ticineto Clough and Jean Halley (Durham & London: Duke University Press, 2007).
16. Hardt, 'Forward".
17. See for example: Hagi Kenaan and Ilit Ferber, "Moods and Philosophy," in *Philosophy's Moods: The Affective Grounds for Thinking*, ed. Hagi Kenaan and Ilit Ferber, *Contributions to Phenomenology* (London & New York: Springer, 2011).
18. Leys, "The Turn to Affect: A Critique," 437.
19. Ibid., 125.
20. Ibid., 125.
21. Schjerfbeck in: Christine Tams, "'Dense Depths of the Soul': A Phenomenological Approach to Emotion and Mood in the Art of Helene Schjerfbeck," Parrhesia: A Journal of Critical Philosophy 13, (2011): 159.
22. See: Leys, "The Turn to Affect: A Critique," 437.See also part two of this essay.
23. Schjerfbeck in: Christine Tams, "'Dense Depths of the Soul': A Phenomenological Approach to Emotion and Mood in the Art of Helene Schjerfbeck," Parrhesia: A Journal of Critical Philosophy 13, (2011): 159.
24. Ibid.
25. Geoff Boucher, "The Politics of Aesthetic Affect – A Reconstruction of Habermas's Art Theory," Parrhesia: A Journal of Critical Philosophy 13, (2011): 74.
26. Blackman and Venn, "Affect."
27. Debra B. Bergoffen and Gail Weiss, "Embodying the Ethical - Editor's Introduction," *Hypatia* 26, no. 3 (2011): 459.
28. Patricia Ticineto Clough, "Afterward: The Future of Affect Studies," *Body & Society* 16, no. 1 (2010). See also: Leys, "The Turn to Affect: A Critique," 436.
29. Seigworth and Gregg, "An Inventory of Shimmers," 3.
30. Hardt, "Forward: What Affects Are Good For."
31. Patricia Ticineto Clough, "The Affective Turn: Political Economy, Biomedia, and Bodies," in *The Affect Theory Reader*, ed. Gregory J. Seigworth and Melissa Gregg (Duram & London: Duke University Press, 2010), 206.
32. Leys, "The Turn to Affect: A Critique," 437.
33. Ibid.: 468.
34. We note, for example Luce Irigaray's reading of love as intermediary between the mortal and immortal in Plato's *Symposium* and thus a challenge to strict divisions between mind and body: Luce Irigaray, *An Ethics of Sexual Difference*, trans. Carolyn Burke and Gillian C. Gill (Ithaca: Cornell University Press, 1993).We note too Deborah Brown's argument that Descartes's ontological separation does not imply functional separation and that for Descartes the affects are a function of the substantial union of mind and body: Deborah J. Brown, *Descartes and the Passionate Mind* (Cambridge: Cambridge University Press, 2006) and Nancy Sherman's articulation of the complex role of emotions in Kant's ethics, Nancy Sherman, *Making a Necessity of Virtue: Aistotle and Kant on Virtue* (Cambridge: Cambridge University Press, 1997).
35. Hannah Arendt, *On Revolution* (Harmondsworth: Penguin, 1965); Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998).

36. Seigworth and Gregg, "An Inventory of Shimmers," 2.
37. Antonio Calcagno, "The Role of Forgetting in Our Experience of Time: Augustine of Hippo and Hannah Arendt," Parrhesia: A Journal of Critical Philosophy 13, (2011): 27.
38. Paul Formosa, "A life without Affects and Passions: Kant on the Duty of Apathy," Parrhesia: A Journal of Critical Philosophy 13, (2011): 98.
39. Ibid., 109.
40. Maxwell Deutscher, "Sting of Reason," Parrhesia: A Journal of Critical Philosophy 13, (2011): 82.
41. Ibid.
42. Ibid., 91.
43. See for example: Mark Hansen, "The Time of Affect, or Bearing Witness to Life," *Critical Inquiry* 30, no. 3 (2004).
44. Bernard Stiegler, "Suffocated Desire, or How the Cultural Industry Destroys the Individual: Contribution to a Theory of Mass Consumption," Trans. Johann Rossouw, Parrhesia: A Journal of Critical Philosophy 13, (2011): 59.

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THE ROLE OF FORGETTING IN OUR EXPERIENCE OF TIME: AUGUSTINE OF HIPPO AND HANNAH ARENDT

Antonio Calcagno

Hannah Arendt's work is deeply marked by a rich analysis of temporality. One finds references to it from her earliest works on Augustine of Hippo[1] to her last major work, *The Life of the Mind.* Scholars have rightly explored the significance of temporality and its constitutive centrality for Arendt's thought.[2] Her views of temporality can be divided *grosso modo* along three axes. First, there is time-lived or the times-experienced, which comprise or touch upon such aspects as history, biography, narrative, and a timely engagement with the issues of the day, which include, for example, various moments in American Cold-War culture and civil-rights movements.[3] Second, there is a sense of time understood as spontaneity, as natality, in which a new beginning is made possible today, *hodiernus*. Arising spontaneously, this time marks a new promise, as in the case of forgiveness.[4] Perhaps we can call this the time of the *kairos*, the opportune time, the now-time that *emerges* from a set of circumstances but is not merely a *result* of a series of causal events. Finally, one finds in Arendt's work a philosophical position on the very nature of time itself, understood as the past and the future that make possible the present, that condition the very existence of the human being. Particularly striking is the account of time that Arendt gives in the concluding parts of her work on "Thinking" in *The Life of the Mind*. There are, of course, many aspects of Arendt's treatment of time that could easily form the basis of a whole study, but I would like to focus on the last one mentioned above as there is little scholarship on this specific aspect of time in Arendt's corpus.

Arendt's fragmented, metaphorical analyses of time draw from a wealth of sources, including the philosophies of Augustine, Plato, Aristotle, Cicero, Kierkegaard, Jaspers, Benjamin, Bergson, and Heidegger. In *The Life of the Mind*, Arendt claims that thinking reveals a deep temporal structure.[5] The infinity or *nunc stans* of thought, which Augustine believed to be the eternity of the mind of God or the eternal omnipresence of God, arises only when the arrow of infinite future possibility or anticipation meets with the infinite trajectory of the past as uncovered in memory. Infinite, here, does not mean eternal. It simply means that, so long as one lives, there is a non-denumerable infinity of possible future willings or anticipations, as well as of possible interpretations of past memories; there are a non-denumerable, unfixed number of possible past moments and future anticipations while one continues to live, as life is not absolutely predetermined. The present is described as a "diagonal" that intersects or transverses the past and the future. The constitutive moments of time, namely, the past, the present, and the future, are called "forces":

> The two antagonistic forces of the past and future are both indefinite to their origin; seen from the viewpoint of the present in the middle, the one comes from an infinite past and the other from an infinite future. But though they have no known beginning, they have a terminal ending, the point at which they meet and clash, which is the present.[6]

The present arises with and through the clash of the past and the future; it is an antagonistic struggle. Thinking occurs as a particular experience of the present, as a place where one is no longer conscious of time. It is as if one is lifted out of time, at least while one is engaged in thought. One is reminded here of Arendt's poignant descriptions of Socrates as the "electric ray" paralysed in and by thought. One becomes as if time-less, out of time.

Clearly, Arendt reworked Augustine's notion of time and God's understanding of time, placing it firmly with the human realm. One is also reminded here of Aristotle's notion of thought thinking itself, infinitely and in a self-contained fashion. I do not wish to pretend that I can mine all of the sources of Arendt's theory of time in this brief essay. Rather, I want to focus on Augustine of Hippo, largely because Augustine is one of Arendt's constant companions in thought, from the early days of her dissertation to her last work, *The Life of the Mind.* In particular, I would like to focus on a particular Arendtian claim. For Augustine, there is eternal time, and while humans dwell within the mind of God eternally,[7] they experience their own existence temporally; that is, their earthly lives are lived from a specific beginning to a specific end. Yet, when they cross into the afterlife, they will experience eternity as promised by God. But the human experience of eternity in the afterlife is not the same as the full eternity of God. Humans continue to bear the finitude of their being even after death and are, therefore, incapable of experiencing eternity in the way an infinite, omniscient, and omnipotent God does. Memory, as a constituent element in their respective analyses of time, is vital for both Arendt and Augustine. Following Bergson, Arendt says that memory is selective. It moves, recalling images, events, sensations, etc., as it chooses. Augustine would agree, for he describes memory as a "stomach," a rich thesaurus or storehouse of treasures. But, for Augustine, what makes time possible—and what allows the memory to recollect and see one memory as separate and distinct from another—is forgetting. Forgetting is constitutive of memory. Although forgetting can be found in Arendt's philosophy—think, for example, of her reply to Eric Voegelin concerning his review of the *Origins of Totalitarianism* and his criticism of her failure to clarify her historical method[8]—it does not occupy the constitutive role it does in Augustine's thought. I will argue that if forgetting is seen merely as an operation of the mind, and not as foundational, as it is in Augustine, there are consequences for the activating possibilities of the mind, especially *qua* thinking. I maintain that there can be no Bergsonian-inspired selection of images or memories, and no real fragmentation for Arendt, without forgetting. I also argue that, without forgetting, one can never experience the past as being nearer or more remote, intimate or distant. Forgetting may distance us from what is proper between human beings, perhaps resulting, as Arendt's example of Eichmann demonstrates, in the forgetting of what is most meaningful among humans, namely, speech and action, or what Arendt calls politics. Finally, the sense of time that Arendt argues is made possible by the clash of the future and the past may not be as rich as one might hope without the vital sense of forgetting advocated by Augustine.

Before unpacking Arendt's theory of time as experienced or lived time, I would like to address briefly some of the current literature on Augustine and Arendt *qua* time. The most current and sustained analysis of this connection can be found in Stephan Kampowski's excellent work, *Arendt, Augustine and the New Beginning*. Kampowski cites Dal Lago, who remarks that temporality is intimately linked to the human condition.[9] According to Kampowski's very accurate analysis, Arendt acknowledges that there is a profound connection between time, existence, and the need to make sense of our existence by remembering the past. He writes:

> Rather, the sense of remembrance that Arendt presents in *Der Liebesbegriff* is that of remembering the contingency of one's existence, the source of one's being in Another. It is a remembrance in the sense of the medieval exhortation "remember death"—or, we might also say, "Remember birth." It means to open one's eyes to the reality of things and humbly acknowledge and gratefully accept the fact that one is a created and contingent being. Such is the meaning of remembrance in her dissertation.[10]

Other scholars recognise in Arendt a profound need to recall and remember the past: memory serves as one of the fundamental ways that we find and make meaning, both in speech and action, and, ultimately, in politics.[11] What is notable about the analyses of these scholars is their lack of attention to forgetting, which is so significant for Augustine but not for Arendt. One noteworthy exception is the work of Jeffrey Andrew Barash,[12] who rightly notes the importance of forgetting, especially the forgetting of being, for Heidegger but not for Arendt. However, focussing his attention on remembering and the memorialising (*anamnesis*) of the past, Barash does not develop the implications of forgetting for Arendt's thought. It is within and against this framework of scholarship that I would like to explore the relevance of forgetting for Arendt's thinking, which is made possible by Augustine's own reflections on the forceful role forgetting plays in his own philosophy of time.

ARENDT'S METAPHORICAL THEORY OF TIME: THINKING, WILLING AND JUDGING

The time that Arendt connects with thinking is not chronological time, measurable by seconds and change from one moment to the next; rather, she describes temporality as an infrastructure, but an infrastructure that is not evident in and of itself. It only comes to manifest itself through an examination of the very limits of the human condition, namely, our beginning and our end. Drawing inspiration from Kant, Arendt notes that time appears with the question of space, but this is not the space of Newton. At the end of "Thinking," Arendt poses the question: Where are we when we think?[13] Her answer is that we are nowhere, for thinking puts us in to a *nunc stans* that is experienced as both timeless and spaceless; we are in the *scholé* or the *otium* of the ancients. We become separate from our common-sense, practical, and material existence. We are mindful, however, that that the no-space of thinking has limits, for we are not like the Christian God of eternity or the Greek gods of cyclical eternity. We are bound by the limits of our appearing—birth and death—and our thinking is deeply cognisant of these two pivotal moments of our own existence. Like Kant, Arendt was aware that it is these boundaries that push us to think; without boundaries, there would be no thinking.

> And since this nowhere is by no means identical with the twofold nowhere from which we suddenly appear at birth and to which almost as suddenly we disappear in death, it might be conceived only as the Void. Obviously, if there is absolutely nothing, there can be nothing to think about. That we are in possession of these limiting boundary concepts enclosing our thought within insurmountable walls—and the notion of an absolute beginning or an absolute end is among them—does not tell us more than that we are *finite* beings.[14]

Our finitude is lived between a beginning and an end, and it is this span of our lives that gives us time—our human time of existence, but also the very time that makes thinking possible.

Man's finitude, irrevocably given by virtue of his own short time span set in an infinity of time stretching into both past and future, constitutes the infrastructure, as it were, of all mental activities: it manifests itself as the only reality of which thinking *qua* thinking is aware, when the thinking ego has withdrawn from the world of appearances and lost the sense of realness inherent in the *sensus communis* by which we orient ourselves in this world.[15]

> It is within the two limits of our finitude, birth and death, that the infinity of the time of thinking emerges—a time where one can endlessly make things visible and manifest through imagination and the questioning dialogue with oneself: *quaestio mihi factus sum*.[16]

If we are nowhere when we think—and Arendt admits that the question of where we are when we think is a bad question[17]—then what is it that time does for us? Thinking makes visible that which is invisible; reflection and imagination allow de-sensed and de-materialised things to appear. But time lets what appears in thought—its thought-things or thought-objects—have movement; time places them into various relations. But this is not the sequencing relationality that Kant speaks of in the transcendental aesthetic of the *Critique of Pure Reason*.

Perhaps our question—Where are we when we think?—was wrong because by asking for the *topos* of this activity, we were exclusively spatially ordered—as though we had forgotten Kant's famous insight that "time is nothing but the form of inner sense, that is, of intuition of ourselves and of our inner state." For Kant, this meant that time had nothing to do with appearances as such—"neither with shape nor position" as given to our senses—but only with appearances as affecting our "inner state," in which time determines "the relation of representation." And these representations—by which we make present what is phenomenally absent—are, of course, thought-things, that is, experiences or notions that have gone through the de-materializing operation by which the mind prepares its own objects and by "generalizing" deprives them of their spatial properties as well.[18]

As time organises relations between thought-objects, it does so discursively. This is an important point, for though we may be tempted, we would be mistaken to think that Arendt regarded temporal relations as sequential, flowing one after another in the sense of chronological time—what happens first, then second, then third, then fourth, and so on—a highly mathematised sequencing. When Arendt speaks of discursive relationality, she has in mind the two-in-one conversation or dialogue one has with oneself, the back-and-forth of trains of thought that need not follow a temporal order of prior and posterior, before and after, former and latter, etc. She notes:

> Time determines the way these representations are related to each other by forcing them into the order of a sequence, and these sequences are what we usually call thought-trains. All thinking is discursive and, insofar as it follows a train of thought, it could by analogy be presented as a "line progressing to infinity," corresponding to the way we usually present to ourselves the sequential nature of time. But in order to create such a line of thought we must transform the *juxtaposition* in which experiences are given to us into a *succession* of soundless words—the only medium in which we can think—which means we not only de-sense but de-spatialize the original experience.[19]

Here, sequencing and relationality need not be linear, for the language of thinking, as explained in earlier parts of "Thinking," is metaphorical.[20] We should also note how Arendt describes the infinity of thought. This is not real infinity, at least not in the sense of a denumerable infinity. It is, rather, the infinity of possible meanings, a progressive line of unfolding that follows the very extension of our life. Another way of expressing Arendtian infinity in relation to thinking is simply to say that as long as we live, we can think; there is thinking as long as there is human life. Infinity marks the extension of a life, and as such, it perdures as we continue to live in thinking, as if there is no time. We are here in the infinity of the *nunc stans*. As long as there is life, thinking can extend and expand, reaching ever further. This possibility of thinking's limitless extension and expansion is what Arendt calls "everlasting change."[21] Indeed, perhaps this is what gives Arendtian spontaneity its very structure.

Arendt summarises her position with great acuity and limpidity:

> In other words, the time continuum, everlasting change, is broken up into the tenses past, present, future, whereby past and future are antagonistic to each other as the no-longer and the not-yet only because of the presence of man, who himself has an "origin," his birth, and an end, his death, and therefore stands at any given moment between them; this in-between is called the present. It is the insertion of man with his limited life span that transforms the continuously flowing stream of sheer change—which we can conceive of cyclically as well as in the form of rectilinear motion without ever being able to conceive of an absolute beginning or an absolute end—into time as we know it.[22]

Key here is the distinction between four senses of time: time as change; time as cyclical (think, for example, of the seasons or anniversaries); time as moving forward, which implies an inability to repeat what has been; and, finally, time as we experience it. It is this last notion of time, time as we experience it, that is most valuable and significant, most meaningful, for Arendt—this lived time is time proper.

The tenses that belong to experienced or lived time are the past, the present, and the future. Arendt notes that there is an experience of time, different from the ordinary experience of time, in which the tenses of time seem to collapse. Here, a conflict between common sense and a more philosophical approach to the life of the mind comes to the fore.

> It should not unduly alarm us that this time construct is totally different from the time sequence of ordinary life, where the three tenses smoothly follow each other and time itself can be understood in analogy to numerical sequences, fixed by the calendar, according to which the present is today, the past begins with yesterday, and the future begins tomorrow. Here, too, the present is surrounded by past and future inasmuch as it remains the fixed point from which we take our bearings, looking back or looking forward. That we can shape the everlasting stream of sheer change into a time continuum we owe not to time itself but to the continuity of our business and our activities in the world, in which *we continue* what we started yesterday and hope to finish tomorrow. In other words, the time continuum depends on the continuity of our everyday life, and the business of everyday life, in contrast to the activity of the thinking ego—always independent of the spatial circumstances surrounding it—which is always spatially determined and conditioned.[23]

In *The Human Condition*, it is work that produces objects that help to anchor and create a world. Our relation to such objects creates a sense of time, which, in Arendt's sense, is common-sensical, but not time proper. In our ordinary experience, time is determined by our beginning to work with and on the objects we create by our work.

In order to describe the proper sense of lived time, Arendt drew upon Kafka and the gap he introduced as constitutive of our experience of time:

> Returning to Kafka…[, s]een from the viewpoint of a continuously flowing everlasting stream, the insertion of man, fighting in both directions, produces a rupture which, by being defended in both directions, is extended to a gap, the present seen as the fighter's battleground. This battleground for Kafka is the metaphor for man's home on earth. Seen from the viewpoint of man, at each single moment inserted and caught in the middle between *his* past and *his* future, both aimed at the one who is creating his present, the battleground is an in-between, an extended Now on which one spends his life. The present, in ordinary life the most futile and slippery of the tenses—when I say "now" and point to it, it is already gone—is no more than the clash of a past, which is no more, with a future, which is approaching and not yet there. Man lives in this in-between, and what he calls the present is a lifelong fight against the dead weight of the past, driving him forward with hope, and the fear of a future (whose only certainty is death), driving him backward toward the "quiet of the past" with nostalgia for and remembrance of the only reality he can be sure of.[24]

The now for which Kafka longs, according to Arendt, is the "old dream that Western metaphysics has dreamt from Parmenides to Hegel, of a timeless region, an eternal presence in complete quiet, lying beyond human clocks and calendars altogether, the region, precisely, of thought…."[25]

Arendt understands the present as this gap, the *nunc stans*, the timeless nowhere in which thought happens and from which thought-trains issue. But this gap occurs only in and through a fight or battle between the past and the future. The past is a treasure-house or "belly" from which the images that the mind wishes to bring forward and make appear in thinking are selected; it is the future that draws and situates them in a new context or web of relations. One must become conscious of being inserted between past and future.

Each new generation, every new human being, as he becomes conscious of being inserted between an infinite past and an infinite future, must discover and ploddingly pave anew the past of thought. And it is after all

> possible, and seems to me likely, that the strange survival of great works, their relative permanence throughout thousands of years, is due to their having been born in the small, inconspicuous track of non-time which their authors' thought has beaten between an infinite past and an infinite future by accepting past and future as directed, aimed as it were, at themselves—as *their* predecessors and successors, *their* future, thus establishing a present for themselves, a kind of timeless time in which men are able to create timeless works with which to transcend their own finiteness.[26]

Arendt powerfully concludes "Thinking" by turning to the time of history as it pertains to thinking. The past upon which thinking draws is no longer coloured by or infused with the legacy of metaphysical thinking. Twentieth-century philosophers worked long and hard to dismantle metaphysical thinking—what Heidegger called "ontic thinking" and Derrida called the "metaphysics of presence."[27] The past, then, can no longer be seen as continuous; rather, it is fragmented.

> I have certainly joined the ranks of those who for some time now have been attempting to dismantle metaphysics, and philosophy with all of its categories, as we have known them from their beginning in Greece until today. Such dismantling is possible only on the assumption that the thread of tradition is broken and that we shall not be able to renew it.… What has been lost is the continuity of the past as it seemed to be handed down from generation to generation, developing in the process its own consistency. The dismantling process has its own technique, and I did not go into that here except peripherally. What you then are left with is still the past, but a *fragmented* past, which has lost its certainty of evaluation. It is with such fragments from the past…that I have dealt here. That they could be used at all we owe to the timeless track that thinking beats into the world of space and time. If some of my listeners or some of my readers should be tempted to try their luck at the technique of dismantling, let them be careful not to destroy the "rich and strange," the "coral" and the "pearls," which can probably be saved only as fragments.… Or to put the same in prose: "Some books are undeservedly forgotten, none are undeservedly remembered."[28]

The past, so vital for Arendt's concept of time, is *not* to be seen as a complete archive or treasure-house; rather, the very idea of the past as complete, smooth, and continuous is no longer sustainable. What was handed down through the generations was never complete, and we must resist the temptation to think that it was. It was this kind of thinking that produced metaphysical thinking in the first place. This fragmented past has implications for the present: the present is not a continuance of the past. This would be possible only in an Augustinian metaphysics in which God sustains all of the *semes* of creation in His mind. Arendt poignantly remarks,

> The small non-time space in the very heart of time [i.e., the present], unlike the world and culture into which we are born, cannot be inherited and handed down by tradition, although every great book of thought points to it somewhat cryptically—as we found Heraclitus saying of the notoriously cryptic and unreliable Delphic oracle: "*oute legei, oute kryptei, alla semenai*" ["it does not say and it does not hide, it intimates"].[29]

Until now, we have focussed on the present as the point of struggle, or gap, of the *nunc stans*, and the past as the "belly" that holds fragmented content and memories that can be drawn forward with the help of the future. But we have not yet considered the precise nature of the future. Arendt describes memory as the organ of the past and designates the will as the organ of the future.[30] How does the future come to be lived in willing? As we have already seen, the future is the not-yet and the maybe of tomorrow. But the future brings with it a tonality, a mood, that colours the life of the mind. It also introduces the possibility of choice. The organic life of the will reveals the future as a project, as opposed to the making apparent of the thought-object of present thinking.[31]

Earlier, I drew attention to the fact that time arises in and through strife and conflict. Thinking and willing, and, therefore, the past, present, and future, clash, insofar as they are mental activities that seem unable to coexist.

> When we form a volition, that is, when we focus our attention on some future project, we have no less

> withdrawn from the world of appearances than when we are following a train of thought. Thinking and willing are antagonists only insofar as they affect our psychic states; both, it is true, make present to our mind what is actually absent, but thinking draws into its enduring present what either is or at least has been, whereas willing, stretching out into the future, moves in a region where no such certainties exist.[32]

The future is described as expectation, as a stretching forward, but this expectation is coloured by its two chief modes of feeling: fear and hope.

> These two modes of feeling are intimately connected in that each of them is prone to veer to its seeming opposite, and because of the uncertainties of the region these shiftings are almost automatic. Every hope carries within itself a fear, and every fear cures itself by turning to the corresponding hope. It is because of their shifting, unstable, and disquieting nature that classical antiquity counted both among the evils of Pandora's box.[33]

Arendt argues that the will regards thinking with contempt;[34] thinking is seen to be "doing nothing." There is pleasure in thinking, especially when thought thinks itself, and the philosophical tradition affirms this. Willing, however, is rarely seen as producing pleasure, except in the cases of thinkers such as Duns Scotus or Nietzsche.[35] The present almost seamlessly draws upon memory for content. But the futurity of the will implies no remembrance; it is sheer anticipation and extension forward. It cannot rest upon what has come before, and this openness, like an abyss, causes us to experience strong feelings such as hope and fear. Furthermore, because it deals with things that are within our power but cannot guarantee that these things will be carried out, despite its desire for them, the will is seen to be in conflict with itself.[36] Citing Augustine, Arendt tells us that *velle* and *posse* are not the same thing.[37]

> On the contrary, the willing ego, looking forward and not backward, deals with things which are in our power but whose accomplishment is by no means certain. The resulting tension, unlike the rather stimulating excitement that may accompany problem-solving activities, causes a kind of disquiet in the soul easily bordering on turmoil, a mixture of fear and hope that becomes unbearable...[38]

Thinking produces serenity, a *tranquilitas animi*, whereas willing produces tension, fear and hope, all of which bespeak a tonality or mood proper to willing.

In *The Human Condition,* action and speech are seen as the highest activities, the *vita activa*. Arendt never claims that action is identical with willing. Action can be motivated by all kinds of things, including speech. The classic view of the will as the power or capacity to bring about or enact a specific wish or desire is not Arendt's. For her, the will allows us to see future possibilities, but it does not possess the power to enact that which it foresees. Willing is a mental activity that can be described as Promethean: it sees or looks forward, but is not guaranteed that its seeing will produce a desired or envisioned outcome. In short, the will is not willpower or an agency for enactment.

In addition to a kind of visionary anticipation, the will is also mindful of its ultimate end, namely, death.

> That there exists such a thing as the *Life* of the mind is due to the mind's [being an] organ for the future and its resulting "restlessness"'; that there exists such a thing as the life of the *Mind* is due to death, which, foreseen as an absolute end, halts the will and transforms the future into an anticipated past, the will's projects into objects of thought, and the soul's expectations into an anticipated remembrance.[39]

The will knows that it will experience its ultimate end in death and it is this very limit of death that allows the future, understood as anticipation, from reaching its own limit. We do not have infinite anticipation in Arendt

Because death transforms the anticipated future into an anticipated past. What does this mean? How does an anticipated future become remembrance?

The will can project or anticipate certain hopes and fears about one's own or another's being or being in the world. But one also knows that death limits the extension of that anticipation so that the future anticipation is no longer lived as a future anticipation as such. Once the future anticipation of willing ceases through its encounter with the eventuality of death, it becomes nothing. Willing can only live through being remembered as once having been. I believe that Arendt is arguing against a notion of futurity as absolute, infinite progress. Such a notion ignores the uncertainty that is part and parcel of the structure of the will. It also ignores the very fact of human finitude that is marked by death. For human beings, there is no pure and infinite extension into the future. Such a notion makes no sense for Arendt; it is unfaithful to the finitude of the human condition and to the way in which we experience future anticipations, which may endure, even for a long while, but will eventually end. They become past, the remembrance of an anticipated future that once was. Arendt criticises the modern concept of progress because it claims to guarantee a better future: things will only get better. For Arendt, the future cannot guarantee anything—it shows only possibilities, good and bad, but it can never guarantee their actualisation.

So far, my analysis has largely focussed on time as Arendt developed it in *The Life of the Mind*. Arendt was working on judging when she died. Not only an activity that helps us distinguish between various thoughts, judging is also deeply informed by a common sensibility or shared understanding between humans that fosters communicability as well as publicity. Judging has the power to bring us back from the *nunc stans* of thinking, the moods of the future, and the belly of the past, straight into the world. Judging, along with the conscience of two-in-one thinking, assists us in making moral decisions, especially when we must distinguish between such things as good and evil, the beautiful and the ugly. Following the spirit of Kant, Arendt recognises that judging may provide a bridge between willing and thinking.[40] But does judging reveal anything about time?

I maintain that it does, though this may not be absolutely justifiable, as Arendt's final work on judging remains incomplete. However, if we turn to her *Lectures on Kant's Political Philosophy*, we see a heavy emphasis on imagination and reflection (both functions of thinking), as well as communicability, publicity, and the *sensus communis*.[41] Arendt claims that the time of judging is momentous, that is, it is the time that gives us a visible and defined moment that is delineated against the backdrop of the durational *nunc stans* (literally, the standing-now) of the present. The German "*Moment*" is helpful here in elucidating my meaning. The connotation of the German word for moment is that of a distinct stage of development wherein one can speak of a proper sense of time. For example, for Hegel, the French Revolution is a *Moment* because it is not only a particular historical event with a definitive beginning and end, but also an important stage for the development of freedom and consciousness. The time of judging always operates within historically given, temporal events (the first sense of time I presented in my opening paragraph). This sense of time brings to mind the question of meaning and validity for human beings living in the world. In Arendt's Kant lectures, common sense allows the individual to test his or her claims about a specific state of affairs, whether pleasing, repulsive, good or bad, by comparing these claims with the public sensibilities of others. One asks oneself, always in relation to others (*inter esse*), whether what one finds good, bad, beautiful, and ugly is actually the case. The moment that constitutes judgement is a specific experience of the world and others; the time of judgement can be seen to bring one into relation with the world and others, but in a very specific sense: when what is brought forward to the mind requires an ethical or aesthetic judgement concerning the validity and meaning of what is brought forward in that specific moment. In short, the time of judgement gives us, or makes appear pressing, urgent, or pivotal, moments in which moral and aesthetic judgements that will ensure a life-affirming, as opposed to life-annihilating, plurality and common interest are required. Here, one is reminded of Kant's account of the origin of morality in the *Groundwork*, in which he claimed that morality begins when one is confronted with the forceful question of the ought.[42] In judgement, we find the pressing urgency of the two-in-one of conscience. It was this moment, this sense of time, and the lack of reflection on what this moment meant for him and for humanity as a whole, that rendered Eichmann so banal. This is, of course, only suggested by my own particular reading of the time of judging. Sadly, in the end no one can definitively know what a time of judging might look like for Arendt, as her work remains unfinished.

AUGUSTINE OF HIPPO'S CHALLENGE OF TIME

In Arendt's doctoral dissertation, which she revised for publication later in life, the treatment of time figures meaningfully in her discussion of love and Saint Augustine. Her notions of the present, past, and future draw deeply on Augustine's views. Arendt remarks:

> If the present is altogether filled with desire for the future, man can anticipate a timeless present….This is properly called divine "time," that is, the time of him whose "today is eternity." This anticipation, namely that man can live in the future as though it were present and can "hold" (*tenere*) and "enjoy" (*frui*) future eternity, is possible on the ground of Augustine's interpretation of temporality. In contrast to our own understanding, time for Augustine does not begin in the past in order to progress through the present into the future, but comes out of the future and runs, as it were, backward through the present and ends in the past.[43]

Given Augustine's view of the possibility of a Christian eternity, Arendt argues that it is the future, or the anticipation of the *beata vita*, that allows Augustine to reread the present and the past. This is a viable argument, especially if we consider the structure of the *Confessiones.* Augustine, always mindful of his desire for a final end in which he would be with God, reads his present as not absolutely satisfactory and his past as wholly unsatisfactory because of his inability to see God and His love. Think of all of Augustine's wondrously temporally paradoxical formulations, for example, his famous "*sero te amavi, pulchritudo tam antiqua et tam nova, sero te amavi.*"[44] Arendt thus reads Augustine, as did Hegel and many others, as future-oriented, as otherworldly.

Furthermore, Arendt argues that Augustine viewed the past and the future, at least in the way we usually experience them, as modes of the present.[45] He could do so, of course, because of his conviction in the primacy of God's eternal present. In her doctoral dissertation, Arendt goes on to link time with love. When fully loving God, humans lose or forget themselves.[46] This forgetting of self makes love experienceable in its highest form, as one becomes consumed by God's love. "Hence, to live in expectation to the point of oblivion is still a way of living in the present. This is the only way of complete self-obliteration: 'God must be loved in such a way that, if at all possible, we would forget ourselves.'"[47] Here, we have a view of self-emptying or self-negation, always understood as a forgetting, that prepares one to love God fully, and thus to achieve the maximum happiness. One becomes filled with God's love; in forgetting oneself and loving God, one plunges into the time of the eternal present. One achieves salvation and eternal life, forgetting the dimension of the past.[48] The past is absorbed by the present, which is ultimately experienced as our longing for the future of the happy life with God.

But the past is not the only thing that is annihilated. Arendt notes a second form of oblivion or negation in Augustine's thought, namely, the forgetting or annihilation of the self. The self is annihilated by the very structure of desire itself.

> However, this forgetfulness is by no means only characteristic of the love of God. Since craving [*appetitus*] is the basic mode of human existence, men always "forget…something," namely, whatever they happen to desire. Desire itself is a state of forgetfulness.… Whatever man loves and desires, he always forgets something. Craving the world, he forgets his self and forgets the world; discovering that he cannot find his self except in the craving for God, he forgets his self. Although desire arises out of the will to be happy…and thus refers back to the self, it forgets this origin, cuts itself loose from this anchor, and becomes entirely absorbed by the object.[49]

Arendt is profoundly aware that, in the Augustinian structure of desiring, always a future-oriented activity, one loses a sense of present time, and, moving in the time of the eternal present, can become absorbed by the object of one's desire. This object can be God or something else, which, usually, for Augustine, can be sinfully overwhelming.

Arendt's Augustine reserves a special place for forgetting: forgetting is constitutive of the structure of temporality. While it allows us to experience the possibility of God's love, it is also constitutive of the very structure of desire itself, which moves and animates human beings, especially toward their final end, God. I do not contest Arendt's reading of Augustine; I think she reads him astutely and with great plausibility. Rather, what I find fascinating in her treatment is her own forgetting, In two important respects. First, why does she not discuss forgetting at any length, especially *qua* time, in *The Life of the Mind*? I believe this question is relevant because it speaks to something about the fragmented-ness of time itself, and to Arendt's own project vis-à-vis storytelling, speech, and action. Arendt emphasises Bergsonian selection rather than forgetting as such, thereby privileging construction over forgetting: she does not need to call for the restoration of a past that no longer is, and she is not tempted to establish a seamless continuity of the past. Second, and this is Augustine's point, time is not only punctuated by movement within the time-eternal of the eternal present as lived by God, but also by forgetting. Forgetting, understood as a kind of annihilation, allows differences to emerge—differences between self and God, self and others, self and world, self and self. Forgetting is certainly one way to achieve the splitting that characterises the two-in-one of thinking, but it also achieves the splitting of the will, Augustine's willy-nilly (*volo-nolo*) of the will that she deals with in her treatment of Saint Paul.[50] In more Arendtian terms, Augustinian forgetting can be understood as that which makes fragmentation possible in Arendt's theory of time. In short, forgetting can be a rich source for the conflict, splitting, and clash, as well as the fragmentation so constitutive of Arendt's philosophy of time.

In Book X of the *Confessiones*, Augustine of Hippo makes the intimate connection between memory and forgetting. It is important to note that the general context for his discussion of memory is love and self-becoming. Augustine once again becomes a question for himself, and he tries to work out (*laboro in meipso*) what it is that he is. Memory will help him discover who and what he is and who and what God is. Also, his desire to know these things is a loving desire. The soul is impelled by love and, if we read Book X of *On The Trinity*, we see that it is the will pushed by love that seeks to enact both the understanding and memory of Augustine's proper sense of belonging to God and of bearing the traces of his triune source of being. Memory is not only understood in the Platonic sense of remembrance of things that are past; we also have memories as images—of sensations, events, objects, etc. Of course, not all memories need be accompanied by images; Augustine gives the example of dialectical thinking or speaking, in which thought is unaccompanied by images. But what allows memory to distinguish one image or thought from another? What distinguishes memory as memory, as distinct from the eternal present?

Augustine claims that forgetting is constitutive of memory[51]: memory is forgetting. "*Ergo cum memoriam memini, per seipsam sibi præsto est ipsa memoria: cum vero memini oblivionem, et memoria præsto est et oblivio; memoria qua meminerim, oblivio quam meminerim*."[52] Augustine's argument is that one can never make something present unless it has been absent at some point. Furthermore, one can never bring something forward in memory unless it has been previously forgotten. Forgetting is described as a privation or absence of memory,[53] and within the Neo-Platonic logic of apophasis, is seen to be a constitutive part of remembering. "*Sed quid est oblivio, nisi privatio memoriæ? Quomodo ergo adest ut eam meminerim, quando cum adest meminisse non possum? At si quod meminimus memoria retinemus; oblivionem autem nisi meminissemus, nequaquam possemus audito isto nomine, rem quæ illo significatur agnoscere; memoria retinetur oblivio. Adest ergo ne obliviscamur, quæ cum adest obliviscimur.*"[54] Augustine claims that we could never understand the concept or meaning of memory without the binary of memory and forgetting. One can never make present the act of forgetting, he says. It is only in remembering that we recall that we have forgotten. For Augustine, unlike Arendt, there is no spontaneity or newness that surges with the conflict between past and future. Augustine believed, like Plato, that all we know was once known but is now forgotten through *Lethe*; much like the slave-boy Meno, we are bound to recollection as a way of knowing.

How do forgetting and remembering work together? Augustine maintains that the study of images may provide a useful clue, but he is aware that the relation of remembering to forgetting remains mysterious. After dismissing the possibility of speaking as a means of exploring the relationship between memory and forgetting, he asserts that we must turn to images:

> *Quid illud tertium? quo pacto dicam imaginem oblivionis teneri memoria mea, non ipsam oblivionem, cum eam memini? Quo pacto et hoc dicam, quandoquidem cum imprimitur rei cujusque imago in memoria, prius necesse est ut adsit res ipsa unde illa imago possit imprimi? Sic enim Carthaginis memini, sic omnium locorum quibus interfui, sic facies hominum quas vidi, et cæterorum sensuum nuntiata, sic ipsius corporis salutem sive dolorem. Cum præsto essent ista, cepit ab eis imagines memoria quas intuerer præsentes, et retractarem animo cum illa et absentia reminiscerer. Si ergo per imaginem suam non per seipsam in memoria tenetur oblivio, ipsa utique aderat ut ejus imago caperetur. Cum autem adesset, quomodo imaginem suam in memoria conscribebat, quando id etiam quod jam notatum invenit, præsentia sua delet oblivio? Et tamen quocumque modo, licet sit modus iste incomprehensibilis et inexplicabilis, etiam ipsam oblivionem meminisse me certus sum, qua id quod meminerimus obruitur.*[55]

Memory makes images of what it encounters, be it sensual, personal, or objective. The act of forgetting itself is never visible, but it can be seen to operate through the images one has stored. Augustine says that he has images of his body, of Carthage, and of people and places he has seen. These are all images made by memory. Unlike God, who retains all images in the eternal present of his own mind, the human being can only hold certain images present to consciousness. Memory also makes images present to consciousness, but it can only do so insofar as forgetting has deleted other images (*praesentia sua delet oblivio*). Forgetting is the mechanism that helps presence come to be, for it deletes or withdraws certain images while memory puts forward others. We should note that although this discussion of forgetting and memory is deeply connected to images, in certain forms of thinking such as dialectics, there are no images. Augustine does not tell us how forgetting works here. Perhaps Arendt takes over this silence in her own version of thinking, in which forgetting does not seem to play a constitutive role.

Memory's selective role, which Arendt sees as vital for making things appear, however, tends to suggest that both appearing and non-appearing need to be considered. Augustine might call this non-appearance forgetting, a *privatio memoriae.* In any case, what is important for us to ponder here is the significance of Arendt's omission of forgetting in her analysis of memory. I would like to suggest that, just like memory, forgetting, too, is selective. We choose to forget certain things while others are indelibly impressed upon the mind. There is also a hierarchy attached to forgetting, as there is to memory: we choose to forget what is least valuable while retaining and bringing forward those things that we value or ought to value (i.e., in the two-in-one of conscience). I see two implications of a selective notion of forgetting that might be compatible with Augustinian memory.

First, Augustinian forgetting might help to account for why we really do have a selective view of the past, what Arendt calls a fragmentary view of the past. As she emphasises at the beginning of "Thinking," bad metaphysics and the reductive view of science can certainly be seen to have contributed to the idea of a continuous, seamless, and linear past, which is not an accurate representation of the past. But one can also understand the very nature of memory and forgetting as selective, and this can help us to work with a more fragmentary view of history and the past. Second (and I cannot help but think of her treatment of Eichmann here), perhaps the banality of evil lies not only in the failure to think, but also in forgetting, and this extends to our own forgetting as well. We forget and cannot remember what is proper to us in the in-between of plurality and politics: speech and action. Thus can evil arise, and things such as art, politics, and education[56]—all dear and central to Arendt's thinking—may decline or never emerge in the first place. Such evil transpires not only because of a failure to live the life of the mind, to live out the human condition in the fullest possible sense and in a meaningful fashion, but also because of forgetting—forgetting the fruitful place of the life of the mind within our lives as individuals and as members of communities. Neglecting the life of the mind is easier when we choose to forget, individually and collectively, who we are as human beings dwelling together on earth. If we forget the centrality of Augustine's insight that questioning oneself is how one becomes a self, then we undermine the very condition of our humanity. Yet, if Augustine is right, forgetfulness is constitutive of memory. Perhaps, then, Eichmann's forgetting of the personhood of his Jewish captives, or the forgetting of the life of the mind, is inevitable. History certainly testifies to this reality and its bloody implications. Arendt is no utopian thinker: she would never claim that a rich memory as well as a lively engagement with the life of the mind constitute a panacea for evil. Yet, if we remain aware that our forgetting is both perilous and forgiving—forgiving in the sense that it can yield infinite possibilities from retrieved (and newly configured) memories from the past—then perhaps we can become more vigilant, more mindful and careful about this twofold forgetting that at once gives us a fragmented past, sparing us the necessity of a inventing a continuous and seamless totalitarian history, as well as the frightful possibility that we may forget too much or forget the things that are vital for human survival and the cultivation of all that Arendt valued about human beings.

Finally, I would like to consider one last implication of forgetting, namely, conflict. The clash that is so crucial for Arendtian time, the clash between past and future, and the diagonally intersecting line of the present that this clash produces, can be further conditioned by forgetting. If we admit forgetting into the Arendtian view of the past, then there is always potential conflict between what is selected to come to presence and what remains hidden or forgotten in the "belly" of memory. This clash would also have implications for the future and the *nunc stans* of the present. What can appear in the future and the present is deeply conditioned by what is forgotten, which thereby structures the meaning and value of what comes to appear in the present and what can potentially come to be in the future. Furthermore, the imagination and the turning around in the interior conversation that is reflection, which are constitutive of thinking, are also conditioned by forgetting, which Arendt omits (forgets?) in her treatment of thinking and willing. In short, forgetting, understood in the Augustinian sense, would allow what comes to appear in the life of the mind to have greater or lesser differentiation, greater or lesser intensity, greater or lesser meaning. All of the colorations offered by forgetting could affect the tonality or moods of willing: fear and hope, the latter understood as the *negatio negationis*, the negation of the negation. Certain selected forms of forgetting, for example, could help us to ease our fears and intensify our hopes. The opposite is true as well. This being said, Arendt can certainly accommodate the hidden or things that do not appear, especially if we recall her citing of the Delphic oracle: "*oute legei, oute kryptei, alla semenai.*"[57] The ultimate question for us, though, is whether forgetting is a form of hiding or darkness, or the very essence of hiding or darkening. This question cannot be taken up here, but it may be, as Augustine believed, that we cannot speak about that which is hidden or non-appearing precisely because it is such. Perhaps, like Evodius and Wittgenstein, we must remain silent. *Tacite!* [58]

ANTONIO CALCAGNO is Associate Professor of Philosophy at King's University College at The University of Western Ontario, Canada. He has interests in Renaissance Philosophy, Contemporary European Philosophy and Social and Political Thought. He is the author of *Badiou and Derrida: Politics, Events and Their Time* (2007) and *The Philosophy of Edith Stein* (2007). He is the Editor of *Symposium: Canadian Journal of Continental Philosophy / Revue canadienne de philosophie continentale.*

NOTES

1. Hannah Arendt, *Love and Saint Augustine,* eds. J. Vecchiarelli Scott and J. Chelsius Stark (Chicago: University of Chicago Press, 1996), 28 and 63.
2. Alessandro Marini, *La temporalità del linguaggio: Il significato secondo Hannah Arendt* (Ancona: L'orecchio di Van Gogh, 2008); Robert Lee-Nichols, "Judgment, History, Memory: Arendt and Benjamin on Connecting Us to Our Past," *Philosophy Today* 50:3 (Fall 2006, 307–323); Dean Hammer, "Freedom and Fatefulness: Augustine, Arendt and the Journey of Memory," *Theory, Culture and Society* 17:2 (2000, 83–104); Patricia Bowen-Moore, *Hannah Arendt's Philosophy of Natality* (New York: St. Martin's Press, 1989); Stephan Kampowski, *Arendt, Augustine and the New Beginning: The Action Theory and Moral Thought of Hannah Arendt in the Light of Her Dissertation on St. Augustine* (Grand Rapids, MI: Eerdmans Publishing Company, 2008), 188–194.
3. See, for example, Hannah Arendt, *Crises of the Republic* (London: Penguin, 1972); Hannah Arendt, *Between Past and Future* (New York: Penguin, 1954); Hannah Arendt, *Essays in Understanding* (New York: Schocken, 1994).
4. Hannah Arendt, *The Human Condition* (Chicago: The University of Chicago Press, 1958), 236–248, 294–326.
5. Hannah Arendt, "Thinking," *The Life of the Mind* (New York: Harcourt, 1971), 208. Henceforth *T*.
6. *T*, 209.
7. See Augustine of Hippo, *De genesi ad literram,* 5:23, 45; and Augustine of Hippo, *Confessiones*, eds. M. Dubois and E. Pusey. Project Gutenberg E-book edition. (January 2011, 12:15). Available at http://www.gutenberg.org/ebooks/33849.
8. Hannah Arendt, *Essays in Understanding 1930–1954: Formation, Exile and Totalitarianism* (New York: Schocken Books, 1994), 402–405.
9. Kampowski, *Arendt, Augustine and the New Beginning*, 188.
10. *Ibid.*, 194.
11. See the works of Hammer, "Freedom and Fatefulness"; David Grumett, "Arendt, Augustine and Evil," *Heythrop Journal* XLI (2000, 154–169); Alessandro Dal Lago, *"La difficile vittoria sul tempo. Pensiero e azione in Hannah Arendt," Hannah Arendt. La vita della mente,* trans. Giorgio Zanetti (Bologna: Il Mulino, 1987), 9–59; Remo Bodei, "*Hannah Arendt interprete di Agostino," La pluralità irrapresentabile. Il pensiero politico di Hannah Arendt,* ed. Roberto Esposito (Urbino: Quattro Venti, 1989); Marini, *La temporalità del linguaggio.*
12. Jeffrey Andrew Barash, "Martin Heidegger, Hannah Arendt and the Politics of Remembrance," *International Journal of Philosophical Studies*, 10:2 (2002, 171–182).
13. *T*, 195.
14. *T*, 201.
15. *T*, 201.
16. I have become a question to myself.
17. *T*, 201.
18. *T*, 201.
19. *T*, 201–202.
20. *T*, 98–128.
21. *T*, 203.
22. *T*, 203.
23. *T*, 205.
24. *T*, 204–205.
25. *T*, 207.
26. *T*, 211.
27. Jacques Derrida, *Of Grammatology,* trans. G. Spivak (Baltimore: Johns Hopkins University Press, 1998), 27–73.
28. *T*, 212-213.
29. *T*, 210.
30. Hannah Arendt, "Willing," *The Life of the Mind* (New York: Harcourt, 1971), 13. Henceforth *W.*
31. *W*, 14.
32. *W*, 35.
33. *W*, 35.
34. *W*, 37.
35. *W*, 37.
36. *W*, 70.
37. *W*, 38.
38. *W*, 37–38.
39. *W*, 44.
40. Hannah Arendt, *Lectures on Kant's Political Philosophy*, ed. R. Beiner (Chicago: University of Chicago Press, 1992), 13–15.

41. *Ibid.*, 70–73.
42. Immanuel Kant, *Groundwork for the Metaphysics of Morals,* trans. T.K. Abbott and L. Denis (Peterborough: Broadview Press, 2005), 51.
43. Arendt, *Love and Saint Augustine*, 27–28.
44. "Too late have I loved You, beauty ever ancient and ever anew. Too late have I loved You." (Translation mine.) Augustine of Hippo, *Confessiones.* Eds. M. Dubois and E. Pusey. Project Gutenberg E-book edition. (January 2011, X, xxvii, 38). Available at http://www.gutenberg.org/ebooks/33849.
45. Arendt, *Love and Saint Augustine*, 28.
46. Arendt, *Love*, 28.
47. Arendt, *Love*, 28.
48. Arendt, *Love*, 29.
49. Arendt, *Love*, 28.
50. *W*, 70ff.
51. Scholars of Augustine have remarked on the value of forgetting for Augustine's larger philosophy beyond the scope of time. See the works of thinkers such as Robert P. Kennedy, "Book Eleven: The *Confessions* as Eschatological Narrative," in *A Reader's Companion to Augustine's Confessions* (Louisville, KY: Westminster John Knox Press, 2003), 180—184; Paul Ricoeur, *Memory, History, Forgetting,* trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004), 96–101. The former focuses on distension and self-creation; the latter discusses Augustine's view of time and how forgetting is important for personal and collective memory. The question of the self is also broached here.
52. Augustine, *Confessiones*, X, xvi, 24. "So when I remember memory, memory is available to itself through itself. But when I remember forgetfulness, both memory and forgetfulness are present—memory by means of which I could remember, forgetfulness which I did remember." Saint Augustine, *Confessions: A New Translation by Henry Chadwick* (Oxford: Oxford University Press, 1991), 193.
53. For further discussion of this point, please see James Wetzel's masterful article, "Time After Augustine," *Religious Studies*, 31:3 (September 1995, 341–357).
54. Augustine, *Confessiones*, X, xvi, 24. Chadwick's *Confessions*, 193: "But what is forgetfulness except loss of memory? How then is it present for me to remember when, if it is present, I have no power of remembering? What we remember, we retain by memory. But unless we could recall forgetfulness, we could never hear the word and recognize the thing which the word signifies. Therefore memory retains forgetfulness. So it is there lest we forget what, when present, makes us forget."
55. Chadwick's *Confessions*, 193–194: "What of a third solution? Can I say that my memory holds the image of forgetfulness, not forgetfulness itself, when I am remembering it? How can I say this when, for the image of an object to be impressed upon the memory, it is first necessary for the object itself to be present, so that an impression of the image becomes possible? This is how I remember Carthage, and all the places where I have been, the faces of people I have seen, and the information derives from the other senses. This is also how I know of the healthy or painful condition of my body. When these things were present, memory took images of them, images which I could contemplate when they were present and reconsider in mind when I recollected them even though absent from me. If, then, memory holds forgetfulness not through itself but through its image, forgetfulness must itself have been present for its image to be registered. But when it was present, how did it inscribe its image upon the memory, when by its very presence, forgetfulness deletes whatever it finds already there? Yet in some way, though incomprehensible and inexplicable, I am certain that I remember forgetfulness itself, and yet forgetfulness destroys what we remember."
56. See Hannah Arendt's collection of essays in: *Between Past and Future* (New York: Penguin, 2006).
57. "It does not speak, it does not hide. It intimates everything."
58. I would like to thank the Social Sciences and Humanities Research Council of Canada for its support in writing this paper.

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VARIETIES OF PRESENCE: HEIDEGGER AND HUSSERL'S ACCOUNTS OF THE USEFUL AND THE VALUABLE

Sara Heinämaa

Husserlian phenomenology is often rejected as an ultra-rationalistic philosophy which is preoccupied with science, cognition, and theoretical apprehension and unable to analyse the affective and practical relations that tied us to the world and to one another as concrete human beings.[1] In this line of thought, Husserlian epistemology contrasts with hermeneutical-existential phenomenology which works to illuminate the fundamental structures of human life (*Dasein*) and focuses its inquiries on everyday dealings free from the categories of theoretical knowledge.

My aim in this paper is to show that this picture of twentieth-century phenomenology is facile and that the simple opposition between epistemological-phenomenological explication and hermeneutic-existential interpretation is misleading. Rather than two different philosophies – one of knowledge and the other of life—we have two competing analyses of the relation between scientific knowledge and practical life. Moreover, originally these two analyses were not developed in simple contrast but in mutual exchange and by large-scale redefinition of operative concepts.

The notion of Husserl's philosophy as hopelessly cognitivist stems from the critique that Heidegger launched against classical phenomenology in *Being and Time*. This is the grain of truth that we can find in the usual oppositional notion of phenomenology. Heidegger argued that Husserl's analytical concepts were developed for the purpose of explicating the intentional relations of cognition and theoretical thinking and that they proved inadequate when tackling the more fundamental relations that characterise our practical dealings with entities.[2] In Heidegger's understanding, the privileging of science and knowledge lead Husserl to contend that things are given to us in experience as simply there, present at hand (*vorhanden*), and available for neutral perception and free observation.[3] By such an analysis, all values and all goals are mere adjuncts attached to or "loaded" or "invested" in neutral natural objects.[4] Instead of affecting, attracting or repulsing us, and instead of motivating us by their forces and powers, the primary objects of experience just stand there before us in stubborn dull inertia.

This, Heidegger claimed, is not a truthful or faithful description of experience, but on the contrary betrays a cognitivist and ultra-rationalistic prejudge which is motivated by an interest in the advancement of modern natural sciences. In truth, he argued, we encounter entities primarily as usable or serviceable and as ready to hand for multiple purposes and needs:

> The Being of those entities which we encounter as closest[5] to us can be exhibited phenomenologically if we take as our clue our everyday Being-in-the-world, which we also call our "*dealings*" [*Umgang*] *in* the world and *with* the entities within-the-world. … The kind of dealing which is closest to us is … not a bare perceptual cognition, but rather that kind of concern which manipulates things and puts them to use … the entities we shall take as our preliminary theme are those which show themselves in our concern with the environment [*Umwelt*[6]]. Such entities are not thereby objects for knowing the "world" theoretically; they are simply what gets used, what gets produced, and so forth.[7]

If we take Heidegger's presentation at its face value, then Husserl's concepts of thinghood and objectivity seem to repeat the Cartesian idea of *res extensa* and be unsuitable for the description and analysis of our practical and communal relations with environing things and humans.[8] And worse, we may get the impression that Husserl offered no analysis of practical life but simply focused his inquiries on the structures of theoretical thinking and scientific observation. But this is a mistake. To be sure, Husserl's investigations were motivated by his serious concern for the unity and progress of the sciences. However, these inquiries demonstrated that scientific objectivity and the exact concepts of the natural sciences rests on the structures of interpersonal practical life. In the second volume of *Ideas*, in the 1920s, Husserl already wrote:

> The naturalistic attitude is in fact subordinated to the personalistic,[9] and … the former only acquires by means of an abstraction or, rather, by means of a kind of self-forgetfulness of the personal ego, a certain autonomy—whereby it proceeds illegitimately to absolutise its world, i.e. nature.[10]
>
> He who sees everywhere only nature, nature in the sense of, and, as it where, through the eyes of, natural science, is precisely blind to the spiritual sphere … Such a one does not see persons and does not see the objects which depend for their sense on personal accomplishments, i.e., objects of "culture." Properly speaking, he sees no persons at all, even though he has to do with persons in his attitude as a naturalistic psychologist.[11]

We know this idea well from Husserl's late work *The Crisis of European Sciences*.[12] The late publication of this work (1936–1937, 1954) has lead many commentators to assume that Husserl revised his account of the primacy of the theoretical over the practical because of Heidegger's vehement critique and, by implication, that he accepted Heidegger's arguments. But this is highly controversial, both in historical and in systematical respects.

Husserl had already started to work out an original theory of the primacy of the practical life in the 1920s. The second volume of his *Ideas*, developed in 1912–1928, offers a sophisticated account of the relations between values and goals, on the one hand, and "pure thinghood," on the other. Here Husserl argues that "pure thinghood" is an abstraction and that the primary objects of experience combine elements of sensation, feeling, and desire. He wrote: "In ordinary life, we have nothing to do with the nature-objects [of natural science]. What we call things are paintings, statues, gardens, houses, tables, clothes, tools, etc. These are all value-objects [*Wertobjekte*] of various kinds, use-objects, practical objects. They are not natural scientific objects."[13] In another manuscript, he stated: "Mere sensation-data, and at a higher level, sensory objects, as things that are there for the subject, but there as value-free, are abstractions. There is nothing that does not affect the emotions."[14]

Moreover, Husserl had sent the second volume of *Ideas* to Heidegger in 1925 and had written in the covering letter: "Ever since I began in Freiburg, however, I have made such crucial advances in the questions of nature and spirit that I had to elaborate a completely new exposition with the content which had been in part completely altered."[15] Thus, when Heidegger formulated his own account on the primacy of the practical, he knew Husserl's modified new account but ignored it in his discussion of classical phenomenology and based his exposition on Husserl's published works, *Logical Investigations*, the *Logos*-essay "Philosophy as a Rigorous Science," and the first volume of *Ideas*.[16]

So there is truly a contrast between Heidegger's early approach and that of Husserl, the one formulated by Heidegger himself. However, we should not take Heidegger's statements at face value, but must study their validity by comparing them to Husserl's alternative discussion of theory and practice. Three questions must be answered: First, is Heidegger's presentation of classical phenomenological analyses of thinghood correct? Second, is his critique of this analysis valid? And third, is his own analysis more adequate than the one that he rejects? I will not try to answer all these questions here,[17] but focus on the lesser task of preparing for a comprehensive treatment by explicating Heidegger's and Husserl's accounts of practical and affective entities and by comparing their analytical and operative concepts.

I will start by presenting the main lines of Heidegger's account of our practical relations with entities as he presented it in *Being and Time*. I will then offer an explication of Husserl's discussion of the valuable and the practical, developed in the second volume of *Ideas*.

READINESS AND PRESENCE

In order to avoid the epistemological preconceptions built into the traditional terminology of thinghood and to overcome the temptation to discuss entities as pieces of inert matter, Heidegger introduces a set of new concepts, the most important of which are the concepts of *dealing* (*Umgang*), *concern* (*Besorgen*), and *equipment* (*Zeug*).[18] He calls "equipment" (*Zeug*) those primary entities that we encounter in our familiar dealings with the world, i.e. in our practical handing, manipulation, use, and production of entities. Examples of equipmental dealings include simple actions as well as complex practices, e.g., the actions of opening a door,[19] walking on the street,[20] and manipulating sails, and the practices of farming and construction.[21] So instead of offering a new competing account of thinghood Heidegger redefines the task and starts with an analysis of equipment.

The chosen terms and concepts are crucial for Heidegger's analysis of the structures of experiential life. The German term "Zeug," as well as its English "equipment," has a general reference. Both denote, not individual things, but collections and types of utensils, tools, and instruments, e.g. clothes, household tools, or military equipment.[22] This means that Heidegger's central operative term, "equipment," already has as built-in the idea of a *multiplicity* of useful entities, or better the idea of an *organised complex* of such entities.

Heidegger's original analysis is intended to show exactly this: we relate to entities, not as independent or isolated units, but as components of intricate totalities or wholes, bound together by different relations of reference (*Verweisung*) and indication (*Zeigen*). Our concerns and dealings outline such structured wholes, and even when we handle particular entities, we relate to them as elements of purposeful wholes: pen, paper, table, room... Heidegger writes: "Taken strictly, there 'is' no such thing as *an* equipment. To the being of any equipment there always belongs a totality of equipment, in which it [the one equipment] *can be* this equipment that it is."[23]

Thus, the being of equipment is contrasted, by definition, to the being of things (*res*) in the traditional Cartesian sense. Equipment is not encountered as isolated units, arranged side-by-side or in a series, or positioned in front of us for disinterested survey; it appears in complex nexuses and surround us from all sides.

As is well known, Heidegger calls "readiness-to-hand" (*Zuhandenheit*) the kind of purposeful being that characterises equipments.[24] In other words, the objects of our everyday dealings and our common practices are given to us as ready-to-hand. Tools and utensils offer themselves to our working bodies, hands, and arms; they appear to us in the modes of manipulability (*Handlichkeit*), usability (*Verwendbarkeit*), suitability (*Eignung*), serviceability (*Dienlichkeit*), and conduciveness (*Beiträglichkeit*). Also natural entities, animals and plants have this sense of being since they are not primarily observed or studied as objects of theoretical knowledge but discovered as materials and forces for production: wool, leather, thread, steel, iron, wood, water, and wind power.[25]

Productive work is not just a system of tools, goods, and materials but necessarily includes references to human beings and their living bodies (*Leib*).[26] People are involved in productive work in many different ways, for example, as co-workers and as suppliers, but Heidegger is not interested in any contingent circumstances of work-life but in the necessary links that prevail between elements of productive work. He points out that even solitary occupations, say that of a traditional cobbler or shoemaker, involve references to human bodies and human persons: the footwear that is manufactured in a workshop is what it is only in relation to potential wearers and users, i.e. human bodies and human beings. Even when goods are produced in great magnitudes or fully automatically, on the assembly lines in factories or laboratories, human bodies are involved in the process as standards and parameters of production. They are not envisioned as unique individuals but are intended in the mode of "the average" (*Durchschnitt*).[27]

Heidegger defines readiness-to-hand in contrast to *presence-at-hand* (*Vorhandenheit*). This is a term that Husserl used in the first volume of his *Ideas* when he defined the method of reduction for the establishment of phenomenology as a rigorous science. What needs to be done in philosophy, Husserl argued, is to suspend "the general thesis" of the natural attitude which posits the world as "present at hand." This natural thesis grounds all our sciences and all our everyday dealings: in each such activity, we presuppose the existence of the world as an unproblematic fact. Husserlian phenomenology starts with a suspension of this general presupposition, and it aims at illuminating its structure and its genesis. A preliminary analysis shows that the natural thesis does not have the form of an isolated act or a predicative or existential judgment:

> The general thesis, by the virtue of which the real surrounding world [*reale Umwelt*] is not just given in consciousness continuously by general apprehension, but is given and familiar as *factually existing* "actuality" [daseiende "*Wirklickeit"*], naturally does *not consist of a particular act*, of an articulated judgment *about* existence. It is, after all, something during the whole length of the attitude, i.e. [something] continuously permanent during the natural waking life [directed at the world] [*Dahinlebens*]. That which at any time is perceived, clearly or obscurely made present—in short, everything from the natural world which is experientially familiar and familiar before any thinking—bears … the characteristic "there," "at hand" ["*da*," "*vorhanden*"], a characteristic *which essentially can ground* an expressed (predicative) judgment about existence that is in agreement with this character.[28]

Here and in similar methodological contexts, Husserl characterises our experiential life by the concepts of presence. However, it is important to be clear about his way of making the connection. Hasty readings lead to the wrong conclusion that perceptual experience already has judgemental form and that the world, given in the natural attitude, appears as a theme of predicative or existential assertion. This is not what Husserl claims. Rather he argues that the mode in which worldly entities give themselves to us naturally, i.e. their presence-at-hand, *allows* the formation of predicative judgments about their existence. So existential judgments about worldly entities are based and rest on the pre-predicative experiential consciousness of their presence in the world. This does not mean that natural experience would have the subject-predicate structure; it merely implies that whatever structure or format such experience has, it must be such that predicative judgments *can* be founded on it.[29]

In Heidegger's reading, Husserl's analysis stays too close to the epistemological setting of Cartesian philosophy. In the Cartesian framework, all worldly entities as well as the world itself are ultimately reduced to "mere things."[30] They are isolated from the referential contexts of practicality and analysed in terms of substances and properties.[31] Even the subject itself, the one who observes an object and ascertains their being is characterised as "ego-cogitatio"—a spiritual substance with spiritual attributes.[32]

Heidegger confronts the Cartesian tradition, not by rejecting the concept of presence, but by redefining its relation to readiness-to-hand. He argues that instead of functioning as a stable foundation on which varying practical relations can be established, presence is a momentary modification of readiness, disclosed by interruptions or breaks in the nexuses of equipment: "the presence-at-hand of entities is thrust to the fore by the possible breaks in that referential totality in which circumspection 'operates.'"[33] We get, so to say, glimpses of presence-at-hand when equipments, use-objects, utensils, tools, and materials fail to serve their purposes in our concernful dealings with the world.

Equipment can lose its readiness in several different ways: it can be broken and become useless while still staying in a particular framework of practicality; it can also disappear, vanish, or "go missing" within the boundaries of this framework; and finally the whole framework of equipment can lose its pressing character when another, more urgent task demands our concern and attention. Heidegger introduces new concepts for the analysis of the types of interruptions that allow presence to show or announce itself:[34] ready-to-hand entities can become *conspicuous* (*auffallig*), *obtrusive* (*aufdringlich*), or *obstinate* (*aufsässig*), and when any of this happens, presence-at-hand *comes to the fore*. The main idea is the same in all three cases: practical connections are torn apart and presence-at-hand is revealed; all this happens, however, within an alternative or more comprehensive context of use, and thus readiness-at-hand is not reduced or overcome.

> The modes of conspicuousness, obtrusiveness, and obstinacy all have the function of bringing to the fore the characteristic of presence-at-hand in what is ready-to-hand. But the ready-to-hand is not thereby just *observed* [*betrachtet*] and stared at as something present-at-hand; the presence-at-hand which makes itself known is still bound up in the readiness-to-hand of equipment. Such equipment still does not veil itself in the guise of mere things.[35]

Heidegger's analysis is intended to show that presence does not have the character of a stable or solid ground but that of a momentary revelation. Moreover, as such breaks can appear only within networks of readiness, presence proves to be a dependent phenomenon. In Heidegger's redefinition, presence-at-hand is not a more fundamental or primary level of being, on which instrumental being would be added or in which it would be invested. Rather than characterising objects of perception, presence-at-hand is the momentary revelation of the "there" which shows itself already before all observation and before all confirmation and verification: "what is thus lit up is not itself just one thing ready-to-hand among others; still less is it something present-at-hand upon which equipment ready-to-hand is somehow founded [*fundiert*]; it is in the 'there' before anyone has observed or ascertained it."[36]

The momentary revelation of presence-at-hand is actually a double event in Heidegger's analysis: when the referential nexuses of readiness are broken, presence-at-hand shows itself; and conversely when presence-at-hand announces itself, readiness-to-hand "becomes veiled."[37] Thus presence is immersed in readiness, so to say; it can "step forth" but it cannot sustain itself or persist outside of all equipmental framings—except in our abstracting thoughts. In other words, the discovering of presence-at-hand is at the same time "a covering up of readiness-at-hand."[38] We can also characterise the event by saying that the entity becomes isolated from the practical context in which it was originally grasped as a worldly being. Now it stands separate, "it has been cut off from that significance which, as such, constitutes environmentality [*Umweltlichkeit*]."[39]

Thus, presence-at-hand is never discovered in purity but always bears traces of the practical setting from which it emerges. The thing is never given as "something" in general but is always framed as a specific something; it is always, as it were, distilled from a particular practical setting.

VALUES AND MERE THINGS

Husserl's analysis of thinghood includes two principal considerations. On the one hand, he studies the constitution of *natural scientific* objects on the basis of entities encountered in straightforward experience. He presents an original account of the constitutive relations between these two types of objectivities by arguing that they are not on the same footing, and that the natural scientific objects are one-sidedly dependent upon the objects of the life-world. In his analysis, the objects discovered in the natural sciences—e.g. galaxies, black holes, white drafts, genes, nano-particles, etc.—are constituted by complex processes of abstraction and idealisation on the basis of the experiential objects of our everyday practical lives.

In the activity of scientific investigation, the scientist remains dependent on the practical being of her instruments and on the social being of her fellow scientist; she relates, and must relate, to both types of experiential objects while investigating her theoretical objects and while establishing the validity of her statements about them. The sense of the being of instruments and the sense of the being of persons cannot be explicated by any act or activity of theorising since it is presupposed in each one of them. This argument is well-know from *The Crisis* but it had already been outlined by Husserl in the second volume of *Ideas*.[40]

On the other hand, Husserl also develops concepts for the analysis of different types of beings encountered in the *surrounding world*, not just instruments and utensils, but also signs, symbols, pictures, art works, animals, human persons, and communities of persons. These are not given to us as "mere things" but neither do they appear as equipmental totalities or as components of such totalities, i.e. as instruments or instrument users.

Some beings are *persons*, and as such these beings differ crucially from both things and equipment: they are not given by adumbrations or profiles as things are but disclose themselves "all at once";[41] they do not belong to the nexuses of our familiar dealings as equipment do but rather establish their own dealings which may remain alien to us;[42] and despite their instantaneous disclosure, they display a peculiar type of infinity or openness.[43] In addition to instruments and persons, our surrounding world also includes art works, literary works, and political, religious, and juridical institutions. These are *expressions* of human beings and *accomplishments* of their individual and communal strivings. Moreover, we may also stumble upon *non-human* living beings and upon *natural* elements of the wilderness, outside of all human projects, familiar and alien.

None of these entities are "mere things," but neither are they equipment, parts of equipment, or modalities of equipment.[44] Rather than exhibiting a thingly or equipmental unity, the world gives itself as a multiplicity of many different sorts of entities:

> [The] surrounding world is comprised not of mere things [*blosse Dinge*] but of use-objects (clothes, household utensils, guns, work tools), works of art, literary products, means for religious and judicial activities (seals, official ornaments, coronation insignia, ecclesiastical symbols, etc.). And it is comprised not only of individual persons, but the persons are instead members of communities, members of personal unities of a higher order, which as totalities, have their own lives.[45]

This conception of the multiplicity of beings and senses of being is an important inheritance of Husserlian phenomenology. The opposition between scientific being and practical-instrumental being is not to be found in his works. Instead of a unity or a duality, the world manifests itself as a plurality: pictures, painting, signs, symbols, expressions, human beings, families, cities...[46] All these types of entities have their own regions in the world, irreducible to one another, and all can be studied scientifically (*wissenschaftlich*),[47] not by any one comprehensive method but by several specific methods. The task of phenomenology is not to provide a general theory of being or of the sense of being, but to engage in the tedious work of distinguishing and relating elements of experiencing:

> Phenomenology … compares, it distinguishes, it forms connections, it puts into relation, divides into parts, or distinguishes abstract aspects. … It does not theorise or carry out mathematical operations; that is to say, it carries through no explanations in the sense of deductive theory.[48]

The most important analytical concept in Husserl's discussion of our practical and affective lives are the concepts of *act*, *attitude*, and *founding*. In order to sort out different components of the world of experience, Husserl distinguishes between three basic types of acts and between several possible attitudes that we can take toward entities. The basic act-types include the *doxic* acts of believing,[49] the *practical* acts of willing, and the *axiological* acts of feeling. Doxic acts provide the different senses of reality and existence involved in our worldly dealings; axiological acts contribute the various senses of value; and practical acts are needed for the establishment of ends and means.

Thus, Husserl argues that all sense or meaning that structures human experiences results from the constituting acts of consciousness. This must not be understood by the model of bestowal or transfer; the idea is not that consciousness posses a set of ready-made senses and just transfers these senses to a world empty of meaning. Rather than operating as a stock of meanings, consciousness exercises a formative power. Moreover, in its formative function, consciousness is not a separate spiritual force outside of the world but an essential dimension of human beings and animals involved in the world with other similar beings.[50] The process of constitution is thus not a solitary or otherworldly activity but a communal and generative enterprise.[51]

The basic doxic, axiological, and practical acts combine and become stratified, and thus they form more complex acts and acts of higher order, acts operating on the components of the more simple acts and on their parts. Moreover, the basic acts can be modified both in their temporal character and commitment quality. The class of doxic acts, for example, includes not just the basic acts of perceiving and believing but also all their modifications: remembering, imagining, supposing, doubting, etc.[52]

Concrete experiences include several acts of different types. Depending on the interest and attitude of the person, she or he consciously *lives in* one of the included acts, i.e. performs or carries out this one act, whereas the other acts, necessary for the appearance of the particular reality or objectivity in question, are merely presupposed.[53] For example, when probing and trying out pencils and brushes in the interest of painting, I live consciously in the practical acts of willing and resolving, but this very activity presupposes doxic acts which give the pencils and brushes as spatial entities lying on the table in different positions and at different distances from my operative hands. If for some reason I fail to seize hold of the chosen brush, then the doxic acts that give the brush at a certain distance from my hand must be performed actively. This is necessary in order to re-establish the spatial relations between the entities, i.e. the instruments and my grasping moving hand. And if my probing hand accidentally hits the point of one of the pencils and is cut open, then my principal activity may change again, I may withdraw from practical and doxic activity and plunge into sensibility and feeling.

As said, the concepts of act and attitude allow Husserl to argue that we can intend worldly entities in several different ways, not just as objects of critical observation or as instruments of concernful usage, but also as pleasing or displeasing, agreeable or disagreeable, enjoyable, admirable, beautiful. And again these different types of interests can combine and form more complex interests. For example, in the realm of aesthetic valuing we can distinguish between the attitudes of the artist, the layperson, the art historian, and the art dealer. In all these attitudes, entities are attended axiologically, but the different acts necessary for the experience of aesthetic value combine in these attitudes in different ways. The layperson plunges into the enjoyment and lives in the act of valuing. The artist necessarily also lives in certain practical and critical acts; and the attitudes of the art historian and the art dealer include further practical and cognitive acts. Moreover, these different attitudes are not exclusionary in human life; we do not need to settle in any one of them but can alternate between them.[54]

In all these attitudes, the object is articulated as a something which delights us, and thus the experience necessarily involves an axiological act of valuing. Husserl however argues that in addition to this axiological component, the experience also involves a doxic act which posits the valued in some modality of being. The valued does not have to be posited as present, actual, or real; it can also appear as imaginary or phantasmic, or else in some other doxic modality. The idea here is that each valuing is a valuing of *something*, and this something is necessarily given in some doxic modality or other: as present, past, real, probable, presumable, etc.[55] Thus Husserl argues that all experiences, not just perceptual experiences of spatial relations, but also axiological experiences of values and practical experiences of goals and means include in themselves components of doxic acts which posit the experienced entity in some modality of being. This is Husserl's famous — and notorious— doctrine of the pre-eminence (*Bevorzugung*) of the doxic. He writes:

> We encounter *noeses [acts] of feelings, of desiring, of willing* … which are founded on "presentations," on perceptions, on memories, on sign-presentations etc., and which, in their structure, show obvious differences in level-by-level founding.[56]

Husserl's doctrine of the preeminence (*Vorzug*) of the doxic is susceptible to two types of misconceptions. One type of misconception confuses the activity of presentation (*Vorstellung*) with the activities of perception and theoretical cognition. The other set of problems strains the concepts of founding (*fundieren*, *Fundierung*). I end my explication in a brief discussion of these mistakes.

As said, one mistake is to confuse Husserl's idea of presentation with his concept of perception. This suggests the wrong idea that value is added on the top of mere presence or value-neutral being, established in perceptual and/or cognitive acts.[57] This is not Husserl's analysis. Rather than proposing that valuation is an additive operation, Husserl argues that valuation effectuates a comprehensive transformation of sense:

> The new sense brings in a totally *new dimension of sense*; with it no new determining parts of mere "matters" [*blossen "Sachen"*] are constituted, but instead *values of matters*, kinds of value [*Wertheiten*], in particular concrete value-objectitivites: beauty and ugliness, goodness and badness; the use-object, the art work, the machine, the book, the action, the deed, and so forth.[58]

Moreover, valuation can work on the results on many different types of presentations, not just on perceptions but also on recollections and imaginations. It can also found itself on the *neutralised* mode of such presentations, a mode in which the doxic *positing is cancelled*. An aesthetic liking, for example, is founded on the neutralisation modification of perception or recollection.[59] As a limit case, we can envisage the case in which no interest whatsoever is directed at the existence or being of the entity in question; all interest is invested in its axiological quality. So Husserl argues that some doxic foundation is needed for both axiological and practical experiencing, but he makes clear that the foundation does not have to be perceptual and not even posting: neutralised modifications serve all valuation types and all types of practical intendings.

Second, Husserl argues that in order to experience the affective character *as an object* in its own right, consciousness needs to effect an additional theoretical act which explicates the lived affection as an independent objectivity. The simple experience of delight does not as such contain this explicating objectifying act[60]:

> In the aesthetic enjoyment, understood as act, the object is, as we said, the object of the delight. On the other hand, in aesthetic judging and appraisal, it is no longer an object in mere delighting abandon but is an object in the special [doxic] sense: the intuited is given with the predicative … character of aesthetic enjoyableness. This is … an objectivity peculiar to a higher level.[61]

Thus the complex experience of a *beautiful thing* includes, in addition to the simple doxic and axiological acts involved in the experience of valuing, also a higher-order theoretical act which constitutes the elements and results of valuing as categorical objectivities of different types, as predicates, predicate-substrata, etc.

The other mistake is to understand Husserl's idea of founding (*fundieren*, *Fundierung*) on the basis of the model of building or construction. This concept was originally introduced and defined by Husserl in the theory of parts and wholes developed in *Logical Investigations*. In *Ideas*, Husserl uses the concept of founding to describe the multiple dependency-relations between simpler acts and their components within complex intentional experiences. It is important to be clear about this concept and to keep it separate from the idea of grounding which suggests the false notion of a stable material formation with a spiritual clothing. This is not the picture that Husserl presents to us.

Rather than rendering human consciousness as a constructor or as a tailor, Husserl's concepts suggest that consciousness operates in a similar ways to a chemist who selects and distils elements and combines ingredients to form new kinds of wholes. To say that valuing acts and practical acts are funded on doxic acts means that these acts use elements of doxic acts, their senses and their materials, in new operations of sense-forming.[62] Thus the valuing act and certain elements of a doxic act are both included in the new comprehensive whole. The relation of founding between the two acts means merely that the valuing act needs the doxic act in order to perform its own operation. It does not mean that the doxic element forms a stable or firm ground on which transitory acts of valuing just trespass; the newly constituted whole is not less stable than the act that it requires as its foundation. Further, the doxic act is not self-sufficient or self-founding either, but operates on the foundation of passive aesthetic synthesis and its results.

CONCLUSION

After these conceptual clarifications, we are in a position to draw some preparatory conclusions. For Heidegger, presence reveals or announces itself in anomalous experiences in which our familiar concernful relations with worldly entities are disrupted. It reveals itself, not as any kind of foundation, but as a structural limit of our normal coping with worldly entities and things. For Husserl, presence is discovered by a reflective move in which we turn our attention away from entities and redirect it to their constitutive parts. In his analysis, presence, as all modes of being, refers back to doxic acts, but typically it is discovered as a moment in a complicated constellation of several acts and several senses posited by acts. The reflective attitude which allows the discovery of presence is extraordinary or unusual, but rather than being something that happens to us it is something that we perform.

So there are clear and important differences in Husserl's and Heidegger's analyses but this should not lead us to dismiss their common stand. Both argue that presence is an essential but hidden element of experience, and both contend that it can be captured by phenomenological examinations which proceed, and must proceed, independently of theory construction and natural scientific considerations.

SARA HEINÄMAA holds a senior lectureship in theoretical philosophy at the University of Helsinki, Finland. At the moment, she works as Academy Research Fellow at the Helsinki Collegium for Advanced Studies, University of Helsinki (2008–2013). She has published several articles on phenomenology of embodiment, selfhood, personhood, and intersubjectivity, is the author of *Toward a Phenomenology of Sexual Difference: Husserl, Merleau-Ponty and Beauvoir* (2003), and has co-edited *Consciousness: From Perception to Reflection* (2007) and *Psychology and Philosophy: Inquiries into the Soul from Late Scholasticism to Contemporary Though* (2008). Her latest publications include *Death, Birth and the Feminine: Essays in the Philosophy of Embodiment* (2010), with Robin May Schott, Vigdis Songe-Møller, and Sigridur Thorgeirsdottir.

NOTES

1. For example: Robert Denoon Cumming, *Phenomenology and Deconstruction: The Dream is Over*, (Chicago: University of Chicago Press, 2001) 166–167, 277; Leonard Lawlor, "Phenomenology," in *Columbia Companion to Twentieth-Century Philosophies*, ed. Constantin V. Boundas, (New York: Columbia University Press, 2007), 389–401.
2. Martin Heidegger, *Sein und Zeit*, (Tübingen: Max Niemeyer, [1927] 1993), 63, 157–158. In English: *Being and Time*, trans. John Macquarrie & Edward Robinson, (Oxford: Blackwell, 1992.) 89–90, 200–201.
Hereafter *SZ* with German page numbers given first and the translation second.
3. *SZ* 67/95, 75/105, 158/201.
4. *SZ* 63–64/91–92, 68/96, 100/132–133. To characterise the cognitivist presumption, Heidegger used the German term "wertbehaftet" which implies that values are not just added to "mere things" but that they stain the purity of such things.
5. Heidegger defines his task by the concepts of *closeness*: "The theme of our analytic is to be Being-in-the-world, and accordingly the very world itself; and these are to be considered within the horizon of average everydayness – the kind of being which is closest to Dasein [*die nächste Seinsart des Daseins*] … We shall seek the worldhood of the *environment* [*Umwelt*] (environmentally) by going through an ontological interpretation of those entities within-the-*environment* which we encounter as closest to us." *SZ* 66/94. What is at issue is not closeness in terms of spatial distance but in terms of familiarity and practical interests cf. *SZ* 102–103/135–136, 106–107/141.
6. English readers suffer from divergences in translations: In *Being and Time* the German "Umwelt" is translated as "environment" *SZ* 66/94ff.; in *IdeasII* the same word is translated as "world" or "surrounding world" Hua4 182/191ff. This gives the impression that the two philosophers are discussing different phenomena and different sets of intentional relations. However, if we compare the definitions given to "Umwelt" in both works, then we notice that they do not differ much. Both philosophers define *Umwelt* by human practices: this is the world that we encounter when we are immersed in our everyday dealings Hua4 ibid.; *SZ* 66–67/94–96.
7. SZ 67/95, cf. Martin Heidegger, *Gasamtausgabe, II. Abteilung: Vorlesungen 1923–1944, Band 20: Prolegomena zur Geschichte des Zeitbegriffs*, ed. Petra Jeager, (Frankfurt: Vittorio Klosterman, 1979), 37–38. In English *History of the Concept of Time, Prolegomena*, trans. Theodore Kisiel, (Bloomington and Indiana: Indiana University Press), 1992, 29–30.
8. Cartesianism must be kept separate from Descartes' philosophy. In particular, it must be noticed that Descartes distinguished between three different kinds of objects of knowledge: knowledge of the soul as *pure thought*, knowledge of the body as *extension*, and knowledge of the mind-body *compound or union*. These are discovered by three different operations of the soul: the pure soul is known by the intellect alone; the extended body is known by the intellect aided by imagination; but the mind-body union can be known only by engaging in *practical life and conversation* between persons (*AT* III 691–692/ *CSM-K* 227).
9. In Husserl's terminology, the attitude in which the world is understood as the *surrounding world* of persons in motivational practical connections is exactly "personal" and "motivational," but also "practical": "In a very broad sense, we can also denote the personal or motivational attitude as the *practical* attitude: that is, what we have here always is the active and passive ego" Edmund Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie, Zweites Buch: Phänomenologische Untersuchungen zur Konstitution, Husserliana, Band IV*, ed. Marly Bimel, (The Hague: Martinus Nijhoff, 1952) 189–190. In English *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy, Second Book: Studies in the Phenomenological Constitution*, trans. Richard Rojcewicz and André Schuwer, Dordrecht, (The Netherlands: Kluwer Academic Publishers, 1993), 199. Henceforth *Hua4*.
10. *Hua4* 183/193.
11. *Hua4* 191/204. Husserl's exposition in the second volume of *Ideas* proceeds from the world of the natural sciences to the practical world of human affairs. He is careful to emphasize repeatedly that the order of exposition is not the order of epistemological or ontological priority. He writes, for example: "Our point of departure was the naturalistic (natural-scientific) attitude, in which nature comes to givenness and to theoretical cognition as physical, living bodily [*Leiblich*], and psychic [*seelisch*] nature. This naturalistically considered world is of course not *the* world. Rather, given prior is the world as the everyday world [*Alltagswelt*], and within this arises man's theoretical interest." *Hua4* 208/219; cf. 171–175/180-184, 181–184/190–193.
12. Edmund Husserl, *Die Krisis der europäischen Wissenshaften und die transzendentale Phänomenologie: Eine Einleitung in die phänomenologische Philosophie, Husserliana, Band VI*, ed. Walter Biemel, (The Hague: Martinus Nijhoff, 1954), 126–138. In English *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, trans. David Carr, (Evanston: Northwestern University, 1988), 123–135. Henceforth *Hua6*.
13. Hua4 27/29, translation modified.
14. Ms. A VI 26, 42a, cited in: John Drummond, "The respect as a moral emotion," in *Husserl Studies*, 22:1 (2006): 6.; cf. Edmund Husserl, *Zur Phänomenologie der Intersubjektivität, Texte aus dem Nachlass, Dritter Teil (1929–1935), Husserliana, Band XV*, ed. Iso Kern, (The Hague: Martinus Nijhoff, 1973), 56. Hereafter *Hua15*.
15. Husserl's letter to Heidegger on the 7th of February 1925, *GA20* 168/121, translation modified.
16. SZ 47–49/72–73 and 489–490, 77/108 and 490.

17. For current treatments of the issue, see for example: Steven Crowell, *Husserl, Heidegger, and the Space of Meaning: Paths Toward Transcendental Phenomenology*, (Evaston, Illinois: Northwestern University Press, 2001); Søren Övergaard, *Husserl and Heidegger on Being in the World*, (Dordrecht: Kluwer, 2004).
18. This inquiry into thinghood belongs to Heidegger's attempt to understand our *being-in-the-world* and the implied sense of *the world* (*Welt*), its *worldhood* or *worldliness* (*Weltlichkeit*, *Weltmässigkeit*).
19. *SZ* 67/96.
20. *SZ* 107/141.
21. *SZ* 80/111–112.
22. This in contrast to the terms "value-object" (*Wertobject*) and "value-perception" (*Wertnehmung*) used by Husserl in an analogue with the terminology of sense-perception (*Wahrnehmung*), e.g. *Hua4* 9/11.
23. *SZ* 68/97, my emphasis. Cf. to Husserl's description of perception in *Analyses Concerning Passive and Active Synthesis*: "In every moment of perceiving, the perceived is what it is in its mode of appearance [as] system of refential implications [*Verweisen*] with an appearance-core upon which appearances have their hold. And it calls out to us, as it were, in these referential implications (…) These indications are at the same time tendences, indicative tendences that push us toward the apperances not given. They are, however, not single indications, but entire indicative systems," *Analysen zur passiven Synthesis, Aus Vorlesungs- und Forschungsmanuscripten, 1918–1926, Husserliana XI*, ed. Margot Flescher (The Hague: Martinus Nijhoff), 5. In English *Analyses Concerning Passive and Active Synthesis, Lectures on Transcendental Logic*, trans. Anthony Steinbock (Dordrecht, Boston, London: Kluwer), 41–42.
24. *SZ* 69/98ff.
25. *SZ* 70/100. We can also study and characterize animals as tool-users. Both Heidegger and Husserl, however, argue that this kind of interpretation of animals depends on our primary experience of our fellow human beings as tool-users, e.g. *Hua15* 181.
26. cf. Hua4 190/200ff.
27. *SZ* 71/100, 117–118/153
28. Edmund Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie, Erstes Buch: Allgemeine Einführung in die reine Phänomenologie, Husserliana Band III*, ed. Walter Biemel, (The Hague: Martinus Nijhoff, 1913), 53. In English *Ideas: General Introduction to Pure Phenomenology*, trans. W.R. Boyce Gibson, (New York, London: Collier, 1962), 96; *Ideas Pertaining to a Pure Phenomenology and a Phenomenological Philosophy, First Book: General Introduction to Pure Phenomenology*, trans. Fred Kersten, (Dordrecht, The Netherlands: Kluwer, 1983,) 57. Hereafter *Hua3*. Translation modified, last emphasis mine, cf. 48–49/91–92/51–52. Husserl defines the world accordingly as a universe of realities present-at-hand: "[T]he world is for us the self-evidently existing universe of realities which are continuously pre-given in question-less presence [*Vorhandenheit*]" Edmund Husserl, *Phänomenologische Psychologie, Vorlesungen Sommersemester, 1925, Husserliana IX*, ed. Walter Biemel, (The Hague: Martinus Nijhoff, 1968), 288. In English *Psychological and Transcendental Phenomenology and the Confrontation with Heidegger (1927–1931)*, eds. and trans. Thomas Sheehan and Richard E. Palmer, (Dordrecht, Boston, London: Kluwer), 168. However, one should notice that this is just one of the many senses of the world explicated by Husserl, and that his phenomenology studies this sense in relation to the other senses of the world, most importantly *the surrounding world*, introduced in *Ideas*, and *the life-world*, as defined in *The Crisis* and related manuscripts. On the relations between the life-world and the worlds of practices and theoretical thinking, see, e.g., Rudolf Bernet, Iso Kern, and Eduard Marbach, *An Introduction to Husserlian Phenomenology*, (Evaston, Illinois: Northwestern University Press, [1989] 1993), 217–228.
29. In *Experience and Judgment* Husserl argues that both empirical judgments and judgments of eidetic sciences are grounded on pre-predicative experiences. Here he writes: "*The world as the existing world is the universal passive pre-givenness* [*Vorgegebenheit*] *of all judgmental activities*, all positing theoretical interests." Edmund Husserl, *Erfahrung und Urteil: Untersuchungen zur Genealogie der Logik*, revised and ed. Ludwig Landgrebe, (Hamburg: Felix Mayer Verlag, 1999), 26. In English, *Experience and Judgement: Investigations in a Genealogy of Logic*, trans. James S. Churschill and Karl Ameriks. (Evanston, IL: Northwestern University Press, 1973), 31.
30. *SZ* 63/91–92, 71/101, 75/105.
31. *SZ* 157–158/199–200.
32. *SZ* 116–117/152–153.
33. *SZ* 74–76/104–107.
34. Heidegger uses the personalistic verbs "to announce" (*melden*) and "to make oneself known" (*sich kündigen*) to characterize the way in which presence-at-hand reveals itself to us. *SZ* 73–74ff./103ff.
35. *SZ* 74/104.
36. *SZ* 75/105.
37. *SZ* 158/200.
38. *SZ* 158/200.
39. *SZ* 158/200.
40. *Hua4* 26/28, 183ff./192ff., cf. *Hua6* 126–138/123–135; Edmund Husserl, *Die Idee der Phänomenologie: Fünf Vorlesungen, Husserliana II*, eds. Walter Biemel, (The Hague: Martinus Nijhoff, 1950), 75. In English *Idea of Phenomenology*, trans. William

P. Alston and Georhe Nakhnikian, (Dordrecht, Boston, London: Kluwer, 1996), 60. Hereafter *Hua2*. In the second volume of *Ideas*, Husserl states, for example: "*The true nature of the physicist is a methodologically necessary substracation of thinking* and only as such can it be constituted, *only as 'mathematical' does it have its truth*. Versus this, it makes no sense as regards motivation … to base it … on something non-intutitive as a mathematical index of an infinite manifold of intuitive appearances, of which the presently given is only one." *Hua4* 230–231/242, cf. Bernet et al, *An Introduction to Husserlian Phenomenology* 225.

41. *Hua4* 273–274/286–287, cf. 190–192/200–201, 203–204/214–215, 234–27/246–259.

42. *Hua1* 154ff./125ff.; *Zur Phänomenologie der Intersubjektivität, Texte aus dem Nachlass, Dritter Teil (1921–1928)*, *Husserliana, Band XIV*, ed. Iso Kern (The Hague: Martinus Nijhoff, 1973), 156–157 .

43. *Hua4* 299–302/313–316.

44. Heidegger's account of the surrounding world includes the controversial analysis of signs as a sort of equipment, *SZ* 77ff./108ff.

45. *Hua4* 182/191–192, cf. *Hua3* 56/91/51, 67/111/77.

46. We find Husserl's multidirectional analysis developed in different ways and with different emphases by his followers, some of who continue the analysis of instrumental being in the line with Heidegger, but some of who focus their inquiries onto aesthetic entities, expressive beings, erotic objects, and political institutions, and coin new concepts to characterize their unique ways of appearing. Levinas, for example, argues that the experiences of erotic desire and enjoyment cannot be analysed in terms of equipmental being, Emmanuel Lévinas, *Le temps et l'autre*, (Paris: Quadrige/PUF, [1947] 1994). In English *Time and Other*, trans. R.A. Cohen, (Pittsburgh: Duquesne University Press, 1987); *Totalité et infini: essai sur l'extériorité*, (Paris: Kluwer, [1961] 1988). In English *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis, (Pittsburgh: Duquesne University Press, 1969). Similarly Merleau-Ponty claims that expressive and communicative relations between human bodies defy the Heideggerian(-Sartrean) categories of equipments and instruments, Maurice Merleau-Ponty, *Phénoménologie de la perception*, (Paris: Gallimard, [1945] 1993). In English *Phenomenology of Perception*, trans. Collin Smith, (New York: Routledge & Kegan Paul, 1995); cf. Sara Heinämaa, *Toward a Phenomenology of Sexual Difference: Husserl, Merleau-Ponty, Beauvoir*, (Lanham, : Rowman & Littlefield, 2003), 61ff.

47. *Hua3* 244/306, *Hua4* 25–27/27–29.

48. *Hua2* 58/46.

49. Husserl distinguishes *theoretical* acts from doxic acts: doxic or objectifying acts posit existence and reality and they occur, not just in the theoretical attitude which aims at knowledge, but also in the valuing and practical attitudes which concern values, goals, and means. Theoretical acts are doxic acts performed attentively and explicitly in the *interest* of knowledge, *Hua4* 3ff./5ff.

50. In Husserl's account, sense-constitution is not a human privilege; also animals take part in it, e.g. *Hua15* 177, 165–167. However, the contribution of animals is limited since they lack language and the generative communality based on speech and writing, *Hua15* 160 n. 1, 163–164, 168–168, 181, cf. Sara Heinämaa, "Transcendental intersubjectivity and normality: Constitution by mortals," in *Embodied Subjectivity*, eds. Dermot Moran and Rasmus Thybo Jensen, Dordrecht: Springer, forthcoming.

51. For example: *Hua4*; *Hua6; Hua15.*

52. *Hua3* 238ff./300ff.; *Hua4* 3ff./5ff.

53. For example: *Hua3* 236–237/272–274/297–298; *Hua4* 3–4/5, 8/10.

54. *Hua4* 8/10, cf. *Hua3* 225–226/286–287/262–263, 239–240/301–302/276–277.

55. cf. Edmund Husserl, *Logische Untersuchungen, Zweiter Band: Zweiter Teil: Untersuchungen zur Phänomenologie und Theorie der Erkenntnis, Gesammelte Schriften, Band 3*, ed. Elisabeth Ströker (*Text nach Husserliana, Band XIX/1*, ed. Ursula Panzer), (Hamburg: Felix Meiner Verlag, 1992), 380. In English *Logical Investigations, Volume II*, trans. J.N. Findlay, ed. Dermot Moran, (London and New York: Routledge, 2001), 95.

56. *Hua3* 239/301/240, cf. 236–237/298–299/274–275, 241/303/279, 244/306/281–282; *Hua4* 8/10, 1992 381–382/96–97. Moreover, the valuing itself is lived in some doxic modality or other. Some valuations are experienced in simple positivity, or unmodalized certainty, as Husserl puts it; other valuations appear as merely possible or presumptive: "Every lived experience of feeling, every valuation, wish, and will, is characterised in itself either as being-certain or as being-suggesting, or as a presumptive or doubtful valuing, wishing or willing," *Hua3* 243/306/281.

57. The German verb "vorstellen" is not just used for the activities of positioning or arranging things in space but also for the activities of personal and artistic presentation. Thus "Vorstellung" does not just connote mental (re)presentations, but also introductions and stagings.

58. *Hua3* 239–240/301–302/277, cf. 270/336/312. I have chosen to translate Husserl term "blosse Sachen" as "mere matters," in the line with Gibson's translation. Both English translations of *IdeasI* are problematic, but here Gibson's choise seems less misleading to me than Kerstin's. Kerstin translates "Sache" as "mere thing" (312), a term which associates strongly with the terms "material thing" (*Ding*) and "mere physical thing" or "mere material thing" (*blosses Ding*) which in Husserl's analysis do not denote "value-bearers" but objects of the natural sciences, for example: *Hua4* 25–27/27–29; cf. *Hua3* 50/53.

59. For example: *Hua3* 224–226/285–287/260–262, 239/301/277; cf. Marcus Brainard, *Belief and its Neutralization: Husserl's*

System of Phenomenology in Ideas I, (Albany: SUNY, 2002), 151ff.

60. cf. Sonja Rinofner-Kreidl, “Moral philosophy,” in *The Routledge Companion to Phenomenology* (London and New York: Routledge, 2012), 418–420. On Husserl’s concept of objectifying acts, its advantages and problems, see: Ulrich Melle, “Objektivierende und nicht-objektivierende Akte,” in *Husserl-Ausgabe und Husserl-Forschung*, ed. S. Ijsseling, (Dordrecht, Boston, London: Kluwer, 1990), 35–49; John Drummond, “Founding and founding acts”; Jocelyn Benois, *Les limites de l’intentionnalité: recherches phénoménologiques et analytiques*, (Paris: Vrin, 2006), 151–169; Mariana Chu, “The objectivity of values in Husser and Scheler: A Phenomenological discussion,” paper presented at the *IV World Conference of Phenomenology, Reason and Life, The Responsibility of Phenomenology*, 19–23 September 2011.

61. *Hua4* 9/11, cf. 3–4/5–6, 14–15/16–17.

62. cf. John Drummond, “Founding and founding acts”, 83.

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FEELING, THOUGHT AND ORIENTATION: WILLIAM JAMES AND THE IDEALIST ANTI-CARTESIAN TRADITION

Paul Redding

Twentieth-century philosophical and psychological thought about emotion effectively started with the work of William James. While for much of the second half of that century, James's work had definitely fallen out of favour, recently there have been definite signs of a revival.[1] Such a positive re-evaluation is, I believe, well-deserved, as James's approach to emotion has many under-appreciated features. Moreover, many of the traditional criticisms not only aim at a caricature, but rely on assumptions about which James was overtly critical. Here I want to work my way towards a way of reading James that puts his views in relation to a variety of approaches to the mind that have been adopted at various times since the seventeenth century, and that can be broadly linked by their shared *anti-Cartesian* stances. I will start with the familiar thought of James that the subjective "feeling" of an emotion is nothing more than an awareness of bodily states and processes, primarily conceived as located "peripherally" within viscera, skeletal muscle, and skin. I'll then proceed by addressing the common criticism that such an approach denies any *cognitive* dimension to the emotions. James, I'll suggest, should be seen as part of a tradition that aimed at undermining the types of dichotomous conceptions of body and mind that his critics still took for granted. This broadly anti-Cartesian tradition can be thought of as including thinkers as diverse as the common-sense realist, Thomas Reid, on the one hand and Leibniz and later idealists and romantics, on the other. But first let us address the much-criticised "James-Lange" theory of emotion.

JAMES'S SOMATIC THEORY OF THE EMOTIONS CONTEXTUALISED

The idea that emotional states should be thought of as "accompanied" by certain physiological changes is, of course, a commonplace. What had been truly distinctive about *James's* treatment of emotions was his criticism of the idea that such somatic states are *effects* or *expressions* of some associated and distinct *mental states*, conceived as the proper locus of the emotion. James had no place for such a Cartesian conception of the mind, or the sort of "mind stuff" inhabiting it. Thus he claimed that these perceived bodily states simply *constituted* those emotions themselves. In an oft-quoted passage from "What is an Emotion?" he states:

> If we fancy some strong emotion, and then try to abstract from our consciousness of it all the feelings of its characteristic bodily symptoms, we find we have nothing left behind, no "mind-stuff" out of which the emotion can be constituted, and that a cold and neutral state of intellectual perception is all that remains. … What kind of an emotion of fear would be left, if the feelings neither of quickened heart-beats nor of shallow breathing, neither of trembling lips nor of weakened limbs, neither

> of goose-flesh nor of visceral stirrings, were present, it is quite impossible to think. Can one fancy the state of rage and picture no ebullition of it in the chest, no flushing of the face, no dilatation of the nostrils, no clenching of the teeth, no impulse to vigorous action, but in their stead limp muscles, calm breathing, and a placid face? The present writer, for one, certainly cannot. The rage is as completely evaporated as the sensation of its so-called manifestations.[2]

Many have found this idea problematic. In treating the contents of emotions as perceived bodily states, as here he apparently does, James seems to ignore their "cognitive" dimension. Affects and emotions, it is commonly said, have a "cognitive" content and function as types of "judgments" or "appraisals" of worldly objects or situations. They have, in short, *intentionality*. Thus the feeling of fear functions not merely as a reaction to some dangerous situation but as a classification or characterisation of that situation—a type of judgment about it. In fear one judges the situation as dangerous.[3] And so, in accounts within the standardly "cognitivist" approach to emotions which came to dominate in the 1960s and 70s, it is common to find the so-called "James–Lange theory" of emotion ritualistically invoked at the outset only to be dismissed in a few sentences.[4] These critiques, however, only testify to the fact that their authors have not read James beyond the standardly quoted passages like the one above. James was well aware of, and sought to give an account of, the cognitive dimensions of affects, and pointed to their intentionality. Consider, for example, the complexly cognitive status that James gives to affections in what he calls the "appreciative perception" of "affectional facts" in the essay of 1905, "The Place of Affectional Facts in a World of Pure Experience."[5]

Repeating his anti-Cartesian critique of the idea that "anger, love and fear are affections purely of the mind," and reaffirming the general somaticist position of the earlier paper "What is an Emotion?", James expands on an idea he finds in George Santayana, that beauty is "pleasure objectified", noting that:

> The various pleasures we receive from an object may count as "feelings" when we take them singly, but when they combine in a total richness, we call the result the "beauty" of the object, and treat it as an outer attribute which our mind perceives. We discover beauty just as we discover the physical properties of things. Training is needed to make us expert in either line.[6]

The claim here is that what, from one point of view, can be considered as "feelings" can, from another, *count as* the content of some perceptual characterisation of an object—in this case, its "beauty." James's account in fact seems to have been a development of the same idea found earlier in C. S. Peirce, who had argued against the idea that introspection could be regarded as a privileged source of information about one's mental states, even one's emotions.[7] Knowledge that one is angry, for example, can be thought of as acquired inferentially ("as a mark of returning reason") on the basis of a direct "perception" of the qualities one perceives in external objects, a perception that one expresses by claims such as "this thing is vile, abominable" and so on.[8] This is analogous, Peirce thinks, to the reflective grasp that the *sensation* one is now having is one of, say, "redness," only makes sense on the basis of the knowledge that the object one is perceiving is, in fact, *red*. And while "it must be admitted that if a man is angry, his anger implies, in general, no determinate and constant character in its object … it can hardly be questioned that there is some relative character in the outward thing which makes him angry."[9] The strongly anti-Cartesian approach of these two pragmatists here might be seen as having something in common with that of earlier critic of Cartesianism, the eighteenth-century Scottish common sense realist, Thomas Reid.

REID ON SENSATION AND PERCEPTION

Importantly Reid had distinguished between "sensation" and "perception," and criticised empiricists such as Locke and Hume for conflating them. "'Sensation' doesn't in itself imply a conception of, or belief in, any external object. It implies a sentient being, and a certain way in which that being is affected, and that is all it implies."[10] In contrast "'perception' implies an immediate conviction and belief in something external—something different both from the mind that perceives and from the act of perception."[11] Because they occur together, they are confused in everyday life, and indeed, they are confused by those philosophers who, after Descartes, follow the "way of ideas." This can be seen in Locke, who thinks that the mind knows the world on the basis of its knowledge of its own states—its "ideas." But the philosopher "does have reason to distinguish them when he wants to analyse the compound operation that they make up."[12]

Locke had thought of perceptual knowledge of the objects of the outside world as arrived at inferentially from judgments made about "ideas" or "impressions" thought of as perceivable "inner" objects. But, for Reid, the notion of "idea" here conflates perception and sensation. As Reid points out,

> The external senses have a double province—to make us feel, and to make us perceive. They furnish us with a variety of sensations, some pleasant, others painful, and others indifferent; at the same time they give us a conception of and an invincible belief in the existence of external objects. … This conception and belief which nature produces by means of the sense, we call *perception*. The feeling which goes along with perception, we call *sensation*.[13]

One of Reid's favoured examples of a sense with this double province is the sense of smell.

One might stick one's nose into a bunch of flowers or a glass of wine, slowly inhale and simply luxuriate in the experience that one is having. But the nose can also function in a different way. Imagine walking into your kitchen to be confronted by some unwelcomed and unpleasant smell. The task becomes one of using one's nose in a way analogous to that in which blood-hounds use theirs: to sniff out the source to eliminate it. For Reid, the co-occurrence of perception and sensation in everyday life would produce what, in James's terminology, would be an "appreciative perception." And the other sense organs, Reid argues, can be thought of as having the same dual function. Perhaps Jamesian emotions can be thought of a type of "sensing" of the world that works in the same way. Considered as sensations, they reflect states of the body, but regarded as *perceptions*, they furnish "appraisals" of situations in the external world.

Some have seen Reid's theoretical distinction between sensation and perception as having recently been given a concrete and dramatic instantiation by the development of a certain type of medical technology, the "tactile vision substitution systems" (TVSS) technology developed by the late Paul Bach-y-Rita, an American physician who sought to provide a type of *ersatz* "seeing" for the blind. In the late 1960s Bach-y-Rita first started experimenting with ways of bypassing the normal visual pathways via devices that "projected" the output of hand-held video cameras as tactile "images" displayed on the skin of the back.[14] Subjects sat in modified dentists' chairs, the backs of which were equipped with arrays of vibrating points which allowed the skin on the back to substitute for the retina as a receptive surface. Manipulation of the video camera allowed these subjects to identify and discern basic facts about distal objects. Later these devices were reduced to stamp-sized "tongue display units" converting the output of small video cameras, mounted on spectacles or strapped to the forehead, into patterns of electrical stimuli applied to the surface of the tongue.[15] Typically, on first use of these devices subjects describe their experience as one of feeling sensations *on* the back or the tongue, and as figuring out something about their environment on the basis of these sensations. But with practice the experience becomes described as that of *seeing* distant objects and as "forgetting" about the feeling on the back or the tongue. At this later stage, it would seem, sensation has *become* perception.

Popular news presentations of the TVSS technology invoke the perplexing idea of "seeing with the tongue,"[16] but on reflection there doesn't seem to be anything particularly counter-intuitive here. Galileo had described vision as involving light "tickling" the back of the eyeball in a way analogous to that in which a feather can tickle sensitive skin around the nostril.[17] And if one thinks of *seeing* as involving a type of tickling of a sensitive surface, what in principle is to prevent the skin of the back or the tongue from playing this role? We can learn about external objects by both touch and sight and we can learn about certain features of objects, such as their shape, from both modalities. Returning to James, then, from Reid's conception of the double province of the senses there would seem to be no impediment to the idea that the causal effects of the world on our bodies might, from one point of view, be treated as providing information about what is going on in our bodies, and, from another, thought of as information about the world. Taken "singly" the various pleasures we experience on the basis of contact with an object "may count as 'feelings'" but "when they combine in a total richness, we call the result the 'beauty' of the object."[18]

But immediately we seem to face an obstacle when using the sensory substitution model to help us understand the phenomenological and cognitive features of *emotion*. As James's account of the experience of *fear* is meant to illustrate, it is precisely the specificity of the feelings involved, the feelings of one's quickened heart rate, one's trembling lips, weakened limbs and so on that define that emotion *as* fear. Different senses may be substituted when trying to find out about the shape or location of some distal object because the precise *quality* of those sensations do not seem relevant to that task. That's why they can be "forgotten" in the production of *perceptions*. But the "property" of the object being "assessed" in the emotional response, its *fearsomeness*, as it were, is, presumably, tied to such responses in the way that an object's shape or location is not. The TVSS technology suggests a type of "switching" between sensation and perception, but *appreciatively* perceived "affectional facts" requires some type of coexistence of perception and sensation. But here, another application of TVSS technology perhaps suggests itself as a more relevant model.

ORIENTING PERCEPTION, PHYSICALLY AND EMOTIONALLY

After its success in helping the blind, the TVSS technology was adapted to address the incapacities of patients with impairments of the vestibular mechanisms of the semi-circular canals in the inner ear. One of Bach-y-Rita's associates contracted an inner-ear infection leaving him unable to stand and experiencing the world as spinning around him.[19] The semi-circular canals are sensory organs—supplying us with information about our orientation in space, but we are normally much less aware of their inputs than we are from traditionally conceived senses like sight and touch—the senses at the centre of *Reid's* idea of the dual-functioning sense organs. Unlike the traditional "five" senses (sight, hearing, touch, smell, and taste), we are generally unaware of the functional role played by organs like the semi-circular canals, which only becomes obvious (and then all too obvious) when they *malfunction*.

To bypass the cerebral input from the malfunctioning vestibular apparatus the TVSS technology was adapted to transduce the informational output of accelerometers built into headpieces responding to changes in spatial orientation. Such cerebral inputs as those from the vestibular mechanisms or the proprioceptive feedback from the muscles and joints, by keeping us *oriented*, form the part of *background conditions* against which normal "perception" is interpreted. On the Jamesian account of emotion, it is similarly feedback from the body's periphery that is implicated in emotional experience and that enters into the subject's appraisals of "appreciative facts." Thus, rather than think of affect as disclosive of features of objects in the world on the model of "objective" properties as shape and location, perhaps we can think of it as involved in the maintenance of normal orientation in the world which *allows* some kind of perceptual disclosure of the world in the first place. Something like this seems to characterise the situation of Phineas Gage whose story is recounted by Antonio Damasio in his popular *Descartes' Error: Emotion, Reason, and the Human Brain*.[20]

Damasio, wielding a renewed Jamesian approach to the mind, recounts how the 25 year old Gage, a railway worker during the nineteenth-century rail roll-out across the United States, had a "tamping iron"—a crowbar-like solid metal tube three and a half foot-long, and weighing thirteen pounds—propelled cleanly through his skull and brain like a launching rocket, when the gunpowder he was tamping with the iron, exploded. Not only did Gage recover from such a massive assault on his brain (in fact, he apparently didn't lose consciousness), but he seemed to have no discernible cognitive deficits despite having ablated large tracts of neural tissue from his frontal lobes. His practical life was, however, profoundly affected, and he had personality changes like those now associated with the recipients of pre-frontal lobotomies. Gage had no impairment of *senses* such as vision, and so was able to negotiate space as before, and no obvious impairment to *cognition*, that is, to what we might describe as the ability to negotiate the "conceptual space" of inferential reasoning. However, he had lost what we might describe as the capacity to negotiate *social space*—the capacity to interact with others in appropriate ways. On Damasio's analysis, he had lost the type of emotional colouring or tone that normally accompanies interpersonal experience, albeit at a barely conscious level, a colouring or tone that seems to play a crucial role in one's sense of the propriety and appropriateness of one's behaviour. We might think of him as losing just that capacity that in the eighteenth century Francis Hutcheson had conceived of as the "moral sense." Damasio shows from the perspective of contemporary neuroscience that Gage's injuries would have interfered with just the sorts of feedback from the body that William James had thought made up the content of emotion.

Perhaps we might start by thinking of Gage's emotion-deprived perceptual life as lacking a type of orientation mechanism, analogous to the sorts of orientation mechanisms lacking in people with malfunctioning vestibular or visual systems.

Gage's impairments bring into focus the difference between the capacities to be perceptually aware of "objective" facts on the one hand and "appreciative" ones on the other. In places James appears to run these together, such as when he asserts that we "discover beauty *just as* we discover the physical properties of things."[21] But elsewhere, James was to distinguish them. Prior to James, Peirce had described the chief difference between disclosing the world in feeling and "an objective intellectual judgment" as residing in the fact that "while the latter is relative to human nature or to mind in general, the former is relative to the particular circumstances and disposition of a particular man at a particular time."[22] Linking affects to the function of the disclosure of evaluative facts, he could then say that "what is here said of emotions in general, is true in particular of the sense of beauty and of the moral sense."[23] But James goes further when he links the question of whether in the experience of affect I am experiencing my body or some appreciative fact about the world to the question of how I conceive of *myself*.

I may first reflectively regard the disgustingness of a rotting carcass as not a *real* property because, unlike "objective" properties, it has no apparent affects on its surroundings.[24] On reflection, however, I realise that it *does* have an effect on the world: it has an effect on *my own body*, churning my stomach, for example, this being the somatic change which I first experience as disclosive of the thing's disgusting qualities. But while conceiving of the situation in this causal way attests to there being *something* "objective" in the presentation, it does not by itself capture the *evaluative* qualities of these perceived things. To capture the former I have to consider myself as part of the objective world, but to capture the latter I have to think, as it were, from the *position of my embodied self*. To think of my body as *simply* causally affected requires a type of detachment from my body and its reactions that *destroys* their world-disclosing significance. James makes this distinction explicit when he says that:

> Our body itself is the palmary instance of the ambiguous. Sometimes I treat my body purely as a part of outer nature. Sometimes, again, I think of it as "mine," I sort it with the "me," and then certain local changes and determinations in it pass for spiritual happenings. Its breathing is my "thinking," its sensorial adjustments are my 'attention,' its kinesthetic alterations are my "efforts," its visceral perturbations are my "emotions."[25]

James *qua* radical empiricist sometimes talks about the two "associative systems" or "axes" along which I can locate my mental contents. On one axis are contents normally thought of as contents of my subjective world. Here, the relation between the sight of my old house and, say, my remembered parents with whom I associate it, is as real as the spatial relation between the house and its neighbouring houses on the other "objective" axis. But we must not think of the former as relations among "ideas" conceived as "Cartesian stuff" and the latter as among some objective existences "outside" the mind. And these two associative systems intersect at particular points at which I have to think of *a single* content belonging to both systems. Clearly, my body and its sensations can be thought of as figuring in quite complex ways on *both* axes. On one axis, my emotions are happenings in a *thing*, my body, something belonging to the objective array. On the other, they enter into the known characteristics of other objects. As for "me," "I" am not a thing, but am rather constituted in some way in this complex lattice-work of relations. What we need to hold onto here is the non-given nature of personal identity as it appears in this picture. The nature of the "I" is in some sense a function of how "I" relate these complex constituents of consciousness to each other—an activity over which "I" seem to have some "say."

The anti-Cartesian picture that James presents so vividly in works such as "Does Consciousness Exist?" could be understood as a type of "eliminativist" stance with regard to the mind.[26] It can, however, be understood in another way—as analogous, for example, to the treatment of "the mind" found in the German idealist J. G. Fichte, who was critical of the assumption that there was any such *thing* as the mind, any fact or "*Tatsache*," and who attempted to describe "it" with a neologism: the mind is a "*Tathandlung*," a type of performance or act ("*Handlung*"), a performance or act, however, for which there was no underlying performer or actor.[27] But the ineliminable characteristic of such a "performance" was its self-consciousness—the ineliminable sense that it is *someone's—mine*.[28] For Fichte, these acts are understood as "positings" of a content, contents whose intelligibility is a result, in Kantian fashion, of having a subjectively supplied conceptual *form*. But this does not mean the mind *produces* its contents in some quasi-magical way. Positing is always an act which responds to a "check" [*Anstoss*] that comes from the world beyond and that is experienced as "*feeling*" [*Gefühl*].[29]

SENSATION AS THE BACKGROUND TO THE MIND'S INTERPRETATIONS OR "POSITS"

Fichte's anti-entiative approach to the self makes the question of what is or is not *part of me* one that does not have a fixed answer. Are my bodily based feelings *part of me*? Well, for James it seems that the answer to this question is in some sense *up to* me. I can distance myself from my feelings or sensations such that they appear simply *as* sensations and, hence, as states of *my body*. They become part of *me*, however—are counted among my "spiritual happenings"—when they no longer play the role of some focal *object* of my consciousness, but when they subserve a *perception of* or *judgment about* the state of my environment. The situation seems analogous to that of the blind person adapting to the TVSS technology. We are unlikely to think of the content of that person's sensations as "part of" that person *qua* knower when she is aware of them *as* sensations, but when they somehow become correlated with the content of perceptual judgments, we might indeed think of them as part of her *qua* the *minded* being she is, a being with the sort of mental capacities allowing her to know the world and act thoughtfully in it. Although James would object to the Kantian terminology, we might say that in both cases sensations can be thought of as part of the person *qua* transcendental condition of her judging. But they only do so when she is no longer conscious of them *as* sensations, and with this we seem to run up against the limits to Reid's analysis. Reid was still enough of an empiricist to think that the idea of a *non-conscious* mental state was incoherent. Sensations and perceptions are treated as two different types of information I am liable to confuse, information about myself, on the one hand, and information about the external world, on the other. But in contrast, Leibniz, almost a century earlier, had a very definite conception of *non*-conscious "perceptions" and of their role in cognition, and so I want to move onto a more Leibnizian way of thinking about these phenomena. The place to start is with Leibniz's peculiarly anti-Cartesian take on Descartes' teaching about clear and distinct ideas.

As Graciella de Pierris has pointed out,[30] Descartes's conception of what it was to make ideas clear and distinct is ambiguous: sometimes he thinks of this in terms of some sort of phenomenal resolution of a given perceptual presentation into its parts, sometimes he seems to conceive of it as a quasi-logical analysis of the conceptual structure of some presentation or thought. The first idea goes into the empiricist tradition of the resolution of perceptual givens into their components conceived of as sensations—the picture that Reid complains about. The second idea, she thinks, goes into Leibniz's own distinctive take on Descartes' approach where he develops the idea of the logical or conceptual rather than phenomenological side of the distinction. But this goes along with another important distinction between Leibniz's approach and that of Descartes and the empiricists who came after him.

Leibniz was critical of the sort of nominalist assumptions underpinning empiricism, and his starting point was the opposite of the empiricists' atomistic starting point. Rather than think of a monadic mind as having atomic representations that get built up into representational molecules, Leibniz approached the representationalist features of the mind in a holistic fashion. We should think of each mind or monad as representing, not this or that thing, but *the entire universe*, and as representing the universe from that monad's *limited own point of view*. As he says in the *Monadology*, each simple substance is a "perpetual living mirror of the universe."[31] Since,

> a monad is representative in its nature, nothing could restrict it to representing only a part of things. But it is of course true that this representation of the details of the whole universe is confused, and can only be distinct with respect to a small part of things, namely those which are either closest or largest in relation to each monad. Otherwise every monad would be divine.[32]

This may seem a perverse starting point for thinking about emotions, but I think it is internally connected to valuable bits of Leibniz's approach. For a start, it is helpfully connected up with his idea that there are unconscious "perceptions," an idea that becomes necessary once we move away from obvious senses such as sight and touch, to those background orientation-maintaining ones, like proprioception or Jamesian affect considered as somatic feedback.[33] Another way of thinking of Leibniz's idea that the monad represents the universe from a "point of view" is that one's perceptions of objects are always situated against the backdrop of a contextualising global representation of the world, a representation against which one is oriented towards the particular objects one perceives. But as such this globalising representation is unconscious.

Leibniz's idea of unconscious cognitions is reflected in his tripartite distinction between obscure, clear but confused, and clear and distinct cognitions. Leibniz gives different accounts of what it is for a cognition to be obscure, but most generally obscure cognitions as those which I have but of which I'm not conscious. Thus in a deep, dreamless sleep, for example, I still have cognitions of which I'm not aware. To tightly link cognition to consciousness or apperception, Leibniz says, is "where the Cartesians went badly wrong."[34] But it is not only the context of totally unconscious states like deep dreamless sleep that Leibniz locates obscure cognitions. Thus he gives the example of the sort of inability to distinguish anything perceptually that can be induced by the action of continuously spinning in the same direction[35]—presumably like that experienced by Bach-y-Rita's associate upon waking up with his middle ear infection with a sense of the world as unstable and whirring around him. In such cases, says Leibniz, one has "a great multiplicity of small perceptions" but they do not cohere into clear perceptions.[36] Here my representation of the universe is still fundamentally obscure: it contains *no* regions of clarity. Finally, obscure representations also occur *within* conscious states as components of clear perceptual contents. To use one of Leibniz's examples, if I am seeing a mixture of blue and yellow powders, I may see the powder *as green*. Although individual cognitions of blue and yellow will be involved, they are playing a role *below* the level of consciousness. The cognition of green that I am having is *clear*, because I can differentiate green things from red, blue, yellow things, and so forth, but to have *clear* conceptions of the individual yellow or blue grains I have to get into a new perceptual relation to the powder—I have to view it through a microscope, for example.

What then of distinctness? Of the *clear* notions of which I am conscious, some will be *confused*, some will be distinct. Cognition is confused "when I cannot enumerate one by one marks (nota) sufficient for differentiating a thing from others, even thought the thing does indeed have such marks and requisites into which its notion can be resolved." The normally perceived qualities of objects will be known in this way. "And so we recognise colours, smells, tastes, and other particular objects of the senses clearly enough, and we distinguish them from one another, but only through the simple testimony of the senses, not by way of explicit marks."[37] But as we have seen, my cognition of a colour as *green* might be made up of obscure cognitions of blue and yellow. What is necessary for a notion to be clear *and* distinct is that I become aware of its differentiated components, thus my cognition of the green powder becomes *distinct* when the initially obscure component perceptions of blue and yellow grains *themselves* become clear.

Going back to the example of the blind person equipped with TVSS, we might consider the transformation in their experience when they go from experiencing a *sensation* located at the tongue, to the experience of some object located in the world, as a type of movement between obscurity and clarity. When aware of the sensation on the tongue, we want to say that the cognition is *clear*, but when they move to the perception of the distal object, the sensation is "forgotten," and becomes obscure, forming part of the background conditions allowing them a new clear cognition, that of the "seen" object. The sensation is still *there*, but as unconscious and hence *obscure*, to be thought of as subserving the new perceptual state in ways analogous to that in which the "obscure" cognitions of the blue and yellow grains subserve the clear cognition of the *green* powder.[38]

Moving to James's example of the emotionally based perception of "appreciative facts," reflection upon the states of my body involved in the emotion gives me *clear* conceptions of what is going on *there*, but when I take them not as informing me of states of myself but of states of the object perceived, these somatic states now become known only "obscurely" and subserve a different type of cognition, a clear cognition of some external fact. But James's own *scientific* account of this somatic infrastructure of such judgments will in turn restore this somatic basis, in a way like that in which the analysis of the green powder as made of blue and yellow grains. But on his picture, none of these orientations by themselves tells us what the emotions "really" are. In each case there seem to be epistemic gains and losses involved in these transitions. The movement of science on the

Leibnizian model is to make clear and confused conceptions clear and distinct, that is, to achieve clarity with respect to the *components* of some already clear cognition, but this, it would seem, comes at a cost. That is, it would seem to involve a loss of knowing something *confusedly*—knowing it in terms of its phenomenality or in terms of "what it's like" to know in that mode. That "confused ideas" have their own kind of "perfection" was what came to be insisted upon by the modern founder of aesthetics, Alexander Baumgarten, who adopted Leibniz's distinctions but challenged the Leibnizian idea that the movement from clear and confused to clear and distinct ideas was a type of *perfecting* of cognition.

RESPONDING TO THE THREAT OF ANAESTHETIC DISORIENTATION

The idea that scientific cognition, by stripping the world of those evaluative properties disclosed in "appreciative perception," had a necessarily *nihilistic* consequence is an idea that gained traction at the end of the eighteenth century, especially in the wake of Jacobi's attack on philosophy. This concern was to power the intellectual current of "romanticism" into the nineteenth. The general problem might indeed be seen as exemplified in the problems besetting Phineas Gage, that of a type of anaesthetic disorientation. In Leibnizian terms, Gage had lost the capacity to grasp his world in terms of those cognitions that are "clear but confused"—cognitions in which the world is disclosed in terms of local proprieties of action and that are rich in affect. But as we have seen, Gage seemed *not* to have lost the capacity for the type of cognition we think of as dealing in *clear and distinct* cognitions—to think and reason about the world in an "objective" way. In the eighteenth century, the philosopher–clergyman and moral sense theorist Frances Hutchinson had believed that the creator had constructed humans with appropriate bodily-based moral responses that revealed themselves in terms of emotions of approval and disapproval, and the creator had wisely done so because of the impracticality of leaving the decisions of our moral life in the hands of abstract moral reasoning.[39] By his bit of self-inflicted neurosurgery, Gage had involuntarily given himself a "moral-sense-ectomy" and deprived himself of the benefits of that wise piece of divine design. As a result he was, as we say, "at sea" in the world of social interaction.

When we think of James's idea that any movement between "clear and confused" and "clear and distinct" ideas involves some type of alteration in the concept of the self this may help us understand what is at stake in the general "enlightenment" project of attempting to understand ourselves. The type of scientific analysis that characterised his own early theory of emotions succeeds only at the expense of changing the character of the *explanandum*. In understanding our emotions *simply* as somatic states we lose a sense of ourselves as cognitive beings for whom those states tell us something about the world. While our capacity *for* such explanations is part of what makes us human, this very type of reflective thought can in turn seems to strip us, *qua* objects of that thought, of those very characteristics. This dialect was, I believe, grasped with particular acuity by those thinkers who, in the wake of Baumgarten and Jacobi, attempted to both hang on to Leibniz's powerful way of thinking of our self-transcending intellectual capacities and yet were alert to the danger to our very humanity inherent in the use of those capacities. Thus the early "Jena" romantics such as Friedrich Schlegel and Friedrich von Hardenberg (Novalis) exploited a notion found in Fichte concerning the subject's capacity to be suspended between or to oscillate between—the verb they employ is "*schweben*"—two different points of view, the one more affective, the other more reflective and conceptual. Rather than freedom being identified with the intellectualist drive to move from the subjective to the objective, Schlegel portrays romantic poetry as that which can "hover at the midpoint between the portrayed and the portrayer [*zwischen dem Dargestellten und dem Darstellenden*], free of all real and ideal self interest, on the wings of poetic reflection."[40] Similarly for Hardenberg,

> To be free is the tendency of the I — the capacity to be free is the productive imagination. — *Harmony* is the condition of its activity — *of* [*its*] *oscillating*, between opposites. … All being, being in general, is nothing but being free — *oscillating* between extremes that necessarily are to be united and necessarily are to be separated.[41]

The thought here seems to exploit the indeterminate nature of affects and their relation to subjectivity that is expressed in James's "central thesis":

> Subjectivity and objectivity are affairs not of what an experience is aboriginally made of, but of its classification. Classifications depend on our temporary purposes. … In the case of affectional experiences we have no permanent and steadfast purpose that obliges us to be consistent, so we find it easy to let them float ambiguously, sometimes classing them with our feelings, sometimes with more physical realities.[42]

Prior to James, North America had bred its own local version of the Jena Romantics—the so-called "Transcendentalists." James's complex thinking about emotions and their role in our mental lives might, on my reading, be thought of as a contribution to this literature, and through it, to the anti-Cartesian tradition of European idealism.

PAUL REDDING is a professor of philosophy in the School of Philosophical and Historical Inquiry at the University of Sydney. He is author of *Hegel's Hermeneutics* (Cornell University Press, 1996), *The Logic of Affect* (Cornell University Press, 1999), *Analytic Philosophy and the Return of Hegelian Thought* (Cambridge University Press, 2007), and *Continental Idealism: Leibniz to Nietzsche* (Routledge, 2009).

NOTES

1. See, for example, from the perspective of neuroscience, Antonio R. Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain* (New York: G. P. Putnam, 1994), and from the perspective of philosophy, Jesse J. Prinz, *Gut Reactions: A Perceptual Theory of Emotion* (Oxford: Oxford University Press, 2004).
2. William James, "What is an Emotion?" in *Essays in Psychology* (Cambridge: Harvard University Press, 1983), 173–4.
3. Sometimes this is taken so far as to treat them as "propositional attitudes" akin to beliefs.
4. See my *The Logic of Affect* (Ithaca: Cornell University Press, 1999), chapter 1 for a brief history.
5. William James, "The Place of Affectional Facts in a World of Pure Experience", in *Essays in Radical Empiricism* (Lincoln: University of Nebraska Press, 1996),137–154.
6. James, "The Place", 143.
7. Charles Sanders Peirce, "Questions Concerning Certain Faculties for Man", *Journal of Speculative Philosophy* 2 (1868), 103–14, republished in Charles Sanders Peirce, *The Essential Peirce: Selected Philosophical Writings, Vol. 1*, eds. Nathan Houser and Christian J. W. Kloesel (Bloomington: Indiana University Press, 1992), 22–23.
8. Pierce, "Questions", 23.
9. Pierce, "Questions", 22–3.
10. Thomas Reid, *Essays on the Intellectual Powers of Man* (1785), ed. Derek R. Brookes, introduction by Knud Haakonssen (University Park: Penn State Press, 2002), Essay II, Ch XVI.
11. Reid, *Essays*, Essay II, Ch XVI.
12. Reid, *Essays*, Essay II, Ch XVI.
13. Reid, *Essays*, Essay II, Chap. XVII. See also, Thomas Reid, *An Inquiry into the Human Mind on the Principles of Common Sense,* a critical edition, ed. Derek R. Brookes (University Park: Pennsylvania State University Press), 1997, section XX.
14. See, in particular, P. Bach-y-Rita, C. C. Collins, F. Saunders, B. White, and L. Scadden, "Vision substitution by tactile image projection", *Nature*, 221 (1969), pp. 963–964; Paul Bach-y-Rita, *Brain Mechanisms in Sensory Substitution*, (London: Academic Press, 1972); and Juan C. González, Paul Bach-y-Rita and Steven J. Haase, "Perceptual Recalibration in Sensory Substitution and Perceptual Modification", *Cognitive Technologies and the Pragmatics of Cognition*, ed. Itiel E. Dror (Amsterdam: John Benjamins Publishing, 2007). Nicholas Humphrey gives a Reidian interpretation of Bach-y-Rita's work in Nicholas Humphrey, *A History of the Mind* (New York: Simon and Schuster, 1992), 58–61. For a critique of Humphrey's Reidian analysis, see Alva Noë, *Perception in Action* (Cambridge: Massachusetts Institute of Technology Press, 2004), 116–7.
15. Caroline Seydel, "Suck it and see. Electrode on tongue helps blind navigate", *New Scientist* 169.2282, (March 17, 2001), 24.
16. See, for example, Michael Abrams, "Can You See With Your Tongue?", *Discover Magazine*, June 2003.
17. Galileo, "The Assayer", reprinted in *Philosophy of Science*, ed. A. Danto and S. Morgenbesser (Cleveland: Meridian Books, 1960), 28.
18. James, "The Place", 143.
19. PBS Wired Science, "Mixed Feelings", originally aired 19/12/2007. Streaming video < http://www.pbs.org/kcet/wiredscience/story/97-mixed_feelings.html>
20. Antonio R. Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain*, (New York: G. P. Putnam, 1994).
21. James, "The Place of Affectional Facts in a World of Pure Experience", 143, emphasis added.
22. Peirce, "Questions Concerning Certain Faculties for Man", 23.
23. Peirce, "Questions", 23.
24. James, "The Place of Affectional Facts in a World of Pure Experience", 153.
25. James, "The Place", 153.
26. William James, "Does Consciousness Exist?", *Journal of Philosophy, Psychology, and Scientific Methods*, 1 (1904), 477-491, reprinted in *Essays in Radical Empiricism*, 1–18.
27. See in particular, J. G. Fichte, "Review of Aenesidemus", in *Between Kant and Hegel: Texts in the Development of Post-Kantian Idealism* trans. George di Giovanni and H. S. Harris, (Albany: State University of New York Press, 1985), 141.
28. C.f., James, commenting on a debate over the feeling of agency between James Ward and F. H. Bradley. "Taken in the broadest sense, any apprehension of something *doing*, is an experience of activity. Were our world describable only by the words 'nothing happening', 'nothing changing', 'nothing doing' … [w]e should feel our own subjective life at least, even in noticing and proclaiming an otherwise inactive world. … This … seems to justify, or at any rate to explain, Mr. Ward's expression that we *are* only as we are active, for we *are* only as experients." William James, "The experience of activity", in *Essays in Radical Empiricism*, 161–2.
29. The Anstoss doctrine is to be found in Fichte's "Foundations of the Entire Science of Knowledge" in J. G. Fichte, *The Science of Knowledge*, ed. and trans. Peter Heath and John Lachs (Cambridge: Cambridge University Press, 1982), 189.
30. Graciella De Pierris, "A fundamental ambiguity in the cartesian theory of ideas: Descartes and Leibniz on intellectual apprehension", *Manuscrito: Revista International de Filosofia*, 25, 2 (2002): 105–46.
31. G. W. Leibniz, "Monadology", in *Philosophical Texts*, trans and ed. R. S. Woolhouse and Richard Francks (Oxford: Oxford

University Press, 1998), § 56.
32. Leibniz, "Monadology", § 60.
33. The idea of *unconscious* affects, in fact, became important in debates in the 1980s between cognitivists and their opponents. Thus, the psychologist Robert Zajonc questioned the then dominant "cognitivist" approach which stressed the essential role of an interpretative "appraisal" of the cognitive stimuli in the production of some response. While *appraisal* theorists presupposed that such "appraisals" were by necessity *consciously* accessible to the subject, critics like Zajonc argued that "subliminally" perceived or "unconscious" stimuli could trigger emotional reactions quite independently of, and even in opposition to, the conscious appraisals subjects gave. See, for example, Robert Zajonc, "On the Primacy of Affect", *American Psychologist* 39 (1984), 117-23. I argue that Freud had an important place for unconscious affects of this kind in "Freud's Theory of Consciousness", in Michael Levine, ed., *The Analytic Freud: Philosophy and Psychoanalysis* (London: Routledge, 2000), 119-31.
34. Leibniz, "Monadology", § 14.
35. Leibniz, "Monadology", § 21.
36. Leibniz, "Monadology", § 21.
37. Leibniz, "Meditations on Knowledge, Truth, and Ideas (1684)" in G. W. Leibniz, *Philosophical Essays*, ed. R. Ariew and D Garber, (Indianapolis: Hackett, 1989), 24. "Thus we cannot explain what red is to a blind man, nor can we make such things clear to others except by leading them into the presence of the thing and making them see, smell or taste the same thing we do, or, at very least, by reminding them of some past perception that is similar."
38. Significantly, Bach-y-Rita had reported that with the TVSS technology, subjects blind from birth or with long-term blindness did not experience the affective dimension of perceptual objects usually associated with their "qualia." Paul Bach-y-Rita, "Sensory Substitution and Qualia", in (eds), *Vision and Mind: Selected Readings in the Philosophy of Perception,* ed. Alva Noë and Evan Thompson (Cambridge: Massachusetts Institute of Technology Press, 2002), 496.
39. "The weakness of our reason, and the avocations arising from the infirmities and necessities of our nature, are so great that very few men could ever have formed those long deductions of reason which show some actions to be in the whole advantageous to the agent and their contraries pernicious. The Author of nature has much better furnished us for a virtuous conduct than some moralists seem to imagine, by almost as quick and powerful instructions as we have for the preservations of our bodies. He has given us strong affections to be the springs of each virtuous action, and made virtue a lovely form, that we might easily distinguish it from its contrary, and be made happy by the pursuit of it." Francis Hutcheson, "Preface to the Two Inquiries," in *Philosophical Writings* ed. R. S. Downie (London: J. M. Dent, 1994), 4-5.
40. Friedrich Schlegel, "Athenäum Fragments" number 116, translated Kathleen Wheeler (ed.) *German Aesthetic and Literary Criticism: The Romantic Ironists and Goethe* (Cambridge: Cambridge University Press, 1984), 46.
41. Novalis, *Fichte Studies*, ed. Jane Kneller (Cambridge: Cambridge University Press, 2003), #555. For a discussion of the notion of "schweben" in the thought of Novalis, see Martha B. Helfer, *The Retreat of Representation: The Concept of Darstellung in German Critical Discourse* (Ithaca: State University of New York Press, 1996), ch 3.
42. James, "The Place of Affectional Facts in a World of Pure Experience", 141–2.

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SUFFOCATED DESIRE, OR HOW THE CULTURAL INDUSTRY DESTROYS THE INDIVIDUAL: CONTRIBUTION TO A THEORY OF MASS CONSUMPTION

Bernard Stiegler, translated by Johann Rossouw

TRANSLATOR'S INTRODUCTION

Bernard Stiegler (b.1952) is one of the major French philosophers of the generation which succeeded that of figures like Gilles Deleuze, Jacques Derrida, Michel Foucault and Jean-François Lyotard, all of whom are to varying degrees references in Stiegler's work. After a relatively long philosophical apprenticeship Stiegler established his name in France in 1994 with the publication of the first of three volumes that have so far appeared in the series *Technics and Time*, all three of which have now been published in English translation by Stanford University Press.

Since *Technics and Time* Stiegler has remained a prolific author who tends to publish his major books in series. Series that have so far appeared are the three volumes of *Mécréance et discrédit* ("Disbelief and Discredit") (2005, 2006), *De la misère symbolique* ("Of Symbolic Misery") (2004, 2005), *Constituer l'Europe* ("Constituting Europe") (2005), while two volumes in a series called *Prendre soin* ("Taking Care") (2008, 2009) have so far been published. The latter has also been published in English translation by Stanford University Press. Besides these serial publications about ten or so smaller individual or co-authored books by Stiegler have also appeared, of which two have been published as *Acting Out* by Stanford, while another has been published by Verso as *For a New Critique of Political Economy*.

English-speaking readers interested in knowing more about Stiegler's work are faced with the problem that besides a handful of English academic journal articles focusing on various aspects of his work, a more general introduction to his work has not yet been published in English. It is with the aim of at least the partial fulfilment of such a need that this translation has been done. By virtue of the fact that Stiegler wrote it for the June 2004 edition of the in-depth monthly French newspaper *Le Monde diplomatique*, this essay is something of a condensed overview of key concepts in Stiegler's thought, with the last paragraphs applied to the rather sombre state of French politics—a reality with which most readers living in Western democracies will be familiar.

The essay takes issue with two major contemporary "myths", respectively that of the post-industrial society and that of the autonomous, individual consumer. According to the first myth Western countries were supposed to enter a post-industrial phase where the continued mechanisation of production and the growing part of services in the national income would leave citizens with more leisure time. This prediction did not take account of a key development in Western countries after World War II, namely the attempt to not only control the means of production (industrial capitalism), but also and simultaneously the patterns of consumption—what Stiegler refers to as hyper-industrial capitalism. A media conglomerate that produces, markets, and broadcasts its own content is a good example of a hyper-industrial company.

Readers familiar with the work of Adorno and Horkheimerthe cultural industry will perhaps recognise the similarity of their analysis to that of Stiegler. Indeed, in this essay and in much of Stiegler's other writings Adorno and Horkheimer's analysis—like the work of Walter Benjamin—is an important reference. However, Stiegler makes it his explicit goal to revise and strengthen their work in the light of the technical and economic developments that have taken place since they wrote.

One of the ways in which Stiegler builds on Horkheimer and Adorno is through his concept of the program industry, which is a key component of the cultural industry. The programs that are produced industrially and broadcast through various audiovisual media today modify our experience of time, notably through our consciousnesses adopting the time of programs, for example by watching the same daily programs, or the same global live broadcasts. For Stiegler this is a demonstration of how the program industry in fact constantly solicits our attention, tries to modify our behaviour—especially our patterns of consumption—and in fact uses "leisure" as a means of control, thus leaving us with very little genuine free time. That is why, for Stiegler, attention is to the hyper-industrial economy what fossil fuels are to the industrial economy.

With regards to the myth of the autonomous, individual consumer over against the group Stiegler draws on Gilbert Simondon's theory of individuation as exposed in *L'individuation psychique et collective* (1989), which shows how the individual and the group co-constitute each other through the intergenerational transmission (synchrony) of the pre-individual fund and its individual adoption (diachrony). The pre-individual fund is that collective of knowledge, experience, and tradition that a group has accumulated over time, and it has to be continually reactivated through its simultaneous transmission from one generation to another (for example in schools), and through the singular way in which each receiver of the fund adopts it, which is also the process through which the receiver becomes a singular individual. Hence, in the transmission and adoption of the pre-individual fund, the synchronic and the diachronic operate in tandem, while that which is transmitted and adopted is that which has stood the test of time. Stiegler writes in this article: "As heritage of the accumulated experience of previous generations, this pre-individual fund exists only to the extent that it is singularly appropriated and thus transformed through the participation of psychic individuals who share this fund in common." In other words, the pre-individual fund is the precondition of the existence of autonomous individuals, and if such a fund was to be destroyed it would lead to the loss of individuation and the increase of herd-like behaviour, which Stiegler sees as the result of what he calls the program industry.

For Stiegler the threat of the program industry to pre-individual funds is due to us adopting the time of the program industry. This stems from the development of "industrial temporal objects", which is another of his key concepts. Such an object is industrially produced and exists only for as long as it passes, for example a film or a television program, where the attention of the viewer is also vital to the existence of the object. By virtue of the fact that the market of industrial temporal objects takes short term profit and newness as its norms, it inevitably clashes with the production and selection processes of pre-individual funds, where longevity and the old are central norms. Whereas simultaneous transmission of the pre-individual fund and its adoption by the receiver in his/her own good time meshes synchrony with diachrony, the program industry aims to have all its receivers at the same time receive and adopt its content and its time. This is what Stiegler refers to below as the program industry's systematic opposition of synchrony to diachrony.

In order to better understand what is at work here, Stiegler introduces another key concept, that of the tertiary or third retention, which is his further development of Husserl's notions of the primary and secondary retention. The primary retention is what I retain in my consciousness of an event during its unfolding. The secondary retention is what I remember of the event after the event. The tertiary retention is an exact "remembering" of the event outside any consciousness, such as a music recording. For Stiegler one of the key implications of the industrial production of tertiary retentions (DVD, film, MP3, video, CD, etc.) is that they enable the global spread of cultural content selected for short-term profit motives, as well as for their potential to affect consumptive behaviour. In order to achieve this they must capture our most basic existential energy, our desire for that which is singular, what Stiegler calls our primordial narcissism. This systematic economic interference with vital psychic processes has to lead to all sorts of pathologies, of which the transformation of politics into a branch of marketing is for Stiegler in this essay a particularly disturbing example. On the reading that he gives here French voters in the first half of the past decade are all too aware of what sort of betrayal takes place in contemporary politics, which is why they react with massive apathy and rejection, the latter having played a major part in the shock of the far-right leader Jean-Marie Le Pen receiving more votes that the socialist premier at the time, Lionel Jospin, in the first round of the 2002 French presidential election.

Johann Rossouw

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Hyper-industrial capitalism has developed its techniques to the point where millions of people are connected every day simultaneously to the same television, radio, or play console programs. Cultural consumption, methodically massified, is not without consequences for desire and consciousness. The illusion of the triumph of the individual is fading, while the threats to the intellectual, affective, and aesthetic capacities of humanity are becoming clearer.

A fable has dominated the last decades, and to a large extent deluded political and philosophical thought. Told after 1968, it wanted to make us believe that we have entered the age of "free time", "permissiveness" and the "flexibility" of social structures, in short, the society of leisure and individualism. Theorised under the name of the post-industrial society, this tale notably influenced and weakened "postmodern" philosophy. It inspired the social democrats, claiming that we have passed from an epoch of laborious, consumptive masses, which was the industrial age, to the time of the middle classes, while the proletariat was supposedly disappearing.

Not only does the proletariat remain very significant, as the numbers tell us, but it has in fact grown as employees have been largely proletarised (subjugated to a machine-like system that deprives them of initiative and professional knowledge). As for the middle classes, they have been pauperised. To speak of the growth of leisure—in the sense of time free from all constraints, of an "absolute availability", says the dictionary—isn't at all evident, since current forms of leisure do not at all function to *free* individual time, but indeed to *control* it in order to hypermassify it: they are the instruments of a new voluntary servitude. Produced and organised by the cultural and program industries, they form what Gilles Deleuze called societies of control. These societies develop these services and cultural capitalism, which fashions ways of living out of nothing, moulds daily life to conform to its immediate interests and standardises individual lives by means of "marketing concepts". An example is that of *lifetime value*, which refers to the *economically calculable* lifetime of an individual whose *intrinsic* value is thus desingularised and disindividuated.

Marketing, as Gilles Deleuze saw, has indeed become the "instrument of social control".[1] The so-called "post-industrial" society has in fact become hyper-industrial.[2] Far from being characterised by the domination of individualism this epoch turns out to be one of the *herd-becoming* of behaviour and of the generalised *loss of individuation*.

LOSS OF INDIVIDUATION

The concept of the loss of individuation introduced by Gilbert Simondon describes what happened in the nineteenth century to the worker subjected to the service of the machine tool: he lost his know-how and thus his very individuality, eventually finding himself reduced to the condition of a proletarian. These days it is the consumer whose behaviour is standardised through the formatting and artificial manufacturing of his desires. Here he loses his life knowledge (*savoir-vivre*), that is, his possibilities of living. Norms are substituted by the latest fashionable brands as considered by Mallarmé in *La Dernière Mode* ("The Latest Fashion"). "Rationally" promoted through marketing, these brands are like those "bibles" that govern the functioning of fast-food franchises, which the franchisee must follow to the letter under the threat of contract breach or even a lawsuit.

This *deprivation of individuation*, that is, of *life*, is extremely dangerous: Richard Durn, who assassinated eight municipal councillors of Nanterre in November 2002, confided in his diary that he needed to "do harm (*mal*) to, at least once in his life, feel that he is alive".[3]Freud wrote in 1930 that for all that he is equipped with industrial technologies with divine attributes, "modern man does not feel happy with his god-like nature".[4] This is exactly what the hyper-industrial society makes of human beings: by depriving them of their individuality it engenders herds of beings lacking being—and lacking becoming, that is, lacking a future. These inhuman herds will tend more and more to become *furious*—already from 1920 onwards Freud in his *Group Psychology and the Analysis of the Ego* sketched the analysis of these crowds tempted to return to a horde state, inhabited by the death drive discovered in *Beyond the Pleasure Principle*, and which *Civilization and its Discontents* revisited ten years later, while totalitarianism, Nazism and anti-Semitism were spreading throughout Europe.

While he does speak about photography, the gramophone and the telephone, Freud evokes neither the radio nor—and this is more surprising—the cinema utilised by Mussolini and Stalin, then by Hitler, and about which an American senator also said in 1912 "Trade follows films".[5] It seems like he also didn't imagine television with which the Nazis experimented in a public broadcast in April 1935. During the same period Walter Benjamin analysed what he called "mass narcissism": totalitarian governments taking control of these media forms. But he seems as unable as Freud to consider the *functional* dimension—in all countries, including democratic ones—of the up and coming cultural industries.

PSYCHOLOGICAL MASS MISERY

On the other hand, Edward Bernays, Freud's double nephew, did theorise them. He exploited the immense possibilities of control of what his uncle called the "*libidinal* economy". He also developed public relations, that is, persuasion techniques inspired by the theories of the unconscious that he put into the service of the cigarette manufacturer Philip Morris around 1930—at the time that Freud felt the death drive against civilisation rising in Europe. But the latter was not interested at the time by what was happening in America, except for a very strange remark. He said that he felt obliged to consider:

> the danger of a condition that we may call 'the psychological misery of the mass'. This danger is most threatening where social bonding is produced mainly by the participants' identification with one another, while individuals of leadership calibre do not acquire the importance that should be accorded to them in the formation of the mass." He goes on to affirm that the "present state of American civilisation would provide a good opportunity to study the cultural damage that is to be feared. But I shall avoid the temptation to engage in a critique of American civilisation; I do not wish to give the impression of wanting to employ American methods myself.[6]

We had to wait for Theodor W. Adorno and Max Horkheimer's denunciation of the "American way of life" before the function of the cultural industries were really analysed over and above the media critique that appeared from the 1910s with Karl Kraus.

Even if their analysis remains insufficient,[7] they understood that the cultural industries form a system with industry as such, of which the function consists in manufacturing consumption patterns by massifying life styles. The aim is to ensure the flow of new products ceaselessly generated by economic activity, for which consumers don't feel a spontaneous need. This leads to an endemic danger of overproduction and thus of economic crisis, which can only be fought through what Adorno and Horkheimer see as barbarism—unless the whole system is questioned.

After World War II, work on public relations theory is taken up by "research on movables", destined to absorb excess production—estimated to be 40%—with the return of peace. In 1955 an advertising agency wrote that what makes North America great "is the creation of needs and desires, the creation of distaste for all that is old and out of fashion" – the promotion of taste thus presupposes that of distaste, which ends up affecting taste as well. All of this appeals to the "unconscious", notably to overcome difficulties industrialists faced in pushing Americans to buy what their factories produced.[8]

From the nineteenth century onwards in France various organs facilitated the adoption of industrial products—which began disrupting ways of living—and struggled against the resistance brought about by these disruptions: the creation of advertising (*réclame*) by Emile de Girardin and of information by Louis Havas. But we had to wait for the appearance of the cultural (cinema and records) and especially program (radio and television) industries so that *industrial temporal objects* could develop. These would allow for *intimate* control of individual behaviour, transformed into mass behaviour—while the viewer, *isolated in front of his screen*, unlike the cinema, maintains the illusion of solitary entertainment.

This is also the case with the activity of so-called "free time", which, in the hyper-industrial sphere, extends the mimetic, compulsive behaviour of the consumer to all human activities: everything must become consumable—education, culture and health, just like washing powder and chewing gum. But the illusion that must be maintained to achieve this can only provoke frustrations, discredit and destructive instincts. Alone in front of my television I can always say to myself that I behave individually, but the reality is that I do exactly as the hundreds of thousands of television viewers watching the same program.

With industrial activities having become global, they intend to create gigantic economies of scale and thus, through appropriated technologies, to control and homogenise behaviour. The program industries take this upon themselves through the temporal objects that they buy and broadcast in order to capture the time of consciousness that forms their audiences, and that they sell to advertisers.

A temporal object—a melody, film or radio broadcast—is *constituted* by the time of its passing, what Edmund Husserl called a flux. It is an object that passes. It is constituted by the fact that *like the consciousnesses that it unites*, it disappears as it appears. With the birth of public radio (1920), followed by the first television programs (1947), the program industries produce the temporal objects that *coincide in the time of their passing with the time flow of the consciousnesses of which they are the objects.* This coincidence enables consciousness to *adopt* the time of these temporal objects. The contemporary cultural industries can thus make masses of viewers adopt the time of consumption of toothpaste, cold drink, shoes, cars, etc. This is nearly exclusively how the cultural industry finances itself.

However, a "consciousness" is essentially a *self*-consciousness: a singularity. I can only say *I* because *I give myself my own time.* As enormous systems of synchronisation the cultural industries, especially television, are machines to liquidate this *self*, of which Michel Foucault studied the techniques towards the end of his life. When tens or hundreds of millions of viewers simultaneously watch the same program live, these consciousnesses around the world internalise the same temporal objects. And if they repeat every day at the same time and highly regularly the same consumptive audiovisual behaviour because everything pushes them to, these "consciousnesses" end up becoming that of the same person, that is, of *nobody.* The unconscious of the herd releases a collection of drives that no longer form a desire—for a desire presupposes a *singularity.*

During the 1940s American industry began to employ marketing techniques that would only intensify. These are the producers of a symbolic misery, which is also libidinal and affective. The latter leads to the *loss* of what I call *primordial narcissism*.[9]

The post-industrial fable does not understand that the power of contemporary capitalism rests on the *simultaneous* control of production and consumption regulating the activities of the masses. The fable rests on the false idea that the individual is the opposite of the group. Simondon has shown clearly that the individual is on the contrary a process that doesn't stop *becoming what it is.* Only *collectively* is it *psychically* individuated. What makes this *intrinsically* collective individuation possible, is the fact that the individuation of various individuals results from the appropriation by each singularity of what Simondon calls a *pre-individual fund* common to all these singularities.

As heritage of the accumulated experience of previous generations, this pre-individual fund exists only to the extent that it is singularly appropriated and thus transformed through the participation of psychic individuals who share this fund in common. However, it is only shared inasmuch as it is each time *individuated,* and it is individuated to the extent that it is *singularised.* The social group is constituted as *composition* of a synchrony inasmuch as it is recognised in a common heritage, and as a diachrony inasmuch as it makes possible and legitimises the singular appropriation of the pre-individual fund by each member of the group.

The program industries tend on the contrary to *oppose* synchrony and diachrony in order to bring about a hyper-synchronisation constituted by the programs, which makes the *singular* appropriation of the pre-individual fund impossible. The program schedule replaces that which André Leroi-Gourhan called socio-ethnic programs: the schedule is conceived so that my lived past tends to become the same as that of my neighbours, and that our behaviour becomes herd-like.

An *I* is a consciousness consisting in a temporal *flux* of what Husserl called *primary retentions*, that is, what the consciousness *retains* in the *now* of the flux in which it consists. For example, the note resonating in another note presents itself to my consciousness as the passing point of a melody: the previous note remains present, maintained in and by the present. It *constitutes* the following note by forming a link with it, the interval. As phenomena that I *receive* and *produce* (a melody that I *play* or *hear*, a phrase that I *pronounce* or *hear,* gestures or actions that I *carry out* or *undergo,* etc.), *my conscious life consists essentially in such retentions.*

However, these retentions are *selections*: I don't retain *everything* that can be retained.[10] In the flux of what appears the consciousness makes selections that are in fact retentions: if I listen twice to the same melody, my consciousness of the object changes. And these selections are made through *filters in which the secondary retentions consist,* that is, the memories of the previous primary retentions that the memory conserves and that constitutes the experience.

THE RUINING OF NARCISSISM

The life of consciousness consists in such arrangements of the primary retentions, filtered by the secondary retentions, while the links between primary and secondary retentions are in turn determined by the *tertiary* retentions: memory support objects and mnemotechniques that make the recording of traces possible—notably those photograms, phonograms, cinematograms, videograms, and digital technologies that form the technological infrastructure of the societies of control in the hyper-industrial epoch.

Tertiary retentions such as the alphabet are those things that undergird every collective and psychic individuation's access to pre-individual funds. They exist in all human societies. They condition individuation as symbolic sharing, which is made possible by the externalisation of the individual experience in traces. When they become industrial, tertiary retentions constitute the technologies of control that alter symbolic exchange fundamentally. Resting on the opposing of producers to consumers, they allow for the hyper-synchronisation of the time of consciousnesses.

The latter are thus increasingly woven by the same secondary retentions and tend to select the same primary retentions, which all become alike. Then these consciousnesses notice that they no longer have much to say to one another and they meet one another less and less. See them sent back to their solitude, in front of those screens where they can devote less and less of their time to leisure—time *free from all constraint.*

This symbolic misery leads to the ruin of narcissism and to political and economic disarray. Before being a pathology, narcissism conditions the *psyche,* desire and singularity.[11] However, if marketing is no longer only about guaranteeing the reproduction of the producer, but also about the control of the manufacturing, reproduction, diversification and segmentation of the needs of the consumer, then it is *existential energy* that ensures the functioning of the system as the fruit of, on the one hand, the desire of the producers and, on the other hand, that of the consumers. In this case work, like consumption, represents captured and canalised *libido*. Work is generally both the sublimation and the principle of reality. But industrially divided work contributes less and less sublimatory, narcissistic satisfaction, and the consumer whose *libido* is captured finds less and less pleasure in consuming: he *slackens,* paralysed by the compulsion of repetition.

In the modulation societies that the societies of control are,[12] the aim is to condition the time of consciousness and the unconscious of bodies and souls with the audiovisual and digital technologies of the *aisthesis*.[13] In the hyper-industrial epoch aesthetics as a dimension of the symbolic, which has become both weapon and theatre of the economic war, replaces the sensory experience of social or psychic individuals with the conditioning of hyper-masses. Hyper-synchronisation leads to the loss of individuation through the homogenisation of individual pasts by ruining primordial narcissism and the process of collective and psychic individuation. What allowed for the distinction of an *I* from a *We* is now confounded in the symbolic infirmity of an amorphous *One*.[14] Not everyone is equally exposed to control. In this respect we are experiencing an aesthetic fracture, as if the *We* is divided in two. But *we all*, and the more so our children, are delivered to this sombre destiny—if nothing is done to overcome it.

The twentieth century optimised the conditions and the articulation of production and consumption with calculation and information technologies for the control of production and investment, and with communication technologies for the control of consumption and social behaviour, including political behaviour. Presently these two spheres are becoming integrated. Now the great delusion is no longer the "leisure society", but the "personalisation" of individual needs. Félix Guattari spoke of the production of "dividuels", that is, the particularisation of singularities through their submission to cognitive technologies.

Through the identification of users (user profiling) and other new methods of control these cognitive technologies allow for the subtle use of conditioning, invoking Pavlov as much as Freud. For example, services that encourage readers of one book to read other books read by readers of the same book. Or those internet search engines that promote the most consulted references, thus at once multiplying their consultation and constituting an extremely refined form of viewer rating.

Presently the *same* digital machines by means of the same norms and standards steer the production processes of the programmable machines of flexible workshops under remote control, industrial robotics having become essentially a mnemotechnology of production. Employed in the service of marketing they also organise consumption. Contrary to what Benjamin believed this is not the spread of a mass narcissism, but rather the massive destruction of collective and individual narcissism through the constitution of hyper-masses. Strictly speaking it is the *liquidation of the exception*, that is, the *generalised herdification* induced by the elimination of primordial narcissism.

The industrial temporal objects replace collective imaginaries and individual stories knotted together in the collective and individual process of individuation with mass standards, which tend to shrink the singularity of individual practices and their exceptional characters. However, the exception is the rule, but a rule that can never be formulated: it only exists in the event of an irregularity. That is, it cannot be formalised or calculated with an instrument of regular description applicable to all cases that are constituted by the different occurrences of this *rule by default.* This is why for a long time it referred to God, who constituted the absolutely irregular as rule of the incomparability of singularities. The latter are rendered comparable and categorisable in marketing by transforming them into empty particularities, adjustable through the hyper-segmented, hyper-massified capturing of libidinal energies.

It is an *anti*-libidinal economy: only that which is singular is desirable, and in this regard exceptional. I only desire what seems exceptional to me. There is no desire for banality, but a compulsion for repetition that *tends* to banality: the *psyche* is constituted by Eros and Thanatos, two tendencies that ceaselessly compose with each other. The cultural industry and marketing strive for the development of the desire for consumption, but in reality they strengthen the death drive to provoke and exploit the compulsive phenomenon of repetition. In this way they thwart the life drive. In this regard, and since desire is essential for consumption, this process is self-destructive or, as Jacques Derrida would have said, auto-immune.

I can only desire the singularity of something to the extent which this thing is the mirror of the singularity that I am, about which I am still ignorant and which this thing reveals to me. But to the extent that capital must hyper-massify behaviour, it must also hyper-massify desires and herdify individuals. Consequently it is the exception that must be battled, which Nietzsche anticipated by declaring that industrial democracy can't but engender a herd-society. This is a genuine *aporia of industrial political economy*, since the subjection to control of the screens of projection of the desire for exception induces the dominant thanatological, that is, entropic tendency.[15] Thanatos is the subjection of order to disorder. As a nirvana Thanatos tends to the equalisation of everything: it's the tendency to the negation of every exception—the latter being *that which desire desires.*

THE QUESTION OF SINGULARITY

Hence what we in France called the "cultural exception" is the sad disguise of the depth of the misery relating to these questions. As indispensable as the measures that this exception imply may be, it is nevertheless instrumentalised as a pure and simple political slogan. And it hinders those using it from reflecting on the exception in general as much as from taking stock of the question asked by the unfolding of the hyper-industrial society and the symbolic misery that results from it. Of this question that is so essential for the fate of global society this political cant makes a secondary, regional and sectorial, even "corporate" question, just as much as arguments in the context of international commercial accords aiming at the liquidation of any measure of exception.

The question is not limited to the life of what is called "culture", with which the ministry of that name for example occupies itself: daily life in all its aspects is subjected to the hyper-industrial conditioning of daily ways of living. This is the most worrying problem of industrial ecology that there could be:[16] the mental, intellectual, affective and aesthetic capacities of humanity are threatened massively, at the same moment that human groups have unprecedented means of destruction at their disposal.

The disarray in which this ruin of the libido consists is also political. To the extent that political leaders adopt marketing techniques to transform themselves into products, voters experience the same disgust for them as for all other products.

It is time that citizens and their representatives wake up. The question of singularity has become crucial, and there will be no politics of the future that is not also a politics of singularities—otherwise extreme nationalisms and fanaticisms of all kinds will flourish. How can desire in the hyper-industrial society of tomorrow be produced? How can the organisation of disarray be avoided in advance? Politicians themselves will have to be exemplary producers of desire. French voters who voted against the government in the regional elections of 28 March 2004 and not for a party that has no program suffer from a generalised destruction of the libidinal economy and from a political desire that is no longer fulfilled. The *philia* with which Aristotle defines the relation between citizens is evidently a highly refined and patiently cultivated fruit of the libidinal economy.

From 21 April 2002 to 28 March 2004[17] a movement has appeared that enjoins the political class in general to battle psychological and symbolic misery, which inevitably also becomes political misery. And it is no accident that the political debacle of the French government crystallised around questions linked to culture and research. The cultural question is not politically marginal: it is at the very heart of politics. For culture is also the libido, which industrial activity essentially tries to capture. Policies must henceforth first of all be cultural policies, not in the sense that a ministry of culture serves diverse cultural clienteles and professions, but rather as a critique of the limits of a hyper-industrial capitalism, which has become destructive of the social organisations in which collective and psychic individuation processes consist.

BERNARD STIEGLER is Head of the Department of Cultural Development at the Pompidou Center in Paris and co-founder of the political group Ars Industrialis.

JOHANN ROSSOUW is researching a Ph.D. on Bernard Stiegler and Western modernity at Monash University.

NOTES

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1. Gilles Deleuze, and Claire Parnet, *Dialogues II,* trans. Hugh Tomlinson and Barbara Habberjam (London: Continuum, 2002).
2. Bernard Stiegler, *De la misère symbolique. 1. L'époque hyperindustrielle* (Paris: Galilée, 2004).
3. *Le Monde*, 10 April 2002, Paris. See also Bernard Stiegler, *Aimer, s'aimer, nous aimer. Du 11 septembre au 21 avril* (Paris: Galilée, 2003).
4. Sigmund Freud, *Civilization and Its Discontents*, trans. David McLintock (London: Penguin, 2004), 37.
5. Jean-Michel Frodon, *La projection nationale. Cinéma et nation* (Paris: Odile Jacob, 1998).
6. Freud, *Civilization and Its Discontents*, 66-67.
7. In my book *Technics and Time, 3: Cinematic Time and the Question of Malaise* (trans. Stephen Barker, Stanford: Stanford University Press, 2010, chapter 1) I have tried to show why their analysis remains insufficient: they adopt the Kantian idea of schematism without realising that the cultural industries in fact require a critique of Kantianism.
8. Vance Packard, *The Hidden Persuaders* (London: Longmans, 1957).
9. Stiegler, *Aimer, s'aimer, nous aimer*.
10. The primary retentions form relations. For example, in a melody, where the notes and the arpeggios form intervals and chords or, in a phrase, semantical and syntactical links.
11. This term is applicable to "the recognition that the ego itself is occupied by libido, that it is in fact the libido's original home and remains to some extent its headquarters." Freud, *Civilization and Its Discontents*, 69.
12. Deleuze and Parnet, *Dialogues II.*
13. The perceptible that forms experience.
14. As in "one thinks" or "one does"—Trans.
15. That which has to do with death.
16. See also my book *Philosopher par accident. Entretiens avec Elie During* (Paris: Galilée, 2004).
17. That is, from the first round of the French presidential election when the far right Jean-Marie Le Pen received more votes than the socialist Lionel Jospin, to the French regional elections in which massive voter dissatisfaction with government was made clear—Trans.

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THE POLITICS OF AESTHETIC AFFECT —A RECONSTRUCTION OF HABERMAS' ART THEORY

Geoff Boucher

Raymond Williams once declared that works of art—he was speaking specifically of literary works, but the claim has broader implications—are "structures of feeling," not "pictures of reality."[1] The politics of art therefore result from a politicised understanding of the ways in which the judgement of taste is shaped by hegemonic norms of interpretation, where the common-sense of an historical epoch supplies, at the unconscious level, a typology of judgements that delimits possible constructions of meaning. New semantic contents, he proposed, released new feelings, promoting constructions of subjectivity that potentially defied conventional identities and commonsensical evaluations of works.[2] But this penetrating insight, so different from subsequent efforts to direct a politicisation of aesthetics through cognitive forms of ideology critique, was only cashed out by Williams in terms of "residual," "dominant," and "emergent" cultural structures.[3] The linear and progressive notion of history implied by these categories mortgages a politicisation of aesthetics to the conceptual framework of a philosophy of history, which is driven by an historical teleology that is no longer credible.

As part of a larger project of developing a critique of the contemporary Frankfurt School, and particularly the work of Jürgen Habermas, I want to draw attention in this connection to his aesthetics. Habermas's art theory attempts, from a post-metaphysical perspective, to concretise the emancipatory intentions of Critical Theory through understanding artworks as structures of feeling. Here is a project, then, that takes up the same sort of insight as that of Williams, yet which tries to develop it without reference to metaphysical teleology and the utopian idea that art anticipates a de-alienated society. And so I find myself in the paradoxical position of wanting to defend Habermas in the process of developing a critique of him along the following lines: this is one baby that should not be thrown out with the bathwater.

According to Habermas, a distinct aesthetic rationality exists, as one dimension of what he calls communicative reason, with responsibility for the experimental expression of human needs. The knowledge that autonomous artworks provide is affective and non-propositional, but has the power to catalyse a shift in the motivational structures of individuals. By effecting transformations of individuals' relationship to the cultural interpretation of human needs, artworks promote the maturation of the person's subjectivity and provide the motivational structures necessary for moral autonomy and scientific thinking. These links between happiness and worthiness, and between well-being and decentred cognition, are crucial components of discursive will-formation and therefore of democratic politics.

What Habermas is proposing, then, is that artworks are not primarily "ways of seeing," that is, vehicles for truth claims modelled on cognitive truth, but feeling complexes, whose truthfulness involves a distinct sort of non-cognitive—but certainly not irrational—claim. This is a provocative and interesting contention whose implications are potentially far-reaching. First, it means that artworks are more than just intelligible to the interpreter: they are rational because they stake a claim to a kind of truth. Authentic art cannot be ignored but should instead be placed on the same level of cultural importance as discoveries in the natural sciences and the major moral theories of modernity. Second, it links this claim to truthfulness to the exploration of human needs, proposing a substantive, rather than a formalist, interpretation of artistic modernism and the avant-garde movements. What Habermas calls, appropriating Weber, "an innovative revivification of experience" through aesthetic experimentation is entirely connected to "the interpretation of needs, that colour our perceptions" of the world, so that artistic value (beauty, sublimity, innovation) cannot be disjoined from the disclosure of socially silenced human needs.[4]

Yet unlike Adorno, this does not mean that formal aesthetic radicalism automatically equals a radical politics, or that aesthetic autonomy is a placemarker for moral autonomy under conditions of the pervasiveness of the culture industries and the administered society. That is because, third, what the connection between aesthetic innovation and the disclosure of needs makes possible is a reflexive relation to that cultural tradition that serves the individual as a repository of need interpretations. Autonomous art shakes the foundations of conventional ego formations and catalyses a shift in the motivational structures of the entire personality, so that through aesthetic experience "traditional cultural contents are no longer simply the stencils according to which needs are shaped; on the contrary, in this medium, needs can seek and find adequate interpretations."[5] Finally, artworks bring "linguistically excommunicated" human needs into cultural debates and challenge conventional ascriptions of the sorts of personal self-realisation that will satisfy (or silence) these needs. That, in turn, means that the "politics of affect" have nothing to do with the critical assignment of programmatic political positions to aesthetic forms, because all art can do is shift the individual's relation to their culturally-interpreted inner nature, providing the motivational dispositions that are preconditions for a radically democratic politics, but not the politics themselves.

Therefore, the real political question about art is whether the institutions of modern art can have a structure-forming effect on the lifeworld, in ways that can release the gain in rationality that autonomous artworks represent into the life histories (and personality structures) of modern individuals. Can autonomous art *really* shake the foundations of those conventional identities that are today the mass base for revivals of religious fundamentalism, authoritarian tendencies in contemporary democracies, and culturally conservative refusals of the sexual revolution? Unfortunately, this is as much a question *for* Habermas as a question posed *by* his work. For no sooner had Habermas articulated a sketch of the mature version of this aesthetic theory, in the two volumes of his *Theory of Communicative Action* [1979] (1984, 1987) (hereafter, *TCA*), than he began to retreat from this position. Today, after successive revisions and reconsiderations, although he continues to maintain that art (specifically, literature) is the equal of science and normative universality, it no longer stakes a truth claim, solves problems to do with the understanding of inner nature, or makes the same sort of social contribution to the project of modernity that science and morality make. Literature and criticism "administer capacities for world-disclosure" while science and morality "administer capacities for problem solving," because art and literature involve a world-disclosing use of language entirely unlike the informal logic of argument that constitutes communicative reason.[6]

In this article, I intend to confront Habermas's own reasons for abandoning what I take to be an interesting and promising position. For I will demonstrate that, not only are his radical and provocative claims defensible, but, given the conceptual architecture of *The Theory of Communicative Action*, Habermas retreats from these claims at his own peril. In a nutshell, if aesthetic rationality-gains in the "linguistification of inner nature" cannot be released in modernity, then the neoconservative cultural commentators are actually right.[7] Modern art would then be negatively critical without being able to replace the motivational structures hitherto supplied by cultural traditions and religious worldviews. Instead of being an "unfinished project," modernity would be an inconsistent form of life. But, as I will show, Habermas's position need not collapse.

THE FRANKFURT SCHOOL AESTHETIC TRADITION

If the first generation of the Frankfurt School can be considered to be Weberian Marxists, because of their interpretation of rationalisation as reification, then Habermas is surely a Marxist Weberian, who interprets reification as an effect of unbalanced rationalisation. To understand the profound effect that this has on his aesthetic theory, it is necessary to recognise that Frankfurt School approaches to art are constituted by a dialectical tension between two poles. These poles are art as an anticipation of human and social wholeness ("totality") and art as critical self-reflection ("reflexivity"), which themselves spring from the Hegelian-Marxist and Kantian-Weberian approaches to art, respectively.[8] Habermas's central claim about art is the Weber-influenced one that with the modern separation of cultural value spheres into autonomous domains of science, morality, and art, and the reflexive application of artistic techniques, art becomes an aesthetic laboratory for the exploration of "decentred unbound subjectivity."[9] But that should not be taken to mean, as it too often is, that Habermas entirely rejects the idea that art illuminates the totality of an historical lifeworld, or even that art cannot anticipate the formal structures of a better world. It only means that art does not anticipate a single substantive totality supposed to provide the normative goal for all of humanity.[10]

Further, because Habermas's defense of autonomous art means endorsement of the idea that aesthetic specialisation arises from expert knowledge about the expressive dimension of speech, his position on aesthetic rationality in *TCA* is often misunderstood. For instance, John Thompson and Jonathan Culler both think that this is the idea that artworks are a form of subjective self-expression governed by the validity claim of authorial sincerity.[11] Viewed against the background of the Frankfurt School tradition in aesthetics, however, this is an implausible construction of Habermas's position. For it then soon becomes evident that the defense of autonomous art is a defense of the liberating power of authentic artworks to disclose silenced human needs. In fact, Habermas's position blends aspects of Marcuse's psychoanalytic understanding of bourgeois realism, Adorno's modernist formalism and Benjamin's democratic preference for popular culture in a complicated synthesis.[12]

From Marcuse, Habermas adopts the idea that the artwork, as a release of the pleasure principle in the context of a representation of social reality, creates an aesthetic illusion whose separation from a society organised by the reality principle of instrumental reason at once constitutes an escapist compensation for lives ruled by the work ethic, and a promise of happiness that indicts real social suffering. Art intends to "redeem a promise of happiness" whose "superabundance radiates beyond art," because it alludes to a real need for a balanced relation to nature, especially human nature.[13] This implies a demand for intersubjective structures of mutual recognition within which the satisfaction of all is a condition of the satisfaction of each, something that defines a meaningful life in terms of participation in the social conditions required for human flourishing.

Although Habermas is highly suspicious of Adorno's hermetic modernism and the "philosophical extravagance" of Adorno's quasi-teleological notion of reconciliation (a naturalistic adaptation of Hegel's concept of *Vers***ö***hnung*, reconciliation), perhaps surprisingly, Habermas endorses two Adornian tenets of art criticism. These are that technical rationalisation, although not to be conflated with artistic content, is an essential precondition for aesthetic innovation, and that what this aesthetic innovation unlocks is a complex experience of latent expressive potentials that have been socially suppressed or blocked by one-sided rationalisation.[14]

Finally, Habermas adopts from Benjamin not only a preference for collectively received popular art, said to be capable of yielding a "secular illumination" of the expressive potentials in aesthetic experience that are otherwise concealed in religious art or locked away in modernism, but also the notion that art involves a complex experience whose root is in human needs. For Habermas, as for Benjamin, the expressive dimension of language derives from the material substrate of human nature, which means that the mimetic deployment of language expresses "a historically changing interpretation of needs" rooted in biology.[15] On this basis, Habermas develops a series of striking formulations that go right to the heart of his aesthetic project. "Could an emancipated humanity," he asks rhetorically:

> One day confront itself in the expanded scope of discursive will-formation and nevertheless still be deprived of the terms in which it is able to interpret life as good life? A culture which, for thousands of years, was exploited for the purpose of legitimating domination would take its revenge, just at the moment when age-old repressions could be overcome: not only would it be free of violence, it would no longer have any content.[16]

Habermas responds that only the "store of semantic energies" that criticism must redeem from aesthetic traditions holds the answer to this question, for "we need those rescued semantic potentials if we are to interpret the world in terms of our own needs, and only if the source of these potentials does not run dry can the claim to happiness be fulfilled."[17] This not only makes aesthetic expression the guardian of those hopes that articulate a demand for human happiness, but also means that artistic mimesis humanises the world, because it represents an anthropocentric projection of human needs onto the world considered as a context of potential satisfaction.

Habermas's defence of authentic art must not be confused with a preference for hermetic forms of modernism. Consonant with his egalitarian concern for the release of rationality potentials from expert cultures into the everyday fabric of the modern lifeworld, Habermas's hopes are pinned to the "post-avant-garde" of the 1970s and 1980s, rather than the interwar modernists. Referencing Peter Bürger's *Theory of the Avant-Garde* (1978), Habermas maintains that the (then new) art movement "is characterised by the coexistence of tendencies toward realism and engagement with those authentic continuations of modern art that distilled out the independent logic of the aesthetic."[18] Thus, the post-avant-garde unites modernist aesthetic forms with the representation of society characteristic of realism, bringing cognitive and moral elements into connection with the aesthetic in a way that is experimental yet accessible.[19] Although Habermas is parsimonious with names here, his description of the post-avant-garde coincides with the main features of what has been called "resistance postmodernism," aesthetic strategies that situate themselves on the frontier between popular culture and the avant-garde, in the wake of modernism. Examples are Cindy Sherman and Richard Hamilton, in the visual arts, and Donald Barthelme, Thomas Pynchon, and Robert Coover in literature.[20] Habermas's preference for the aesthetic strategies of the post-avant-garde imply that his defence of autonomous art is rather different from what he describes as Adorno's "hibernation strategy," which proposed that authentic modernist art must cultivate a rebarbative and dissonant aesthetics in order to resist capture by the commodified "culture industries."[21]

Habermas therefore has a complex but definite relation to the Frankfurt School aesthetic tradition, for which "authentic art" means an art that expresses historically legitimate but socially silenced human needs, and thereby articulates a demand for happiness. Accordingly, it is not surprising that his understanding of expressive language centres on the fate of the poetic faculty whereby "human beings interpret the world in terms of their own needs."[22]

FOCUSING THE SCOPE OF AESTHETIC RATIONALITY

The idea of art as an expressive repository of socially silenced human needs remains a constant in Habermas's defense of autonomous art from neoconservative cultural critics. Yet because Habermas positions this within an understanding of modernity derived from Weber, the framework for that defence is different from that of the first generation of the Frankfurt School. Instead of stressing art's power to critique the reified social totality in light of an image of human wholeness, Habermas emphasises the legitimacy of the autonomous cultural value sphere of the aesthetic. As this perspective matures in the lead up to *TCA*, the primary focus of the defence shifts away from the idea that the historically developed human needs expressed in authentic artworks indict the social limitations and cultural fragmentation produced by instrumental reason. Rather, the main argument becomes that cultural specialisation in the expression of needs potentially augments the ability of modern individuals to exercise their autonomy, because aesthetic debates contribute to clarifying the interests of actors pragmatically seeking to coordinate action around a value consensus. In other words, autonomous art represents a potential rationality gain in the specific department of reason for which the aesthetic sphere is responsible.

In *Legitimation Crisis*, written around the same time as the essay on Walter Benjamin already cited, Habermas accepted the argument of neoconservative critics such as Daniel Bell that there is a "divergence between the values offered by the socio-cultural system and those demanded by the political and economic systems," but he disagreed vehemently with their negative evaluation.[23] From this perspective:

> Bourgeois art has become the refuge for a satisfaction, even if only virtual, of those needs that have become, as it were, illegal in the material life-process of bourgeois society. I refer here to the desire for a mimetic relation with nature; the need for living together in solidarity outside the group egoism of the immediate family; the longing for the happiness of a communicative experience exempt from imperatives of purposive rationality and giving scope to imagination as well as spontaneity.[24]

I will return to the medley of different sorts of "needs" that are here in a moment. Habermas then goes on to restate the Frankfurt School's analysis of the split within bourgeois "affirmative culture," between art's potentially critical promise of happiness and the ideological effect of the aesthetic illusion as an apology for actual dissatisfaction. This, he argues, brings to light "the truth … that in bourgeois society art expresses not the promise but the irretrievable sacrifice of bourgeois rationalisation," so that the radicalised art movements of aestheticism and then the avant-garde represent a counter-cultural protest "hostile to the possessive-individualistic … lifestyle of the bourgeoisie."[25]

This analysis is carried forward into the same year as the publication of *TCA*, when, in "Modernity versus Postmodernity," Habermas again confronts Bell in the same terms as before. He argues that Surrealism marks the moment when the opposition between the affirmative deployment of art's promise of happiness in mass culture and the critical negativity of a hermetic modernism's denunciation of actual unhappiness in high art becomes intolerable. This premature effort to "blow up the autarkical sphere of art and force a reconciliation between art and life" misfires, not only because an anti-art aesthetic is a performative contradiction, but also because this conflates "aesthetic judgement with the expression of subjective experiences."[26] "When the containers of an autonomous cultural sphere [such as art] are shattered," Habermas argues, "the contents [just] get dispersed," not released into the everyday.[27]

The demand for happiness, which in autonomous art is carried forward as the implied ideal that licenses a critical negation of unsatisfied needs, cannot be redeemed through the direct aestheticisation of everyday life. The "specialised treatment of autonomous problems" in art production implies an experimental rationality dedicated to the refinement of the means of expression of human needs. The gains from this expert culture can only be released through their translation into publically accessible propositions about identity formation and shareable experience, and the integration of these into individuals' life histories and shared culture. "A reified everyday praxis can only be cured by creating unconstrained interaction of the cognitive with the moral-practical and the aesthetic-expressive elements [of the culture of modernity]. Reification cannot be overcome by forcing just one of those highly stylised cultural spheres to open up and become more accessible."[28]

Notice, though, that this claim is again framed in Weberian terms of the release of rationality potentials through cultural specialisation rather than the redemption of a promise of wholeness through the revolutionary de-alienation of society. But this is incompatible with the earlier claim cited above that art is a bearer for the desire for an authentic relation to the natural world, for a moral "need" for social solidarity, and for a demand for happiness that only a radically transformed society could satisfy. Such a medley of "needs" only fits with the model of art as totality, as a utopian anticipation of a reconciled form of life. Not surprisingly, then, as Habermas shifts from art as a pre-political means for raising political questions, to art as a cultural specialisation, his account of the needs that art expresses becomes increasingly focused. The scope of his claim shrinks from "raising matters of general concern" (which the eighteenth century republic of letters is said to do) to mapping the shared experiences of the "subjective world" (which modernist art is said to accomplish).

THE NEED IN ART

This mapping of the subjective world (or "inner nature") and its relation to the objective world of the natural environment and the social world of normatively regulated interaction is most fully explored in the long article on "Moral Development and Ego Identity."[29] There, Habermas advances the notion of the maturity of the ego (or "ego identity") as the criterion by which to measure the rationality gains made in science, morality, and art in the modern world. The concept of ego identity—a psychoanalytically-derived and post-metaphysical replacement for idealist notions of the autonomy of the transcendental subject—is the enlightenment ideal the unconstrained communication presupposes.[30] Ego identity means the ability to narrate a unique life history as a developmental sequence "under the guidance of general principles and modes of procedure," within which impulse satisfactions are integrated with cognitive and moral accomplishments.[31] Accordingly, ego identity integrates the three aspects of personality development which relate to the three referential worlds of external nature, internal nature, and the social world: cognitive development, moral development, and motivational development. In a characteristic schematising move, Habermas proposes that the general stages of development in each aspect of personality are all reciprocal preconditions of one another, so that the structures of the ego can be clearly related to degrees of reflexivity.[32] Abstracting from the discussion and summarising:

External nature (Cognitive development via Piaget)	Social world (morality) (Moral development via Kohlberg)	Internal nature (motivation) (Motivational development via reconstructive argument)[33]
Stage I Pre-operational	*Stage I* Pre-conventional	*Stage I* Egocentric pleasure/pain continuum
Stage II Concrete-operational	*Stage II* Conventional	*Stage II* Quasi-natural "culturally interpreted needs, [whose] satisfaction depends on following socially recognised expectations"
Stage III Formal-operational	*Stage III* Post-conventional	*Stage III* Post-traditional "critique and justification of need interpretations" as action orientating motivations

The exact details of Piaget and Kohlberg's developmental models need not detain us here. In relation to motivational structures, Habermas's reconstruction of the ego-psychological, object-relations, interactional-psychological, and empirical-developmental literature is exhaustive (and exhausting), but its main thrust is a prolongation of his discussion of psychoanalysis in *Knowledge and Human Interests*. The quasi-biological notion of instinctual impulses must be replaced by the notion of the psychic representation of drives acquired via the process of socialisation, without this losing its conceptual connection to its somatic basis in the natural body. Habermas describes these as "cultural need-interpretations" and rejects the idea that the dynamics of these drives can be described through the notion of libido.[34] Instead, focusing on clinical practice, Habermas argues that these are best described linguistically, in terms of culturally symbolised motivations arising from socialised need interpretations, and repressed material with the character of "linguistically excommunicated" need interpretations.[35] Motivational development consists of integrating repressed components into the individual's narration of their life history, which is equivalent to a dismantling of ego defences and a reduction of superego pressure, together with the global restricting of the ego to reflect a new relation to interpreted needs.[36] In short, the mature ego is capable of re-integrating formerly repressed inclinations into socially legitimate motivational dispositions by means of a critique of the limitations of their cultural tradition.[37] This conception of ego flexibility in terms of a reflexive relation to motivational dispositions then connects with flexibility toward cognitive and normative questions. These strictly defined stages of development all express a reflexive de-centring of experience where persons become capable of adopting hypothetical attitudes toward the natural world, taking up the moral positions of others, and considering the need-interpretations of other cultures (or counter-cultures) as potentially valid.

Habermas denies that this position on psychoanalytic theory and motivational development, which replaces "drive energies with interpreted needs and … instinctual vicissitudes … [with] identity formation" vaporises everything "into a culturalist haze" reminiscent of, for instance, Erich Fromm.[38] This is because "this change in perspective does not entail the elimination of inner nature as an extralinguistic referent."[39] Although that rejoinder seems adequate, the accent in Habermas's account falls on the reciprocal relations between cognitive, normative, and motivational components of the total personality, in ways that suggest that "ego identity" is too restricted a description of the global restructuring of subjectivity that he seeks.

Nonetheless, Habermas clearly relates the acquisition of post-traditional need-interpretations, with their accompanying flexible motivational structures, to the potential effects of autonomous artworks.

> Inner nature is rendered communicatively fluid and transparent to the extent that needs can, through aesthetic forms of expression, be kept articulable or be released from their paleosymbolic pre-linguisticality. But that means that internal nature is not subjected, in the cultural preformation met with at any given time, to the demands of ego autonomy; rather, through a dependent ego it obtains free access to the interpretive possibilities of the cultural tradition. In the medium of value-forming and norm-forming communications in which aesthetic experiences enter, traditional cultural contents are no longer simply the stencils according to which needs are shaped; on the contrary, in this medium, needs can seek and find adequate interpretations.[40]

Habermas's defense of autonomous art in terms of its ability to articulate silenced needs has now taken shape. The power and significance of autonomous art is its capacity to bring into communicative circulation those linguistically excommunicated need-interpretations, those desires and feelings, which were split off in the process of socialisation. This happened because socialisation involved the internationalisation of the expectations of others, framed not as intersubjective agreements, but as quasi-natural imperatives backed by superego recriminations. The strong feelings that autonomous art unleashes are the product of its expression of these needs in ways that interrogate quasi-natural cultural traditions and rigid ego identities, thereby potentially catalysing a dramatic alteration in the motivational dispositions of modern individuals. Art is not responsible for figuratively representing the general will (or more softly, raising matters of general concern), or for a utopian anticipation of a reconciled totality. Instead, its task is, in Kafka's words, to "break up the frozen sea within"[41]: to loosen the reified grip of cultural traditions over need-interpretations and therefore to explore alternative forms of self-realization as new pathways to human happiness.

THE DIALECTIC OF AUTONOMY

The fact that Habermas affirms that autonomous art—aesthetic experimentation conducted within a relatively separate cultural value sphere that is exempted from the demands of everyday pragmatics and the requirements of utility[42]—has a legitimate role to play in modernity, does not mean that he subscribes to a naïve estimation of its ability to fulfil this mandate under reified cultural conditions. But these reservations need to be understood in a systematic context.

Habermas's recasting of the idea of reification as a theory of the "colonisation of the lifeworld by the system" is relatively well known, so I will not tire the reader by rehearsing the argument in detail. Suffice it to say for present purposes that the core idea is the problematic intrusion of the logic of the anonymous functional social systems of economy and administration, into social processes of renewing cultural knowledge, social norms and socialised personalities that can only be successfully performed through communicative interaction. Communicative action (action coordination through reaching mutual agreement) and communicative reason (the suspension of the speech pragmatics of communicative action for a reflexive interrogation of proposals for mutual agreement through dialogical argumentation) are the substrate of that horizon of expectations that is the endangered lifeworld. Communicative reason drives a multidimensional process of cultural rationalisation that theories of reification had falsely diagnosed as "cultural fragmentation," because these (Hegelian-Marxist) positions had mistaken effects of system colonisation for problems inherent to the modern lifeworld.

Habermas's position on the tension between processes of societal rationalisation (functional differentiation of social systems) and cultural rationalisation (the separation of cultural value spheres) is the key to his account of aesthetic rationality. The core of this position is the Weberian claim in descriptive sociology that with the decline of religious worldviews and the disenchantment of nature, the distinct cultural value spheres of science, law and post-conventional morality, and art/criticism, emerge. These become autonomous domains of cultural inquiry whose institutionalisation allows the independent logic of value-enhancement in their respective domains to connect with social learning processes. On Habermas's interpretation, each of these value spheres operates according to the distinctive logics of cognitive (science), normative (law and morals), and expressive (aesthetic) reasoning, governed by the particular procedures by which their defining validity claims of truth (cognitive), rightness (normative), and truthfulness (aesthetic) are articulated symbolically and redeemed argumentatively. Because these domains are institutionalised as specialised forms of inquiry, liberated from religion, protected from the pragmatic pressures of everyday communicative action, and purified from the intrusive predominance of one another's validity claims, they can develop expert knowledge about the objective, social, and subjective worlds (respectively). Ideally, this flows back into the lifeworld of modern individuals through processes of translation, resulting in the release of rational potentials into cultural knowledge, social integration, and socialised personalities.

In a systematic sense, then, Habermas's reservations about autonomous art are the specification in the aesthetic sphere of his broader critique of the colonisation of the lifeworld by the system. I want to call this the dialectic of autonomous art, and what I mean by this is the process whereby an art that has become autonomous must defend itself from systematic and pragmatic pressures by becoming increasingly inaccessible to popular reception. As expert criteria of artistic value develop historically, they depart more and more from those aesthetic norms that previous developments have deposited in mass consciousness, so that the familiar Habermasian critique of cultural knowledge locked up in expert specialisations because of lop-sided rationalisation also takes shape in the aesthetic field.

In explicating the situation that I have called the dialectic of autonomous art, Habermas identifies four stages in the cultural rationalisation of the aesthetic sphere within modernity, where, as art separates from religion and from science and morality, distinct aesthetic values are precipitated and art is institutionalised as a culturally differentiated activity. The argument here is that, on the one hand, aesthetic values do not stand still at beauty and the sublime, but instead, "with regard to value enhancement in the aesthetic domain, the idea of progress fades into that of renewal and rediscovery, an innovative revivification of authentic experiences."[43] On the other hand, though, as aesthetic innovation (the twentieth century) replaces beauty (the eighteenth century) and sublimity (the nineteenth century), the rise of market-driven bourgeois cultural affirmations of conventional identities and experiences calcifies popular understanding of the arts at a now superseded stage. This locks the avant-garde into the negative posture of a protest movement, and modernism into increasing hermeticism, so that expert judgements on aesthetic innovation are at odds with mass expectations of aesthetic beauty.[44]

For Habermas, the Renaissance begins the process of the secularisation of art through the emergence of commercial theatres and publishing, and this comes with the recognition of aesthetic beauty as something that is only articulated to truth and goodness, rather than indissolubly bound to them in a unity. With the Enlightenment and then Romanticism, aesthetic beauty acquires conceptual independence and the sublime emerges alongside it as an aesthetic value, something that is institutionalised in the republic of letters (literary public sphere) and official museums. By the end of the nineteenth century and the beginning of the twentieth century, however, art-for-art's-sake (aestheticism) and then modernism break definitively with ethical requirements on the artwork while catalysing the emergence of counter-cultural movements oriented by a hedonistic renunciation of bourgeois lifestyles. Habermas characterises this as a protest on behalf of the victims of bourgeois rationalisation and a rejection of instrumental rationality that, however, cannot have structure-forming effects on society because of its lack of institutionalisation. Instead, both modernism and realism are institutionalised as high art within the increasingly isolated enclosure of museum cultures and a literary public sphere polarised between elite artefacts and popular entertainment. In this context, the twentieth century witnesses the emergence of the desperate strategies of the avant-gardes, together with the development of mass cultural alternatives to autonomous art in the entertainment industries of the mass media.[45] These empirical developments make Habermas sceptical toward the capacity of autonomous art to bring about in practice the shifts in motivational dispositions that it is theoretically capable of achieving.

THE EXPRESSIVE DIMENSION OF COMMUNICATIVE ACTION

From the theoretical perspective, of course, the crucial question is whether autonomous art can *in principle* promote the post-traditional motivational dispositions that are the affective component of what Habermas calls a mature ego identity. To summarise, in relation to art, in the essays and books that develop the positions eventually systematised in the theory of communicative action, Habermas had inflected the basic Frankfurt School aesthetic tradition in a Weberian direction and linked this to a reading of psychoanalysis as a depth hermeneutic rather than a science of libidinal energies and quasi-biological drives. The result is a striking position on autonomous art that argues that increasingly reflexive aesthetic movements contribute to the cultural knowledge developed in the aesthetic cultural sphere through "value enhancement," that is, by developing a progressive sequence of distinct artistic values. These reflect an experimental logic whose referent is the subjective world of inner nature, so that by mapping cultural need-interpretations in increasingly reflexive terms, art movements make an irreplaceable contribution to modern subjectivity. Specifically, artistic knowledge reflects a reflexive relation to cultural traditions in the interpretation of feelings and desires, so that self-reflexive art potentially develops a post-traditional set of motivational dispositions in modern individuals. Habermas's reconstruction of modern art history in terms of a dialectic of autonomous art had led him to express reservations about the ability of these highly developed aesthetic movements to actually break through reified cultural conditions. And nothing in the lead up to the theory of communicative action had suggested *theoretical* reservations about art's ability to influence the lifeworld. But in *TCA*, Habermas *does* express theoretical reservations about whether institutionalised art can generate social learning processes that lead to post-traditional motivational dispositions.

Now, in the theory of communicative action, Habermas grounds the process of cultural rationalisation (the separation of cultural value spheres) in a typology of dimensions of communicative action, because the systematic intention behind *TCA* is to legitimate modernity as a (potentially) rational society. In light of the way that the architecture of *TCA* is connected with the broad intention of a defence of modernity, Habermas's reservations about the potential of autonomous art to generate "structure-forming effects" in the lifeworld is an extremely serious problem. The opposition between system and lifeworld, strategic action and communicative reason, that frames *TCA* is intended to analytically separate reification and rationalisation, whilst diagnosing the social pathologies that colonisation of the lifeworld by the system, and one-sided cognitive-instrumental rationalisation, have introduced into cultural modernity. That claim stands or falls on the idea that the rationality potentials of well-rounded cultural rationalisation *could*—were it not for an imbalanced relation between system and lifeworld—produce rationality gains. This, in turn, depends on the relationships in each of science, morals, and art, and their referential world, dimension of communicative action, validity claim, institutionalised learning process, and the structure-forming effect in the lifeworld that all of this has. Because this is complex and abstract, but susceptible to schematised simplification, let me at once represent it as a table (dropping law, which Habermas later repositions in *Between Facts and Norms* (1996)):

REFERENTIAL WORLD	DIMENSION OF COMMUNICATIVE ACTION	VALIDITY CLAIM AS PART OF COMMUNICATIVE REASON	CULTURAL VALUE SPHERE = INSTITUTIONALISED LEARNING PROCESS	STRUCTURE-FORMING EFFECT OF EXPERT KNOWLEDGE
Objective	Cognitive	Truth	Science	Decentred cognition (formal-operational hypothetical attitudes to objective nature)
Social	Normative	Rightness	Morality	Normative universality (post-conventional moral discourses on the social world)
Subjective	Expressive	Truthfulness	Art/criticism	?

Given that clearly, according to my reconstruction of Habermas, what belongs in the final box is "post-traditional motivations (reflexively critical relation to cultural need-interpretations)," *why is there a question mark in the crucial box?*

It is, of course, *Habermas*'s implied question mark, and it arises for one, central reason: the validity claims constitutive of communicative reason must be capable of yielding a *rationally-binding universal agreement*, so that the institutionalisation of these validity claims in distinct cultural spheres can produce a social learning process with the potential to be disseminated to all members of a lifeworld. Simply, but devastatingly, Habermas is not confident that the validity-claim of truthfulness can generate intersubjective agreements that are either rationally binding or that extend beyond particular communities.

This must not be conflated with a lack of confidence in the ability of aesthetic attitudes to promote learning processes that have a structure-forming effect on the lifeworld, say, because the dialectic of autonomy leads to hermetic modernism or because evanescent counter-cultures only express a hedonistic protest against bourgeois rationalisation. Habermas *does* say that counter-cultural social movements "do not form structures that are rationalisable in and of themselves, but are parasitic in that they remain dependent on innovations in the other spheres of value," which means only that these derive from aesthetic vanguards.[46] More confusingly, Habermas thinks that the "expressive attitude" to the subjective world is the province of erotics (and therefore of psychotherapy), whereas the same attitude to the objective world yields art (and therefore also art criticism).[47] *That* is inconsistent with what I take to be the basic architectural intention of the theory of communicative action, which should state that both art and erotics spring from an expressive attitude toward the subjective world—and are, in fact, not entirely distinct. But it is in any case difficult to tell whether that is an aberration on part of Habermas, or his explication of Weber, because this point in *TCA*, which has considerably exercised the critics,[48] is a critical exposition of Weberian sociology. At any rate, the difficulty in institutionalising the validity claim of truthfulness is an *intrinsic* problem to do with the way that the aesthetic cultural value sphere is conceptualised, rather than an *extrinsic* problem of the effects of reification on the lifeworld.

What is it, then, about the expressive dimension of communicative action that makes it seem flaky as a bearer for the major intentions of Habermas's defence of modernity? The expressive dimension dramatises for the social world the subjective world of the speaker, something that arises in speech pragmatics when actors implicitly relate action proposals to a value-consensus and common interests.[49] In terms that develop the argument of the essay "Moral Development and Ego Identity," Habermas characterises the subjective world of the speaker in terms of "the two sides of a partiality rooted in needs," namely, beliefs and intentions, and desires and feelings.[50] The implicit claim to the truthfulness of a speaker's representation of their interior states is redeemed through arguments about the sincerity of the speaker (their truthful representation of beliefs and intentions) and the authenticity of their needs (the interpretive legitimacy in light of communally accepted value standards of the desires and feelings they seek to realise through the proposed action).[51]

While sincerity claims are redeemed non-discursively, through an examination of the consistency of the speaker's behaviour with their represented beliefs and intentions, authenticity claims are redeemed discursively through debates about the cultural legitimacy of their represented desires and feelings, together with reflexive argumentation about the appropriateness of the value standards at work in this cultural process of interpretation.[52] The truthfulness claim—as "authenticity"—is thoroughly intersubjective and presupposes not just an accurate reflection of the speaker's subjective world, but also a reflective relation between the speaker and their own interiority (the desires and feelings are not self-deceptions, and, the desires and feelings are either culturally legitimate, or the speaker has good reasons for proposing a new standard of evaluation). Indeed, Habermas proposes that "we call a person rational who interprets the nature of his desires and feelings [*Bedürfnisnatur*] in the light of culturally established standards of value, but especially if he can adopt a reflective attitude to the very value standards through which desires and feelings are interpreted."[53]

ART/CRITICISM AND VALIDITY CLAIMS

Habermas, then, has articulated his arguments about aesthetic values, need interpretations and motivational dispositions in terms of the validity claim of authenticity. Art and criticism, on this account, arise through specialisation in the logic of the articulation and redemption of the validity claim of authenticity, freed from pragmatic constraints and protected from the intrusive predominance of the validity claims of cognitive truth and normative rightness. That means two things. First, against a misconception that vitiates David Colclasure's interpretation of literary rationality, artworks do not raise pragmatically binding action proposals[54]—they are not a form of communicative action, but a part of communicative reason (i.e., a part of reasoned argumentation). Second, art and criticism *together* articulate and redeem authenticity claims—specifically, artworks non-propositionally articulate such claims, and criticism redeems these claims argumentatively.

What prevents Habermas from stating the matter in precisely these terms are his reservations about the non-binding and non-propositional nature of judgements of taste. Although aesthetic critique involves the disclosure of silenced needs through a critical evaluation of conventional value standards, Habermas insists that even the post-traditional "cultural values do not appear with a claim to universality, as do norms of action—at most, values are candidates for interpretations, under which a circle of those affected can … normatively regulate a common interest."[55] Furthermore, the perception of a work as an aesthetic experience involves a virtuous circularity, whereby the artwork itself can promote acceptance of the very standards it is taken to be an "argument" for.[56]

The problem, in other words, is that reflexive judgements seem to happen within particular communities in ways that claim only subjective universality, and that therefore cannot command universal agreement.

For this reason, Habermas proposes a distinction between the non-universal or non-binding character of aesthetic (and ethical and therapeutic) *critique*, and cognitive, normative and explicative *discourse*, in which "the meaning of the problematic validity claim conceptually forces participants to suppose that a rationally motivated agreement could in principle be achieved."[57] It is this discourse/critique distinction that blows a hole in the conceptual architecture of the theory of communicative action and leads me to place a problematic question mark in the box (above) that represents the structure-forming effect of aesthetic specialisation on the lifeworld.

But is it really necessary to deny the institution of art and criticism the ability to achieve a universal agreement?

First of all, Habermas does not mean by discourse "logical demonstration." Discourse refers to an informal, pragmatic logic of rational argumentation,[58] which can be characterised:

> From the process perspective, by the intention of convincing a universal audience and gaining general assent for an utterance; from the procedural perspective, by the intention of ending a dispute about hypothetical validity claims with a rationally motivated agreement; and from the product perspective by the intention of grounding or redeeming a validity claim with arguments.[59]

I fully agree that artworks *alone* cannot do this. But Habermas misses a major opportunity by not following up on his insight into the discursive character of explicative claims, that is, claims to the coherence of symbolic constructs.[60] Although coherence claims can be raised in a formal sense in relation to any discourse, the specific nature of the critical interpretation of artworks is understood by Habermas in terms of an understanding of what is said, not just of the formal properties of how it is said. The interpreter of a literary work, for instance, discloses the meaning of a text "against the background of the cognitive, moral, and expressive elements of the cultural store of knowledge" forming the work's horizon of expectations. But "the interpreter cannot understand the semantic content of the text if he is not in a position to present to himself the reasons that the author might have been able to adduce in defence of his utterances under suitable conditions."[61] What that means is that explicative claims in relation to literary texts are not just discussions of the formal properties of interpretations. (Are they logically consistent?) Instead, they are *reconstructions of the legitimacy of the validity claims implicit in the work, in terms that can demand a more general assent than that which the author themselves might have aimed at*. Centrally, in the contemporary context, that must mean the claim to have identified in a work an innovative presentation of a post-traditional need-interpretation.

My position, then, is that art criticism argumentatively redeems the authenticity claim that artworks implicitly ("mutely," Adorno would say) articulate, by exhibiting these before a potentially universal audience as well-formed and intelligible instances of cultural need-interpretations, whose legitimacy potentially transcends this or that particular community.

Once the artworks in question themselves articulate post-traditional need interpretations, then the interpretation of these works as symbolically coherent and culturally legitimate has directly universal implications, because it points to (1) the context-transcending force of the implied claim of the work through (2) the decentred and unbound character of the subjectivity promoted by the aesthetic experience.

The contemporary form of the authenticity claim that art criticism redeems is therefore the claim that a symbolic construct:

1. Innovatively presents a post-traditional need interpretation, which;
2. Everybody can potentially feel, irrespective of cultural background.

Aesthetic modernism, then, really does shake the foundations of conventional methods of representation and structures of subjectivity—rigid ego identities, Habermas would say—because it stakes a claim to artistic truthfulness with universal implications for both aesthetic techniques and motivational dispositions.

Now, this way of thinking is not completely alien to Habermas's own. He proposes that art criticism conforms to the pragmatic logic of argumentation and then adds that:

> There is an unmistakeable indicator for the fact that a certain type of 'knowing' is objectified in artworks, albeit in a different way than in theoretical discourse or in legal or moral representations. … Art criticism has developed forms of argumentation that specifically differentiate it from the argumentative forms of theoretical and moral-practical discourse.[62]

Unfortunately, though, Habermas insists that the learning process in question is exclusively in the works themselves and not the critical debates, for only the artworks are the locus of "directed and cumulative transformations" in "those aesthetic experiences which only a decentered, unbound subjectivity is capable of."[63] Furthermore, and equally regrettably, Habermas thinks that value enhancement in a cultural sphere must involve the exclusion of other sorts of validity claim altogether, and so he speaks of "the purification of the aesthetic from admixtures of the cognitive, the useful and the moral."[64] That is why Habermas claims that "art becomes a laboratory, the critic an expert, [and] the development of art the medium of a learning process" that is not an accumulation of epistemic contents but instead "an aesthetic 'progress' … a concentrically expanding, progressive exploration of a realm of possibilities opened up with the autonomisation of art."[65]

AESTHETIC EXPERIENCE AND ART CRITICISM

My contention, then, is that Habermas unnecessarily cuts himself off here from a productive statement of his own position by insisting that the learning process is exclusively concentrated in the artworks. He also maintains that aesthetic rationality excludes consideration of cognitive and normative questions, which implies that the artistic cultural value sphere is an isolated silo, and that criticism is a parasitic activity that supervenes upon aesthetic learning processes. But a learning process devoid of epistemic contents is no learning process at all. It is an experience of unrestricted play that exercises—but does not form—flexible ego identities. That can only mean that the theory of aesthetic rationality as part of communicative reason is incorrect:

> The aesthetic 'validity' or 'unity' that we attribute to a work of art refers to its singularly illuminating power to open our eyes to what is seemingly familiar, to disclose anew an apparently familiar reality. This validity claim admittedly stands for a potential for 'truth' that can be released only in the whole complexity of life-experience; therefore, this 'truth-potential' may not be connected to (or even identified with) one of the three validity-claims constitutive for communicative action, as I have previously been inclined to maintain. The one-to-one relationship which exists between the prescriptive validity of a norm and the normative validity claims raised in speech acts is not a proper model for the relation between the potential for truth of works of art and the transformed relations between self and world stimulated by aesthetic experience.[66]

What this means is that communicative reason must be restricted to cognitive truth and normative rightness. Although Habermas elsewhere acknowledges that art criticism is discursive and that it translates the decentred experiences of autonomous artworks into the prosaic language of the modern lifeworld,[67] these insights are connected to a completely different understanding of art. Unfortunately, there is widespread critical agreement that Habermas's latest understanding of art and literature, as institutions that "administer capacities of world-disclosure" through the articulation and criticism of poetic language, is entirely unsatisfactory.[68]

What Habermas is seeking to do justice to in shifting position is not only the problematic status of aesthetic critique, but also the fact that when aesthetic experience is integrated into the narrative of a life history, it goes beyond "renewing the interpretation of needs that colour perceptions." Rather, "it reaches into our cognitive interpretations and normative expectation and transforms the totality in which these moments are related to each other."[69] That means, Habermas argues, that the illuminating power of art relates to the totality, rather than to reflexivity, so that "modern art harbours a utopia" only insofar as it is a mimesis of the desire for "a balanced and undistorted intersubjectivity in everyday life" that remains to come.[70] Acknowledgement of this situation, Habermas thinks, means that Albrecht Wellmer is right that:

> Neither truth nor truthfulness may be attributed unmetaphorically to works of art, if one understands 'truth' and 'truthfulness' in the sense of a pragmatically differentiated everyday concept of truth. We can explain the way in which truth and truthfulness—and even normative correctness—are metaphorically interlaced in works of art only by appealing to the fact that the work of art, as a symbolic formation with an *aesthetic* validity claim, is at the same time an object of an experience, in which the three validity domains are unmetaphorically intermeshed.[71]

In other words, Habermas thinks he must decide between art as mimesis of life in its totality and art as an exploration of need interpretations alone.

Actually, though, there is no need to make this decision, and hence no need for his concession. For Habermas does not in fact hold that aesthetic rationality exists in a hermetically sealed cultural silo marked "explorations of inner nature only." As David Ingram points out, Habermas's advocacy of the post-avant-garde is predicted on this art movement's ability to integrate cognitive and normative developments into aesthetic experimentation.[72] The clear implication is that cultural value spheres form around the *predominance* of a validity claim, not the *exclusion* of all else, which is why, for instance, "nonobjectivist approaches to research within the human sciences bring viewpoints of moral and aesthetic critique to bear, without this threatening the primacy of questions of truth."[73]

To be certain, when aesthetic experience illuminates an individual's life history and problem situations in the way that Habermas mentions, we are dealing with a holistic relation to reality, which can indeed best be described as a "truth potential" rather than a differentiated validity claim. But what is surprising—or problematic—about that? The individual whose identification with an artwork is sufficiently strong to have integrated its implications directly into their subjectivity has simply "jumped the gun" on the process of aesthetic debate that is mediated by the apparatus of professional criticism. Without waiting for intersubjective validation of the cultural need-interpretations that inflect the cognitive and normative elements of reality, as represented in the artwork, the individual has gone ahead and drawn all of the necessary conclusions at a personal level. That is an important and legitimate process, one that necessitates a hermeneutics of aesthetic experience if we are to fully understand the process of reception. But it is, after all, only a restatement of the difference between art appreciation by individuals, and the discursive and intersubjective process of art criticism through public debate. A salient example of the mediating role of art criticism and its difference from popular appreciation is the debate on modernism sparked by the obscenity trials of Lawrence and Joyce, where public reception was mostly negative, whereas professional critics supported these works on grounds of their literary excellence.[74] Perhaps, we might speculate, Habermas's over-riding concerns with truth as warranted assertion and with the normative foundations of social theory meant that his own art theory did not receive the full attention that it deserved.

In any case, within a few years of *TCA* and its subsequent revision, Habermas had shifted position again, this time through an acknowledgement of the existence of a world-disclosing aspect of language that is supplementary to the three dimensions of communicative reason already mapped out. Because of the problematic status of aesthetic rationality—and perhaps also in order to contain the implications of this new position in relation to the still extant cognitive and normative positions—world-disclosing language is represented by Habermas in *The Philosophical Discourse of Modernity* (1985) as a specification of poetics. Pieter Duvenage, JM Bernstein, and Nikolas Kompridis have drawn attention to the major problems with this position.[75] As Duvenage points out, if poetic language-use is an aspect of everyday speech, and speech acts are the bearers of rationality, then there is a world-disclosing aspect to reason itself. There are no grounds for restricting this world-disclosing aspect of reason to artworks alone and describing it as aesthetic rationality, as if this "aesthetic" aspect to reason only happened in a small domain. Consideration of Duvenage's superbly cogent proposal for "the reciprocity of world-disclosure and discursive language," however, would take this discussion too far afield.[76] For now, it is sufficient to note that the discursive/communicative reason, which world-disclosure is complementary to, can indeed *include* aesthetic rationality, considered under its aspect of intersubjective debates on cultural need-interpretations.

CODA

There is a lot to criticise in Habermas's position. We might start with three major ones: the retreat from a prolongation of the democratic socialist intentions of the first generation of the Frankfurt School to a mere species of political liberalism; the preference for ego psychology, with its anti-Freudian reinstatement of the ego as the core of human being, over every other programme in psychoanalysis; and the notion that system processes in economics and administration represent norm-free zones of strategic activity. But there is also a lot to learn from: the post-metaphysical perspective on philosophy and the intersubjective turn, and the foundations of a theory of intersubjectivity in language pragmatics; and the construction of an emancipatory social theory that nonetheless acknowledges that system complexity means the end of revolutionary utopias and also the end of the notion that politics constitutes society. In the midst of all this, I have argued, there is also a restatement of the Frankfurt School aesthetic tradition—that art is all about human needs—in post-metaphysical terms. According to this perspective, modern art stakes a claim to truthfulness that cannot and should not be ignored—that is a position worth extending and defending.

GEOFF BOUCHER lectures in the Psychoanalytic Studies programme and is senior lecturer in Literary Studies at Deakin University. He is also the author of *The Charmed Circle of Ideology* (Re-Press, 2008), *Understanding Marxism* (Acumen, forthcoming) and *Adorno Reframed* (IBTauris, forthcoming). He is also the co-author of *Žižek and Politics* (with Matthew Sharpe, Edinburgh University Press, 2010) and *Postmodern Conservatism in Australia* (with Matthew Sharpe, Allen & Unwin, 2008), together with a number of articles on post-Marxist political theory.

NOTES

1. Raymond Williams, *Marxism and Literature* (Oxford: Oxford University Press, 1977), 132-34.
2. Williams, *Marxism and Literature*, 134
3. Raymond Williams, *Problems in Materialism and Culture* (London: Verso, 1980), 31-49.
4. Jürgen Habermas, *The Theory of Communicative Action, Volume One: Reason and the Rationalisation of Society,* trans. Thomas McCarthy (Boston: Beacon Press, 1984), 177 (hereafter, *TCA 1*); Jürgen Habermas, *On the Pragmatics of Communication*, ed. Maeve Cooke (Malden: Blackwell, 1999), 414.
5. Jürgen Habermas, *Communication and the Evolution of Society*, trans. Thomas McCarthy (London: Heinemann, 1979), 93.
6. Jürgen Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures*, trans. Fredrick Lawrence (Cambridge: Polity Press, 1987), 207.
7. For the centrality of Habermas's intention to reply to the neoconservatives to his entire programme, compare the following: Jürgen Habermas, *Legitimation Crisis* (Boston: Beacon Press, 1975), 78-86.; Jürgen Habermas, *TCA 2,* 392-403.
8. Martin Jay, "Habermas and Modernism," in *Habermas and Modernity*, ed. Richard Bernstein (Cambridge: Polity Press, 1985); Shierry Weber-Nicholson, "Aesthetic Experience and Self-Reflection as Emancipatory Processes: Two Complementary Aspects of Critical Theory," in *On Critical Theory*, ed. John O'Neill (New York: Continuum, 1976).
9. Jürgen Habermas, *On the Pragmatics of Communication*, trans. Maeve Cooke (Cambridge: Polity Press, 1998), 412.
10. *TCA 1*, 392-97.
11. Jonathan Culler, "Communicative Competence and Normative Force," *New German Critique* 5(1985): 133-44; John B Thompson, "Universal Pragmatics," in *Habermas: Critical Debates*, ed. John B Thompson and David Held (Cambridge: MIT Press, 1982), 116-33.
12. Jay, "Habermas and Modernism," 125-39; David Ingram, "Habermas on Aesthetics and Rationality: Completing the Project of Enlightenment," *New German Critique* 53 (1991): 68-75.
13. Jürgen Habermas, "Questions and Counter-Questions," in *On the Pragmatics of Communication*, ed. Maeve Cooke (Cambridge: Polity Press, 1999), 414.
14. Jürgen Habermas, "Modernity - an Incomplete Project," in *Postmodern Culture*, ed. Hal Foster (London: Pluto Press, 1985).
15. Jürgen Habermas, "Consciousness-Raising or Redemptive Criticism: The Contemporaneity of Walter Benjamin," *New German Critique* 17 (1979): 49.
16. Habermas, "Consciousness-Raising", 58-59.
17. Habermas, "Consciousness-Raising", 57.
18. Jürgen Habermas, *The Theory of Communicative Action, Volume Two: Lifeworld and System,* trans. Thomas McCarthy (Boston: Beacon Press, 1987), 398. Hereafter *TCA 2.*
19. *TCA 2*, 398.
20. See Rosalind Krauss, *Cindy Sherman: 1975-1993* (New York: Rizzoli, 1993), Benjamin Buchloh, Hans-Ulrich Obrist and Julia Peyton, *Richard Hamilton: Modern Moral Matters* (Koln: Walther König, 2010), Paul Maltby, *Dissident Postmodernists: Barthelme, Coover, Pynchon* (Philadelphia: University of Pennsylvania Press, 1991).
21. Habermas, "Consciousness-Raising or Redemptive Criticism: The Contemporaneity of Walter Benjamin," 43.
22. Habermas, "Consciousness-Raising", 49.
23. Habermas, *Legitimation Crisis*, 86.
24. Habermas, *Legitimation Crisis*, 78.
25. Habermas, *Legitimation Crisis*, 85.
26. Habermas, "Modernity Versus Postmodernity," 10.
27. Habermas, "Modernity Versus Postmodernity", 10.
28. Habermas, "Modernity Versus Postmodernity, 11.
29. Habermas, *Communication and the Evolution of Society*, 69-94.
30. Habermas, *Communication*, 93.
31. Habermas, *Communication*, 91.
32. Habermas, *Communication*, 91.
33. Habermas, Communi*cation*, 84.
34. Jürgen Habermas, *Knowledge and Human Interests*, trans. Jeremy Shapiro (London: Heinemann, 1972), 252.
35. Habermas, *On the Pragmatics of Communication*, 427.
36. Habermas, *Communication and the Evolution of Society*, 70.
37. Habermas, *Communication*, 93.
38. Habermas, *On the Pragmatics of Communication*, 427.
39. Habermas, *Pragmatics*, 428.
40. Habermas, *Communication and the Evolution of Society*, 93.
41. Franz Kafka, *Letters to Friends, Family and Editors*, trans. Richard Winston and Clara Winston, (New York: Schocken, 1978),

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42. *TCA 2,* 397.
43. *TCA 1*, 178.
44. For corroboration of this claim, see the following empirical documentation of popular responses to scandalous modernist literary works: Rosa Eberly, *Citizen Critics: Literary Public Spheres* (Urbana and Chicago: University of Illinois Press, 2000).
45. Habermas, "Modernity Versus Postmodernity."
46. *TCA 1,* 238-39.
47. *TCA 1*, 238.
48. Ingram, "Habermas on Aesthetics and Rationality: Completing the Project of Enlightenment," 79; David Colclasure, *Habermas and Literary Rationality* (London; New York: Routledge, 2010), 33.
49. *TCA 1,* 20, 91.
50. *TCA 1*, 92.
51. *TCA 1*, 17-20.
52. *TCA 1*, 20, 91.
53. *TCA 1*, 20.
54. Colclasure, *Habermas and Literary Rationality*, 36-44.
55. *TCA 1*, 20.
56. *TCA 1*, 20.
57. *TCA 1*, 42.
58. *TCA 1*, 22.
59. *TCA 1*, 26.
60. *TCA 1*, 23.
61. *TCA 1*, 132.
62. Habermas, *On the Pragmatics of Communication*, 412.
63. Habermas, *Pragmatics*, 412.
64. Habermas, *Pragmatics*, 412-13.
65. Habermas, *Pragmatics*, 413-14.
66. Habermas, *Pragmatics*, 415.
67. Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures*, 207.
68. E.g., JM Bernstein, *Recovering Ethical Life: Jürgen Habermas and the Future of Critical Theory* (London; New York: Routledge, 1995), 197-234; Nikolas Kompridis, *Critique and Disclosure: Critical Theory between Past and Future* (Cambridge, MA; London: MIT Press, 2006), 110-11 and 78-79; Duvenage, *Habermas and Aesthetics: The Limits of Communicative Reason*, 127-33.
69. Habermas, *On the Pragmatics of Communication*, 414-15.
70. Habermas, *Pragmatics*, 415.
71. Habermas, *Pragmatics*, Wellmer cited 415.
72. *TCA 2,* 398; David Ingram, *Habermas: Introduction and Analysis* (Ithaca; London: Cornell University Press, 2010), 318-19.
73. *TCA 2,* 398.
74. See, for instance, Rosa Eberly, *Citizen Critics: Literary Public Spheres* (Urbana: University of Chicago Press, 2000) and Elisabeth Ladenson, *Dirt for Art's Sake: Books on Trial from* Madame Bovary *to* Lolita (Ithaca: Cornell University Press, 2007), for the public and critical reception of these authors.
75. Bernstein, *Recovering Ethical Life: Jürgen Habermas and the Future of Critical Theory*; Duvenage, *Habermas and Aesthetics: The Limits of Communicative Reason*; Kompridis, *Critique and Disclosure: Critical Theory between Past and Future*.
76. Duvenage, *Habermas and Aesthetics: The Limits of Communicative Reason*, 120-41.

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STING OF REASON

Max Deutscher

.. sting of reason
.. splash of tears
.. northern ... southern hemispheres
Love emerges ... disappears

[elided from "I do it for your love", Paul Simon]

A philosopher may be dedicated in his or her self-image to argument that is conceived as rational in pursuing the implications of concepts and syntax. A close reading—or even a casual one perhaps—will reveal systems of imagery at play in their writings. Metaphor, allegory, metonym, and symbolism will be part and parcel of his or her practice. Even in demonstrating this, Michèle Le Dœuff argues against romanticism about the fact of it.[1] As we sweep out these demons of counter-reason another lot invades the room. In any critique of one *imagerie* we shall find we have employed another. This is a cautionary tale that requires us not only to enjoy and deploy imagery but also to be critically vigilant towards the figuration we use as writers and encounter as readers. Those who are dedicated against figuration in philosophy will pass off the exposure of their incorrigible use of it with a 'nod or a wink' that indicates the use as a moment's 'light' relief from the presentation of 'heavy' argument. They may even forget to wink when they allude to 'cold' or 'hard' fact as against 'cloudy' metaphor. I borrow from Le Dœuff a philosophical method in dealing with this dialectic. We accept that there will be figuration but do not thereby accept any particular figuration we encounter. When we critically expose some figuration, we do this in the name of the distortions or occlusions involved in that figure. However much we criticise some particular argument we still accept the value of *argument*. That is how it works, too, with a critique of some particular metaphor. We handle with all the critical rigour that we bring to argumentation any figuration we would countenance or employ.

Plato figures the relation of reason to passion as that of a charioteer controlling horses of differing temperament.[2] Hume figures the relation of reason to passion as that of slave to master.[3] Kant figures the relation of (pure) reason to the whole field of sensibility—particularly 'inclination'—as that of detached judge to witnesses giving evidence and lawyers pleading their case.[4] Le Dœuff suggests a 'minimal' and a 'maximal' interpretation of the function of imagery in philosophical texts:

> The 'narrow version' states that imagery signifies a point of tension in a work, from which the imagery is inseparable. On the 'broad version', "images work for the system that deploys them … because they sustain something that the system cannot justify, but [still] needs." The images equally "work against the system that uses them ... because their meaning is incompatible with feasibility[5] of the system."[6]

The division of 'reason' and 'emotion' has come under immense scrutiny of late. There is a more particular intent of the attention the reader will find to some imagery in Plato, Hume, Kant, and Hegel. There is a 'sting' of reason that stuns (Socrates) or wounds (arguments that bring 'tears before bedtime') or refreshes like sea spray on the face. Is there a force in reason itself? Would it have to be confined to Kant's realm of the noumenal, or in the domain of Hegel's *Geist*? I shall argue, not for a new dichotomy of reason and affect, but rather for the maintenance of a distinction between their roles in our emotionally intelligent lives.

DRIVER AND HORSES

In the *Phaedrus*, Socrates delivers a palinode to atone to the gods for a previous speech on love's evils. To mark the event, Plato writes him a new allegory. This time there is no dark-caved illusion[7] cruelled by the sun's revelation. Now Socrates projects a new-wave cinema. Galloping horses and chariot chattering, whose driver with a practised hand gains freedom in his full flight by respectful use of 'unruly passions'—those horses that keep it all in motion. The driver would neither wish nor dare to stand in their way. This is a moving picture of what commonsense might have vaunted as a stasis of *self-mastery*. The effect is deconstructive.

The entity is *charioteer-horses-chariot*. Dependent for its motion on the interaction of its elements (including those very 'horses' whose excessive spirit might lead the whole caboose over a cliff edge), it moves itself.[8] This melodrama offers a good deal that is lacking in post-Platonic accounts of our 'higher' and 'lower' nature. As represented by two *horses*, the passions are neither blind nor stupid. Being of opposed temperaments, the horses recognise each other's tricks. They pit their wits against each other. They play 'good cop-bad cop' in the face of the charioteer in his pretexts to quit the very field of passion. Passion rendered as equine becomes a pair of creatures—each with its own temper of reason and passion. As to the charioteer—Plato renders him as reduced to brute force rather than reason. He struggles to guide the cunning horses with a savage use of lash and bridle. Thus rendered as driver, Reason is a being whose passion is for control at any cost. It is with passionate energy that the charioteer guides the horses. Even in the moment that the driver deploys '*good horse*' to slow down the soul's approach to what it loves he depends upon '*bad horse*' to bring him up short—out of prevarication and up against the reality he loves and which terrifies him.[9]

So the story portrays the *soul* as a bunch of contending individuals who barely comprehend their own natures. They come to know something of themselves as they are forced to know something of each other in their need to deal with a confronting shared reality. Yes, thus we nod towards Hegel. We might bow to Freud; we shall draw down Derrida as we deconstruct the myth. Plato's story here never fitted that old cliché of a platonic reason versus earthy passion. Plato's intricate myth springs clear of any snapshot. Socrates is given to depict how control that involves some violence arises from passionate reason in contention with thinking passion. And up there between the shafts that reckless bad horse is in sore need of its own reason. He will learn the rewards of timing and tact in the approach to what one loves:

> Finally, after several repetitions of this treatment[10], the wicked horse abandons his lustful ways; meekly now he executes the wishes of his driver, and when he catches sight of the loved one is ready to die of fear. So at last it comes about that the soul of the lover waits upon his beloved in reverence and awe.[11]

The Phaedrean movie shows us its own narrative in process of unravelling. The charioteer himself must be *controlled* in dealing with his own complexity of thought and multiple passions. He has his inner steeds, then. The *charioteer* needs a *meta*-charioteer to control those passionate *meta*-horses within. The model falls *en abîme*. The picture explodes to infinity.

MASTER AND SLAVE

When Hume figures reason as 'slave' of the passions he subverts the politics of Socrates' phantasmagoria. Draw the cartoon of Hume's new arrangement. Now the horses of passion *ride* in the chariot! There they are, each squatting on its haunches, reins wound about one front hoof. With the other they lash out at Reason—a coolie who sweats it out between the shafts up there ahead of the chariot. As thus personified Reason might choose to be not compliant to Passion's orders, nor easily subject to its lash. And what if Passion chooses to be not passionate in its task of steering Reason? Where there is master and slave there is disobedience to one's allotted place on both sides of the fence. If Passion is master and Reason slave then passion must control its reason and reason must bring its passion into play. A slave can serve a master only by dint of reason and intelligence. As servant of passion, reason must adjust to its situation by prudence or principle. Reason must be willing to serve. As Slave of Passion, Reason must learn the hard lesson of mastering itself in order to obey. Hume's way of relating reason to passion inscribes the problem again within the answer. [12]

Thus Hegelian dialectic reveals that 'reason is slave of the passions' has a reverse effect. In subordinating Reason, Hume has countenanced its power. As slave, Reason must have the energy to carry out orders. So Reason has some power of revolt against Passion. Hume sets his analysis and rhetoric against any such possibility for reason. Trouble is brewing. By making a dichotomy of the distinction between reason (as reasoning and understanding) and passion (as feeling, emotion, and motive) Hume has in fact demoted passion. Stripped of reason it can neither possess nor consult reason. It would be blind and helpless in its role of directing it.[13] If there is the dichotomy between reason and passion that Hume insists upon then to be master is a poisoned chalice, whoever gets it. When Hume binds reason as servant of passion he blinds passion even as he breaks reason's spirit. He divides them in opposition to what they control. For our own part, we must go on learning to think outside and beyond Hume's reversal of the modern cliché of Plato's allegory. We might call upon Hannah Arendt's idea of *thinking as friendly conversation with oneself*.[14] It would be a *sweet* reason then, that would understand and thus moderate the whims and weaknesses of the mastering passions. Instead of mastering passion by whip and punishment, reason must project the passions within itself so as to understand passion's whims and weaknesses and its strength in bringing reason face to face with reality.[15] And, conversely, before Passion can be commanded by Reason it must import reason within its own province.

What appears from our analysis so far may be at least one step beyond the platitude that neither *Reason* nor *Passion* can be a master– neither can unload its chores onto its 'other'. In the *Phaedrus'* speech to the god of love, reason is charioteer and the passions, its driven horses. Still, reason can only nudge and steady the horses. Perhaps more moderate than Hume, Socrates speaks of a control that is moderated even as it is motivated by reason's own inner passion, and properly limited by passion's inner intelligence. Thus the *sting* of reason … or the lash … the movement of an eye-lash … or the injection that numbs … the 'brush with reality' returning colour to the scene.[16] This is a double 'realisation' — of what it is that we want, what is involved in it, and the ways and means of attaining it.[17] We shall understand by appeal to examples, theories and images this involvement of reason in passion and passion in reason.

WE WHO THINK AND FEEL

Even as we work to deconstruct these personifications of allegory we are reminded of the power of any kind of figuration to resist efforts to deconstruct it. We might take as a general principle that it takes a new trope to drive out an old one. This is because the use of tropes *is* part of the work of reason. Allegory, with its personification of qualities, lays out a visible structure of the relationship between what we now like to figure as 'capacities', 'powers' and 'tendencies' .[18] And yet, for all its vivid clarity, allegory is limited not only in its power of analysis but even in its resources to picture what it deals with. By attributing agency to (reified) capacities, allegory injects capacities *within* the structure of a personified quality. (In Derrida's terms, allegory creates an endless deferral in dealing with what we wanted to understand.) So we had better do our best not to personify reason or passion.[19]

If reify we must, it might as well be *someone* who reasons and *someone* who suffers passion.[20] It is someone who *feels* that calls upon reason. It is someone who *reasons* that questions what they feel. In those terms, if feeling and desire (Kant's 'inclinations') are the motive forces of action then they are neither slaves nor masters. The one who reasons and feels is not slave or master in either capacity. Rather, we modify, enhance, or shelve our passions—and our tendencies to reason and analyse. This is neither dominance nor submission. If Hume cannot accept this as simple fact, it is because he pictures reason as constitutionally unable to oppose passion. "Reason is the slave of the passions" is the banner of a system of concepts, not an idle slip that we can rectify by amending his *Treatise* at some isolated point. Hume writes as if reason's inertness were axiomatic[21]—as if to think to the contrary would confuse reason (conceptualising and theorising) with feeling and motive (brute non-conceptual existences). For Hume, reasoning can only remind us of what we desire, and suggest means to attain it.[22] On this account, feeling that is elicited by reasoning or understanding was there already. Reason cannot initiate one passion as counter to another: "abstract or demonstrative reasoning … never influences any of our actions, but only as it directs our judgment concerning cause and effect."[23]

Hume writes that it is a mistake to think of any 'combat' between passion and reason: "we speak not strictly and philosophically when we talk of the combat of passion and of reason"—as if reason is not the *kind* of thing that could have an *effect*.[24] But as he develops his discussion Hume concedes, as evident common sense, facts that entail that reason does have some power over desire and motive. Yet he iterates concessions while never openly proclaiming the power of reason that they entail. For instance he insists that reason cannot take the form of a counter *impulse*, and we would be right to agree. Reason is a capacity (our use of it) rather than an impulse. As such, reasoning (as a process) and understanding (as a stable grasp of situation and concept) provide a structure that contains and directs thinking, desire, and will. This is a causal role, other than impulse, for reason.[25] Furthermore, though not an impulse, reason might also have a generative role in the formation of desire, motive and willingness. To argue *ad hominem* against Hume, he is the one who places no *a priori* limits on what can cause what. So, after all, he cannot be sure that reason is only 'slave' of passion. For him, reason is at least our power to recognise tautologies and the valid moves to be made from premises. He does not realise, however, that in admitting such a power he has countenanced reason as a causal factor in determining how we think and act. He admits this only in a concessionary syntax that leaves his admission of the force of reason essentially undeclared:

> A merchant is desirous of knowing the sum total of his accounts ... to learn what sum will have the same *effects* in paying his debt ... as all the particular articles taken together. Abstract reasoning, therefore, never influences any of our actions *but only* as it directs our judgments concerning causes and effects.[26]

That last sentence is equivalent to: "abstract reasoning *does* therefore influence our actions by directing our judgments concerning causes and effects." By 'directing' our judgment it has an effect—measurable and observable—on us and in the world of commerce. One's grasp of principles and facts is necessary to the strength of mind it requires to *apply* one's understanding when the occasion demands it. Out of her understanding of structural principles an architect persists in opposing the plans of her employer—a developer. The building is radically unsafe. The architect is no hero who leaps into burning fires, but simply one whose comprehension of an intellectual error lends her a strength that may surprise. This is at least one of the powers of reason that we would hope that Hume, in his good sense, would not have meant to reject. There is much uneasiness in Hume's text from this point. The dubious implications of "reason as slave of the passions" begin to emerge. Hume rightly emphasises how effective is the empirical side of reason. He can see how by use of reason, as the power to gain knowledge and to make useful generalisations, we modify not only how we think and act but also how we feel. We consider facts and principle and come to oppose what in passion we had first proposed. "*But reason just brings into play other sympathies*" one says, in the spirit of Hume. "*Perhaps it does more than that*" says the one who more thoroughly pursues the implications of an empirical view of causality. "*And, in any case, think of the strength of mind it takes to handle one emotion while bringing to bear the implications of another*." So must we posit a second-order emotion (rather than reason) that exercises the needed control? Then we would have in play two passions and a meta-passion. Thus we would need something to hold them in all in focus—to judge their merits and implications. We would place *passion as active* and *reason as inert* once more *en abîme.*

KINDS OF CAUSALITY

In any causal field there are factors other than initiating conditions. That a billiard ball is made of hardwood rather than rubber is crucial to what happens when it is struck by the cue. That the table is flat is a causal factor relevant to where the ball rolls, though neither being hard or being flat is an impulse. There are other distinctions amongst causes that upset Hume's vision of reason as inert. When out running you collide with someone. The momentum of your body supplies the energy for you and your victim's changed vectors. (This seems to be Hume's picture when he denies that reason can set itself up as an oppositional force.) In contrast, when you press a power switch to set powerful machinery in motion, you release but do not supply the colossal energy of the machinery. The operation of reason may be (*inter alia*) as a trigger or switch. A line of thought could lead to such a switch point. And, as our *capacity* to understand a situation, for instance, it is reason that has the strength to structure our various motives, heeds, and information so that we can focus on a coherent objective. In steadily modifying his first bold denial that reason can control passion, Hume himself points us towards these distinctions. He concedes, for instance, that when you learn that it is impossible to achieve your aims you may lose your desire to pursue them .[27] Here he relies upon reason having a causal relevance other than that of an impulse. So reason—not a counter passion since it is not a passion—can corrode or dismantle passion.

Such an approach to Hume's denial that reason has efficacy readies us for what he comes to admit—that by reasoning and by use of the *strength* of understanding we can shape, deflect, or corrode what initially we desire. We can partially deconstruct and reconstruct the elements and the system of our motivation.[28] By reason we comprehend information that can trigger a new aim, or deflect us from a course on which we had been set. Thus, suddenly to comprehend the implications of what we observe can release our total energy for fight or flight—or for sustained and steady work. Also, not only events of reasoning have an effect. Abstract understanding of principle shapes the strategies and plans we follow, and therefore makes a difference to a physical outcome. An aerodynamic problem is solved by a certain kind of mathematics. A designer finds a mathematical flaw in their calculations. It would be a 'sting' of reason to admit this since it might bring his or her reputation into question. Nevertheless their comprehension of the issue makes them admit it. One cannot allow an aircraft to take to the air at risk of failure under certain conditions of stress.[29]

We have considered the bearing of Hume's concessions on his rejection of 'combat' between reason and passion. Hume's opponent is one who would "regulate his actions by reason," but Hume has gone on to describe us regulating feeling and conduct by use of reason. We inform ourselves of what is possible, arrange to be warned in advance of hazards, and work out the implications of acting as we are inclined to. This makes a difference to what we think, feel, and do. Passion and Reason work in reciprocity or in tension. In tension, still they are not placed as two locomotives heading at each other on the same track. To pursue the metaphor—by reason we learn how to lower Passion's head of steam. Alternatively, we stand to one side of the track and change the switching points to send the locomotive onto a divergent line. [30]

We have already recalled how Hume, properly, distinguishes kinds of reason. There are 'demonstrative' matters—matters that are strictly provable from axioms and definitions as in systems of logic and mathematics. There are matters of experience and probability. We have observed (and are currently observing) what happens, and it is part of reason that we use this stored and current knowledge both in forming desires and in seeing them through to operation. Hume has allowed reason various ways of taking effect—short of being an impulse or a passion. In addition, reason as *understanding* is that by which we shape and give texture to our motives and desires. Hume says nothing of this but it is open to him to accept it. What we now observe is how wide and intricate is the net of reason's power to shape passion and action. In contemporary terms Hume might insist at least that Reason is not a base-load energy source. We are in step with him in not setting up reason as a competitor to passion in that respect. But his point that reason is not a *motive* is a truism of classification. It is no objection to reason's causal role. As a capacity, reason is not an impulse. Still, that leaves room for many ways in which by use of reason we modify not only what we do in the face of passion, but weaken or deconstruct that passion. Even within Hume's concessions to reason's power we can find room for a certain *power* of reason to shape and deploy passion.

Hume would claim that we take his concessions too far. He reminds us, for instance, that facts, principles and deductions that bear upon someone's well-being (whether one's own or that of another) have no influence upon one who does not *care* about that well-being: " 'Tis [not] contrary to reason to prefer even my own acknowledg'd lesser good and have a more ardent affection for [that],"[31]

But to *what* reason is this not 'contrary'? After all, it is a tautology to say that it is useless to reason about needs with someone who has no susceptibility to those needs. For all that, various methods of reason might *make* that person more susceptible to the needs in question. In suggesting that possibility, we take at least one small step beyond an empty version of Hume's proposition—that if in fact someone is not susceptible to any relevant considerations however presented, then we shall have been wasting our time in advancing them. Such a tautology is consistent with all matters of fact and does not entail any limit upon reason's powers.[32] Regarding any issue whatever it is no use arguing with someone who is not susceptible to reasons relevant to that issue. It may be, though, that Hume does make a more specific point—not just a tautology—in his famous claim, " 'Tis not contrary to reason to prefer the destruction of the whole world to the scratching of my little finger."[33] In such an elemental state of total self-absorption it is certainly very unlikely that one could reason adequately with someone only in terms of cause and effect—the destruction of whole world would impinge on him too. But Hume has argued that it is not "contrary to reason" to prefer one's own ("acknowledg'd") lesser good. It is not contrary to any tautology or valid principle of inference, but that does not make it a reasonable choice.

INTERPLAY OF REASON AND PASSION

There are two main points to make about this argument of Hume's. One point is quite definite and the other is more conjectural. The first sets out from various examples Hume gives of reasoning that is effective in getting someone to cease to care about something. In general this reasoning works when it shows one's desire to be "founded on a false supposition, or when it chuses means insufficient for the design'd end."[34] He speaks of himself as in a more reasonable frame of mind than when he dismissed the destruction of the whole world as nothing to him: "I may desire any fruit of excellent relish, but whenever you convince me of my mistake (about its 'relish') my longing ceases."[35] In Hume's example someone who has a passion for getting something is persuaded by reason that it is quite impossible that she should succeed. She comes to lose interest in it. To spell out the case more fully in Hume's terms we would say that she already has a passion to get something out of life and when she learns that she cannot get one thing, she is persuaded by reason to pursue some more approachable object. But this posit of a pre-existing framing passion is conjectural at best.

Commonly, people find it far more difficult to modify their passions in the light of information than does Hume's very reasonable subject. I shall sketch an example of this—one that brings out more sharply how Hume tacitly invokes the *force* of reason in order to make his kind of concession that reason may change our passions. Someone is driving—on his way to a remote country town, let us say. Her 'passion' is to get there to meet someone with whom she is involved. She is absorbed in driving and can think of nothing but getting to the next town and letting nothing stand in his way. She notices that her fuel gauge indicates she can scarcely get to her destination. By reason, we can say, that person understands what she observes as a threat to her getting where she wants to go. A sign comes into view that advertises fuel at the terminus of a detour of some kilometres from his road. The sign warns of a very bad road surface and advises low speed and caution. she apprehends the frustration and impatience she would suffer in going out of her way and driving slowly. She needs not only perception and reason but also some *power* in his understanding of her situation if she is to break the spell of her breakneck progress. She must have the capacity to keep the facts and their implications firmly before her mind so that they can sufficiently disturb her in her present passion to keep driving regardless—towards where she yearns to be.

It is by force of reason that she will have to handle (even if she cannot banish) the painful irritation she must suffer in dealing with what her passion to get to the next town entails. Yes. It does depend upon her passions too, whether she will have the strength of mind to take the detour and to negotiate it with care. On a leisurely drive she would need no strength of mind to take the detour. Or, if she only wanted the thrill of a fast drive then taking the chance of running out of fuel before the next town might be a reasonable risk. In speaking about the force of reason we need not strain to deny such platitudes. The point is that the will she forms out of her conflicting passions cannot be explained as their simple vectorial sum.

When passions can be reconciled only when modified then (at our best) we apply reason and understanding to change or defer one or more of them. This exhibits the power peculiar to reason. The driver's passions are not the only forces in play, but the force of reason that she may bring to bear upon them is no mystery.[36] The use of it involves a variety of skills and practices. We speak of *strength* of mind as part of a picture of conflicting impulses being reshaped within that resilient container we call the understanding. Or (as suggested earlier) we might use a metaphor of conversation, in line with Arendt's neo-platonic figure of thinking as conversation with oneself.[37] We make our various passions 'talk' to each other. To reason might be important but it might not be enough. I reason to the right conclusion ("I must take that detour"). If I lack strength of mind I drive on regardless, muttering inwardly "*I'll just make it to the next town*." By knowledge of fact and powers of deduction I learn that I must no longer pursue something I want, but what I know is not enough in itself. I must bring it to bear on my situation. To understand my situation is not only to be aware of conflicting or unreal aims and to be informed about facts relevant to my chances. Understanding can resolve passions into a resultant vector that partially satisfies them. Understanding is not therefore master or mistress, but had better not be slave, either.
The second point is more conjectural. It is an empirical question, after all, whether reasoning about why something matters achieves nothing with someone who does not already care about it, or care about any causal or logical implication of it. If we clear away the tautology that reason is ineffective when it appeals to reasons that matter nothing to the person concerned, we are left with an interesting question. Do some uses of reason enable someone to begin to care?[38] We surprise ourselves by what we do and by what we find ourselves incapable of doing. What we do in a crisis, for instance, is no simple resultant of the passions and concerns that we carried into it. Observers read us as demonstrating new and unexpected passions in response to unexpected demands upon our reason and our capacity to care. In a crisis you may be stirred to powers of perception and imagination that provoke (produce?) fellow feeling of which you had been hitherto incapable. Reason is at play here. It is from vivid perception and an enlivened mind that we understand what is at stake. That brings us to the point of caring about the lives of others even if we risk our own. A Humean critic might insist that the passion of care must have preceded this work of extreme reason—"*there must have been a latent concern released by the crisis*!" The "*must have been*" speaks of prior theoretical commitment rather than certainty of fact. You might find that the one who risked life to help another whose need was inescapable to sense and mind, had never been bothered to support charities or to put money in busker's hat.

It speaks tellingly about the force of reason that what we learn and understand in unexpected situations can disrupt stasis of feeling by re-animating powers of perception, imagination and deduction. (Compare: "The manner of presentation in a judgment of taste … can be nothing but [that of] the mental state … when imagination and understanding are in free play … as required for cognition in general." [39] What we come to understand when circumstances force reason and perception into operation can convert a numb life into one of active reciprocity with others.[40] Perhaps a blighted vision of the range of *methods* of reason has inclined us to assent to the Humean dictum about reason and passion. Just to *tell* someone they ought to care, or to *inform* them of principles from which it follows that they should care is unlikely to elicit a positive response. But similarly, to use such didactic or authoritarian methods of teaching mathematics or science is not likely to be effective, either. In all matters, the presentation of a case in a fashion that permits the learner to participate, feel with and work within what is being taught is what brings them to comprehend and thus to be moved by reason. There is that 'splash of tears.' It may cost more than a twinge when we cross the line between intellectual insulation and accessibility to another's appeal. Once we cross the line we are immersed in caring. We are affectively involved and interactive. We may need no further 'force of reason' to keep us going. But perhaps it was only by reason that, when cold, we crossed the boundary in the first place.

'ABSTRACT IDEA' AND 'BRUTE NATURE'

We have outlined powers one may attribute to reason—principally our ability to steady emotion and modify and pace the expression of desire. To concentrate upon what we understand of logic and of cause and effect is a means to that end. Like Hume, we reject reason as a *rationalism* that seeks to achieve fundamental understanding of nature by appeal to principles that have the self-evidence of principles of logic or of mathematics. Certainly we see no power in that appeal. The principles of reason that we still share with Hume are those of the various sciences, including the 'pure' realms of logic and mathematics. We are interested in reason, in this sense, both in itself and as a means of achieving our aims.[41]

Hume writes sometimes as if formal reason—the recognition of tautologies and valid inferences—can play no causal role because its field is abstract ideas rather than cause and effect:

> I believe it will scarce be asserted that the first species of reason [demonstration by the abstract relation of ideas] is ever the cause of action. As its proper province is the world of ideas, and as the will always places us in that of realities, demonstration and volition seem …totally removed from each other.[42]

But a grasp of principles and facts is necessary to the strength of mind it requires to *apply* such understanding when the occasion demands it. The comprehension of an intellectual error possessed by the architect we described earlier lent her strength. In his more considered concessions Hume accepts such cases but not their implications about the nature of reason. Yet Hume opens his attack on any possible conflict between reason and passion on the basis that reason, as abstract understanding, cannot be an operative cause.

We have seen how in the face of common experience Hume has to concede that reason can perform an ancillary role in relation to passion's aims. Tacitly Hume grants some power to reason.[43] In the first paragraph of "The influencing motives of the will", Hume declares that he will "prove, *first*, that reason alone can never be a motive to any action of the will; and *secondly*, that it can never oppose passion in the direction of the will." We agree that reason is not a *motive* but still in the opening line of the next paragraph Hume himself finds it natural to say, "*the understanding exerts itself [in two different ways*]." Thus he associates understanding with some kind of force. We 'exert' ourselves in our efforts to judge what is 'demonstrable' (mathematical and logical principles) and 'probable' (scientific principles and issues of cause and effect). He must be right in saying the first sort of exertion "cannot *alone* be the cause of any action." Unfortunately his reason (*we are dealing in 'the world of ideas' removed from that of action*) confuses the issue. The use of mathematics makes a crucial difference to our conduct of business affairs. Abstract understanding is *not* intrinsically removed from practice.[44] Hume has confused the *abstract* character of understanding with a sort of *inertness*. What he does is more acute than what he says, fortunately. What he does is to exhibit a number of cases in which reason does act as a *partial* cause. The 'exertions' of the understanding are said '*never alone*' to cause action. But reason and passion are on the same level then.

Passions *alone* do not bring about action. Putting aside the countless contextual conditions for cause and effect, embarrassment (a passion) might be named the *whole* cause of one's blushing (a reflex). But blushing is not an action, and does not involve the will. Embarrassment cannot be a *whole* cause of a specific action such as exiting the room in one's discomfiture. One might equally have made a joke of one's predicament. To exit the room is already to use one's understanding of a situation in a particular manner. To deny that reason *alone* is the cause of passion or action is to concede that reason can be at least part of their cause.[45] Hume's general argument that demonstrative reasoning cannot be a cause because it deals only with the relation of ideas (not of ideas to things) is a step in quite the wrong direction. Whether mathematics really does deal with a 'world of ideas' separate from that of action is beside the point. Even if you accept a dualism of 'pure' and 'applied' mathematics, dealing with that 'world of ideas' leaves reason in touch with action.

Throughout his discussion of the relation between reason and passion Hume has two main issues at play. One issue is whether reason has a causal relation with passion (and thus with action), and the other is whether by reason we can *justify* how we feel and what we are concerned with. These issues (though easily confused) have a connection. It is the abstract nature of ideas in contrast with the sheer existence of the passions that makes it seem to Hume that reason cannot get a grip on them. By the same token, passions as 'brute existences' would lack intentional structure and so reason could not exhibit them to be rational or irrational. Hume argues that it is reason's *representational* power that gives it the status to confer reasonableness. Correlatively, it is only a *representational* character in what is *made* reasonable that permits it to accept that endowment. It follows straight off that whereas one can by reason show why one should have a certain belief about fact or abstract principle, one cannot use reason to gain some logical purchase on the passions. Those who deny Hume's conclusion come to a dilemma here. They might take issue with his concept of the passions as brute existences lacking the wit of concept or proposition. Alternatively, they might challenge the apparently impregnable doctrine that when it comes to rational justification it takes two to tango—each partner being formed within the same intentional structures.[46]

Thus Hume originates a tradition of analytical philosophy—that strictly speaking only the *beliefs* that accompany passions are rational or irrational. In the case of sensations this is evident. To have a toothache is not rational or irrational. Reason can bear only upon the remedy one might employ to alleviate it. That passions cannot be rationalised follows from Hume's premises. It does not follow that reasoning can have no effect upon them, but if by chance some effect did occur it would be as blind to its cause. But whatever the truth about some blind effect of reasoning on passion, Hume is right to this extent—if passions cannot be rationalised then our main reason for thinking that reason can modify them disappears.[47] Except by lucky coincidence[48], reasoning works to modify my passions by the fact that in my passion I understand how the points of reason that are brought to me bear upon it. Reason brings fact, inference, and conceptual judgment to bear on the passion of dedicated aspiration—as it does upon reflective thoughts.

It becomes apparent that the issue of the conceptual structure of passion in its relation to reason is too large to pursue further in this paper. What I hope to have made clear at this stage is the strong *prima facie* case that various modes and uses of reason are causally relevant to the state, intensity, and texture of our passions, and upon the timing of their expression. Hume's own examples of reason's influence assume that within our passions we comprehend reason's demands. Reciprocally, his examples (and ours) assume a comprehension *within* reason of the character of passionate life. The causal bearing of reason upon passion remains credible only by taking the passions as not 'brute existences' but as having conceptual structure and intentional content.

Perhaps it was because of a certain vision of reason's *methods* that people found a strong appeal in Hume's picture of reason as passion's slave. They must, too, have had some prior disposition to be persuaded by his arguments that it is impossible to reason in relation to the passions except in terms of beliefs accidently connected with them. It takes care to construct a good model of the reasonable effect of reason upon passion. Just to *tell* someone they ought to care, or to flatly inform them of principles from which it follows that they should care, is not the way to elicit any positive response. Certainly. But those are only lazy and unimaginative uses of reason. To use such didactic or authoritarian methods when teaching mathematics or science rarely works either. When we use reason properly, we present a case so as to permit the learner to participate in what is being taught. That is what brings him or her to comprehend and thus to be moved by reason. That is what is involved in making reasons one's own. That is how we gain and develop what Kant called our 'autonomy' in reason.

PURE PRACTICAL REASON

Kant appeals to pure practical reason both as a source of comprehension of what is right, and as a power that enables us to *follow* that principle. Kant is determined first to establish the autonomy of pure practical reason in the understanding of what is right. He has reason to be wary of Hume's appeal to the sentiments alone as the basis for recognising and doing what is right. Since Hume stresses the role of *good* feeling as a basis for doing what is right, what he says seem reasonable and appealing. But a cruel repressive morality can also be founded on feeling—on vicious and punitive sentiment. If reason can say nothing about the difference between good and bad feeling then the prospects of fundamental reasoning about what is right are bleak.

Kant argues that 'pure practical reason' can be a full determining consideration for the will. This would be in direct opposition to Hume's subordination of reason to passion. Kant's second critique, *The Critique of Practical Reason* has the task of grounding the validity and the power of pure reason to form a *pure* will to do what is right. His principle of pure practical reason is designed as if specifically to counter Hume's denial that reason can initiate what we desire (then to resolve and pursue to an end). In "determin[ing] the will *a priori* with regard to its object", Kant's pure practical principle is supposed to give us the power to be willing to do what is required. The business of pure practical reason is to ask of our maxims of conduct whether we would find them acceptable as laws of nature.[49] Practical reason will not be distracted by the micro-causality of its business. An empirical enquiry into that takes place outside the realm of pure reason. Our action in the phenomenal world has its causes in that world, and yet the noumenal will is effective in the noumenal realm while free of the net of phenomenal causality. Kant is frank about the predicament:

> It seems paradoxical to want to find in the world of sense a case which ... falls only under the law of nature [and] nonetheless permits the application of a law of freedom to it [Then Kant begins to see a way out.] The concern is not [as it is in theoretical reason] with the schema of a case according to laws, but with the schema of a law itself, because the *determination of the will* through the law alone ... ties the concept of causality to conditions that are entirely different from those that amount to natural connection.[50]

Can this division of 'worlds' make sense? Kant sketches how pure practical reason becomes an incentive for this pure will. To avoid a clash of freedom and of causality he has marked pure reason as *noumenal* and actions in the world as *phenomenal.* Now he must bridge the two. How can noumenal reason *bear upon* the will to act? Traffic on this bridge must not pollute the noumenal realm. The will is to be pure though effective upon phenomenal action. Kant proposes an idea of pure reason evoking our *respect* for 'moral law.'[51] Respect is a *feeling* and as such can be an incentive in the phenomenal realm. Since its object is only pure practical reason itself, the purity of reason is preserved even as it engages with the everyday world.[52] This may be an appealing idea but it takes for granted the possibility of traffic from noumenal to phenomenal. Work of pure reason in the noumenal realm summons up respect in the phenomenal, Kant observes. But if the power of noumenal pure reason and that of phenomenal causality are of different orders, the noumenal could not affect us with respect.

We do have Kant's capacity to judge what is right in the face of contrary inclination but he constructs his *pure* reason as divorced from every kind of passion. And yet reason's pure principle can evoke our awed respect—a pure passion. We can go further in this direction. In doing what we take to be right we are *pleased* at the very fact of its being done, despite the costs.[53] I take that pleasure for myself, and I recognise the same pleasure in another—at how he or she is open to information whether or not it is agreeable. I take pleasure in the disinterested rigor of judgment, which neither rushes when there is more time for thought, nor spins out the process of deliberation until it is too late. Like Kant we admire purity of reason, but we accept it *phenomenally* as part of the purity of considered sentiment. But Kant insists that respect for the moral law provides an incentive that has nothing to do with any sort of pleasure:

> So *little* is respect a feeling of *pleasure* that we give way to it only reluctantly in regard to a human being. We try to discover something [in him] that could lighten the burden of it for us ... On the other hand, there is nonetheless so *little displeasure* in respect that once we have shed our self-conceit ... we can not take our eyes off the splendor of this law.[54]

While insisting on the austerity of this 'respect' Kant becomes inconsistent. 'Splendour' speaks of *pleasure*. Kant will write of our "awe at the moral law within." Awe too is a pleasure, albeit austere. Whether in awe or in simple satisfaction, being pleased at what is right in itself has the same purity as the practical reason that gives it focus. Contrary to Kant's strictures, this is how pure practical reason might supply motivation. Judgment draws upon it; to judge is already to be affected.

Kant has another argument against pleasure as at the heart of pure judgment. In the light of our preceding argument, I read it as a case against impertinent motivation:

> If this feeling of respect were ... a feeling of pleasure based in *inner sense* then [trying to] discover *a priori* a link of it to any idea [such as what we ought to do] would be futile; however [respect] applies only to the practical; moreover, it attaches to the presentation of a law [only] in terms of the law's form and not on account of any object of the law.[55]

Kant is arguing that if being pleased at something were a mode of understanding there could be no 'practical *necessitation*' of the will by pure practical reason. His manner of division of phenomenal (observable matters of fact) and noumenal (issues of pure principle) misleads him here. This *necessitation* (of will by principle *via* an *a priori* link) cannot exist in any world, phenomenal or noumenal. Kant deplores how we hide from the implications of what we understand, but he cannot deny that we do. Also when we deliberately refuse to pay the price of principle we are not 'necessitated' by what we understand to be right. We might respond, for Kant, that this 'necessitation' is the conceptual connection between what the principle states and the justice of following it. But that reasonable suggestion proposes no kind of *cause*. Causality is not a conceptual relation. Causality in *doing* what is right is the force of the understanding of what we do that makes us willing to undertake its costs.
Kant holds that as 'objectively' practical, reason excludes influence from any kind of 'inclination.'[56] He is thinking of inclination as a tendency to proceed as we please, irrespective of what is right. By providing understanding of what is right, pure practical reason gives us the power to do it. In that case pure practical reason generates its own inclination. We shall proceed to do what is right unless it is so dangerous that we turn away from that course. We can agree with Kant in distinguishing the concerns of pure practical reason from irrelevant inclinations. But though it cannot *necessitate*, Kant's pure practical reason can provide strength in the understanding and pursuit of what is right.[57] Rather than a distraction, this 'inclination' is intrinsic to the concerns of reason.[58] As *being pleased at* what is being done judgment would not thereby be *motivated* by pleasure. To be pleased at what we do takes more than doing what we please. This *being pleased at* is no prior or improper 'inclination.' The considered way of being pleased that *constitutes* judgment cannot be a prejudicial inducement upon *itself*.[59]

Also, in thus respecting the autonomy of reason we can agree with Kant that when we judge an action as *right* we consider the 'form' of a principle rather than an action's 'subject matter.' When I pay a debt I take no pleasure in my action as *handing over my money to a stranger*. But in judging that I *should* pay it I am pleased—as Kant says—at the 'form' of what I do. It is *the debt's being paid* that I am pleased at. (This is a far cry from paying the debt out of disguised self-interest.)

So we can agree in our own terms with Kant's notion that what we realise in the use of pure reason can generate the will to act.[60] It is from this use of reason ('understanding' in contemporary terms) that we draw the *power* to bracket off 'inclinations' that obstruct our good will. That is the source of the 'sting of reason' that causes the 'splash of tears' at what we relinquish in the face of our situation. But, unlike Kant, we permit this pure intellect to live in the same house as the 'inclinations' that would corrupt it. Perhaps every phenomenon trails clouds of the noumenal—of what is in itself. Still, pure reason cohabits with pure passion and thus, like sense and desire, appears as a phenomenon.

It is the *power* of understanding gained by our use of reason to sustain the will to act that is at the heart of Kant's *pure* practical reason. It falls to us to comprehend this *purity* as existing in the midst of the busily impure world of phenomena that is the arena of action. What makes the action right rather than convenient or profitable is preserved on that arena by our undivided and unswerving attention to what is relevant to an action as right. Thus we hold pure practical reason within experience.[61] Kant founds the purity of practical reason on a noumenal realm outside phenomenal causality. His determination upon preserving the autonomy of pure reason generates a theory that renders it incapable (in any way he can comprehend) of affecting the phenomenal world. But Kant analyses examples in social and political life of people who do what is just despite extreme or fatal consequences for themselves. Kant has demonstrated despite himself that pure reason operates upon the same plane as affectivity. Hume has demonstrated despite himself that reason takes hold on passion. Though with a motive the opposite of Kant's, Hume also tries to remove pure reason from the field of passion. Inevitably, this scenario has the same weakness as Kant's more florid picture of noumenal and phenomenal realms. Hume argues that pure (abstract) reason cannot oppose passion because it deals only with the world of relations between ideas. But in that case our understanding of mathematics and logic cannot work even to *serve* passion. Passion would have no hold upon it.

FREEDOM IN REASON

There is, then, this continuing tension between Kant's separation of sensibility and pure reason (speculative or practical), and his need for the will (as responsive to the validity of a maxim) to influence conduct. In the *Groundwork for the Metaphysics of Morals,* published some three years before the second *Critique* he writes:

> [It is] entirely impossible for us human beings to have an explanation of how and why the universality of the maxim as a law, hence morality, should interest us.[62]

This vision of exclusive realms of the phenomenal and noumenal is at the centre of Kant's thinking. What for us appears as philosophical myth, for him secures the autonomy of what is right as against what is only agreeable. Yet, having separated these 'realms' Kant then has to find a way of placing them in communication with each other. He has to rescue pure practical reason from irrelevance. Even as we escape the myth, we find that the problems that brought it into crisis remain on our own contemporary agenda. The use of reason is a key part of the freedom we have in relation the world we understand, even as we understand ourselves ever more fully within that world of cause and effect. And for Kant, as for our almost contemporary Arendt, this problem of freedom is prior to that of understanding by pure practical reason what is right.

Contemporary analytical philosophy takes the question of freedom as "Could I have done otherwise?" That is not Kant and Arendt's central concern. The challenging question for them is how, in a world of causes, I can initiate a new sequence of events that breaks with hitherto fixed patterns. Kant tells two stories in immediate apposition. By use of reason we have the power *not to do* what, under the force of passion, we feel we *must*. And by use of reason, also, we know that we have the power *to do* what natural inclination would seem to place beyond our powers:

> Suppose that someone alleges that his lustful inclination is quite irresistible to him when he encounters the favored object and the opportunity. [Ask him] whether, if in front of the house where he finds this opportunity a gallows were erected on which he would be strung up immediately after gratifying his lust, he would not conquer his inclination. But ask him [too] whether, if his prince demanded on the threat of the same prompt penalty of death, that he give false testimony against an honest man whom the prince would like to ruin under specious pretenses, he might consider it possible to overcome his love of life, however great it might be.[63]

If Kant's character sets aside inducements and threats he might think, clearly, whether he would want a world in which it was a law of nature to destroy someone's life by a lie in order to save one's own. In understanding that he would not will such a world he realises that he has the power to refuse the sovereign's command. In this freedom of mind he might break with what 'they' think that he 'has to do'. Sovereignty might crumble; new sequences of events might unfold.

Kant claims that in grasping a pure practical principle we become determined to do what is right. The double meaning of *being determined* works out to the benefit of his theory. In a resolute action that ends a cycle of oppression one is *fully determined* to make that change. In becoming absorbed in what justice requires, one can say finally, '*I could have done nothing else*.' My freedom, then, consists not in the mythical 'contra-causal' opposition to an easier and safer option but in putting that option out of play by attending to the 'pure practical principle' at stake.

We say that someone was free *not* to do something right (it was demanding and dangerous) but in the same breath observe how she was *determined* to do it. It is facile to dismiss this as 'bad' ambiguity. The play on 'determined' is a creative one. There is a proper link between *being obliged by (appropriate) factors* and *being fully set upon doing*. When someone has become involved in a connected series of dangerous actions in order to do what is right, it has become (for that person) only an imaginary possibility to suddenly retreat into isolation. It is not necessary to treat the noumenal realm of pure reason as therefore cut off from the phenomenal realm of cause and effect. Still, we are at best only moving *towards* a model that goes beyond Kant's. His own examples integrate the noumenal with the phenomenal even if his theory does not countenance that. The reality of Kant's 'purity' of reason is demonstrated to us even in the simple capacity of a jury to obey a judge's injunction to ignore tantalising evidence that has been ruled inadmissible. We place the operation of that reason 'always already' as within the field of determining factors. We think of a person as *becoming* determined (*I am quite determined!*) within the factors *by which* they are determined (*by factors within and without*). To be free is to be willing to do what you understand the situation requires. The purity of reason within the myth of the noumenal emerges as our becoming *determined* (in both senses) in the light of what we understand.

Hume invoked only the *phenomenal* realm but still he placed reason outside the structure of causes that impel us. Though he had the good sense to concede reason at least a subsidiary role he thought of it as constitutionally ineffectual. We have outlined something of what reason requires if it is to carry out passion's needs. For his part, Kant set out by placing reason outside the causal framework and then tried to resolve reason's efficacy and phenomenal causation by dividing *noumenal* power from *phenomenal* causality—each within its own sphere.[64] As we work out the complementary structures of empirical and transcendental thought, we discover reason operating as within a causal framework even as it retains the normative power that binds it with judgment.

CONCLUDING REMARKS

It is Kant's distinction of *phenomenal* and *noumenal* as a division of different orders of being that makes so implausible his appeal to pure principle as itself a kind of 'higher' motivation. And yet, when we return from a critique of Hume it is Kant's approach that offers better prospects for understanding reasons' power. While Hume's appeal to humanity in its natural habits, propensities and sympathies is initially attractive, his default position is that reason is inert. For Kant it is only by reason that we *can* take the initiative. Hume makes reasonable concessions about reason's role, but does not revise his main principle. In consequence he finds too limited a role for reason, and is less able than Kant[65] to account for its peculiar power. Husserl[66] and then Ryle[67] would encourage us to examine as inspired allegory, myths such as that of the noumenal. Kant's mythology dramatises the force of reason when directed purely at what is relevant to an issue. That he has to resort to myth alerts us to the need to understand that power.

Kant's exemplary moral tales and the use he would make of them as a proper method of moral education counter the vision of him as a philosopher of unfeeling duty. For Kant, reason is not only logic coupled with an appreciation of cause and effect. It involves our most abstract comprehension of principle, whether formal, speculative, or practical. His 'pure reason' is not required to abolish our impulses towards pleasure and safety. Reason's clear understanding does not—as if only one more impulse — *overpower* those self-protective passions. Rather, absorbed in what we understand we set them aside.[68] By reason we defer, rather than dominate them.

With good fortune, in all good time, we may come to fulfil them.

Kant linked practical reason with being willing to act *rightly*. He claimed that the force peculiar to practical reason derived not only from its *purity* but also its *practicality*. It operates in the *imperative* mood from the outset, bypassing Hume's barrier between 'ought' and 'is.' In judging what is right we start with what we grasp ought to be. Like Hume, Kant recognises that neither facts nor theories of science determine what we ought to do. Hence, he turns to imperatives—principles that make no appeal to facts hidden from science. Our objectivity derives from imperatives that shape the mind.

MAXWELL DEUTSCHER studied philosophy at Adelaide, then Oxford, with Gilbert Ryle. Appointed Foundation Professor at Macquarie University in 1966; published on themes of remembering, inferring, and physicalism. After involvement in Vietnam protests, wrote *Subjecting and Objecting* (Blackwell, Oxford,1983), papers on Sartre, Ryle, and Husserl, and then three essays in conceptual analysis after deconstruction. A free-lance philosopher since 1998, he has published *Michèle Le Dœuff: Operative Philosophy and Imaginary Practice* (ed.) (Humanity Books, Amherst, 2000), *Genre and Void: Looking Back at Sartre and Beauvoir (*Ashgate, Aldershot 2003), and *Judgment After Arendt* (Ashgate, Aldershot, 2007). He is presently writing further on the role of judgment.

NOTES

1. Michèle Le Dœuff, “Introduction: ‘The Shameful Face of Philosophy,’” in *The Philosophical Imaginary*, trans. Colin Gordon (London: Athlone, 1989).
2. Plato, *Phaedrus and Letters VII and VIII,* trans. Walter Hamilton (London: Penguin 1973).
3. David Hume, *Treatise of Human Nature* (Oxford: Oxford University Press, 1978).
4. Immanuel Kant, *Critique of Practical Reason*, trans. Werner Pluhar (Cambridge: Hackett 2002). I refer to his use of the metaphor of *law* to characterise the use and result of pure practical reason.
5. In his translation, Colin Gordon translates ‘les possibilités du système’ as ‘*possibilities of the system*’, as if the system *does* have them. But the use of the image signifies that the system lacks them. The Robert *Français~Anglais* suggests ‘feasibility’ for ‘possibilité’ used in connection with a project.
6. Le Dœuff, “Introduction: ‘The Shameful Face of Philosophy,’” 3.
7. Plato, “Republic,” in *The Dialogues of Plato* (Fourth Edition), trans. B,Jowett, vol. 3, 4th edn. (Oxford: Oxford University of Press), Book Seven, 376-378.
8. This capacity for auto-motion is a definition of ‘soul’ that Plato invokes.
9. One horse is high-minded; the other represents ‘base’ impulsive lust. But each is a source of motive power upon which the driver depends. Between the three of them, the resultant vector of the ‘soul’ is an alternate acceleration and deceleration towards a reality that will be known because it is loved by all three of them. The horses supply the positive and the negative energy for movement in the face of fear of the unknown. The charioteer must encourage the noble horse’s tactful approach to beloved reality and haul back the base horse’s rush to overpower it. The power of the object to be known—the beloved that attracts them all—is a key part of the system’s dynamics. It is the impending presence of loveable reality that triggers the action, after all.
10. Reason, in mastering Passion, is savage in its methods: “The driver experiences even more intensely what he experienced before ... and with a still more violent backward pull jerks the bit from between the teeth of the lustful horse, drenches his abusive tongue and jaws with blood (and so on)” Plato, *Phaedrus,* 63. .
11. Plato, *Phaedrus,* 63.
12. ‘Master and slave is a leap back to Plato and ahead of Hume’s successor, Kant, to *his* successor, Hegel.
13. The ‘classical’ view of *reason* as master will mirror the same internal regress. (In reading the *Phaedrus* allegory we have seen how far a classic can depart from the ‘classical’ picture of reason in combat with passion.)
14. Hannah Arendt, *Life of the Mind*, Book I (New York: Harcourt Brace, 1978).
15. That this is a primary role for bad horse in the allegory shows how ‘Platonism’ as a cliché occludes the allegory’s nuances. Good horse has the vice of procrastination and the driver, being preoccupied with hauling back on bad horse’s impulsiveness, only aids and abets this vice.
16. I acknowledge a work in progress by Daniel Nicholls (“A Whisper with Reason”) in which my talk of this ‘sting’ provokes his telling a story in Pliny the Elder’s *Natural History* about the “bees that settled on the mouth of Plato as a young child and foretold the charm of his very pleasing eloquence.” Nicholls reads the ‘sting’ to reason as the meeting of surfaces: “Words too can brush against each other.”
17. From that point one could trace movements of thought since Hume, such as the German mid twentieth century ‘Critical School’—attacks upon the limiting reason to considering means to ends.
18. Gilbert Ryle, *The Concept of Mind* (Harmondsworth: Penguin, 1976).
19. In analytical philosophy the fact that we *can,* or *are inclined to* is reified as *disposition*—as a kind of entity.
20. Certainly, the notion of ‘the person who ...’ has its own vicissitudes.
21. Provisionally, I take reason to be the powers of reasoning and of understanding, and our uses of these powers.
22. Hume deconstructs “reason is the slave of the passions” by iterating concessions—“Reason has no force of its own, *but to* ...” and so on. Each iteration concedes another mode of reason’s force. (He might thus have argued that it is the *passions* that have no force *except to* enable reason etc. etc.)
23. David Hume, *Treatise of Human Nature,* 414
24. Hume is alleging that this is the sort of error that in another century Gilbert Ryle will call a category mistake. Ryle, *The Concept of Mind,* 11.
25. A.T. Nuyen is amongst various contemporary writers who argue that in consigning reason as ‘slave’ to the passions Hume still reckoned reason to have some kind of power. A.T.Nuyen, “David Hume on Reason, Passion and Morals”, *Hume Studies*, Vol. X, No.1, 26-45.
26. Hume, *Treatise,* 414
27. Hume, *Treatise,* 416-7.
28. For Hume such reflections are as minor corrections to a major principle.
29. Hume would be right to point out in his usual way the relevance of passion here. One would reason in vain with an engineer who cared nothing about the product failing or the safety of passengers. As a cause, however, this leaves reason on

an equal footing with passion. Caring about these things will not give the engineer any power to fix the matter. Only the use of reason has the power to do that.

30. 'In your dreams!' the reader may retort. Yes, there is each morning the headlines of disaster and crime. We may admit that thought and judgement are slight and erratic in their effect. Still they make a difference.

31. Hume, *Treatise,* 416.

32. Yes, this argument appeals to Humean principles. The point is that one of his principle conflicts with another.

33. Hume, *Treatise,* 416.

34. Hume, *Treatise,* 416.

35. Hume, *Treatise*, 416-7.

36. In the next section we shall draw upon Kant's notion of the autonomy of reason while regarding his division of phenomenal and noumenal realms as a guiding myth.

37. Arendt, *Life of the Mind*, 187-9.

38. It would be one way of reading Kant's challenge that we live only by maxims that we would will as universal natural law, that reflection on that dimension of a principle can be enough to effect a shift in the world of phenomena. We shall turn to Kant on the power of reason in the next section.

39. This is Kant's analysis of the pleasure peculiar judging *as beautiful*. My last remark on the force of reason echoes it. Immanuel Kant, *Critique of Judgment*, trans. Werner Pluhar (Indianapolis: Hackett, 1987.)

40. It is quite enough for the point that this *can* happen. I am not suggesting crisis as a panacea for moral torpor!

41. With Hume, Kant rejects *a priori* analytic scientific principles. But in his next *Critique* he argued that by pure reason we can understand a universal principle of what is right; he considered it as *a priori* although 'synthetic'. The principle of this *Critique* takes the form of an autonomous imperative—an internalised power to act.

42. Hume, *Treatise,* 413.

43. We have seen how the initial subjugation of reason to passion betrayed his acceptance of reason's causality.

44. There is some irony here, in the light of Kant's opposition to Hume. Kant's 'noumenal' realm is Hume's 'world of abstract ideas' writ large. Each of them makes a radical separation of pure reason from practice, only to make radical concessions in the name of common experience and of theoretical coherence.

45. We have already sketched the possibility that new comprehension of a situation may initiate a sympathy not previously connected by with pre-existing concerns.

46. Our opening critique of passion as 'slave' is again relevant. Passion cannot be cast by allegory as reason's slave if it passion is a brute existence that shares no world with the master. The question of whether perception itself might be at its heart such a brute existence, too, has become a renewed controversy in a new genre of analytical philosophy, represented particularly by John McDowell who brings a neo-Hegelian critique against the very idea of sheer sensory experience providing our reason for believe in the existence of what we sense. Hume's version is that reason cannot justify a brute existence. McDowell's is that brute existence cannot justify a propositional attitude. John McDowell, *Mind and World* (Cambridge: Harvard University Press, 1996), 3-23.

47.The epistemology is like that of believing in God after evolutionary theory. The theory does not establish that there is no God, but it does remove (at least what used to be) the prime reason for belief.

48.One might think of lulling to sleep someone who is upset at some disaster. Your steady murmuring of facts that do establish it is not so bad are not understood at all but in the event of the giving of reasons does the trick.

49. Kant has an alternative formulation—we ask of our maxims of conduct whether we would will them as universal *legislation*.

50. Immanuel Kant, *Critique of Practical Reason*, trans. Werner Pluhar (Indianapolis: Hackett, 2002).

51. Kant, *Critique of Practical Reason*, 102-4.

52. Circularity still threatens since noumenal reason must *evoke* phenomenal respect.

53. The detail of this argument is in my 'In Sensible Judgment', forthcoming in *Symposium*.

54. Kant, *Critique of Practical Reason* 101.

55. Kant, *Critique of Practical Reason,* 104.

56. Kant, *Critique of Practical Reason*, 19-34.

57. I import understanding ('Verstand') within noumenal reason ('Vernunft'). Kant cannot comprehend how noumenal power coordinates with phenomenal causality.

58. In the *Critique of Judgment* (Division I, Book I, §1-2) Kant cites pleasures irrelevant to beauty. Still an aesthetic judgment has its 'first moment' in its particular pleasure.

59.Kant recommends exemplary stories to open the mind. A principle's validity can work in itself but narrative may be more effective than contemplation of the principle.

60. Where Kant speaks of (pure) reason (*Vernunft*) in contrast with understanding (*Verstand*), I would speak of judging what is right *by* using reason to understand it. His 'will' to do what is right proceeds from *pure reason* but we need make no mystery of that *purity*. Kant's examples are utterly of 'this world'—if we treat customers fairly as 'good for business' then our motive is

mixed. When *pure* reason is out in the open it has a hold on the mind that prudence can only weaken.

61. Max Deutscher, *Judgment after Arendt* (Aldershot: Ashgate, 2007), 134-136, 142-146, 157-162. Also, "Thinking from Underground", *Power, Judgment and Political Evil*, eds. Andrew Schaap, Danielle Celermajer, and Vrasidas Karalis (Farnham: Ashgate, 2010), 27-54.

62. Immanuel Kant, *Groundwork for the Metaphysics of Morals*, trans. Allen Wood (New York: Yale University Press, 2002), 77.

63. Kant, *Critique of Practical Reason*, 44.

64. The division of noumenal reason and phenomenal feeling, under stress in the second *Critique*, comes under direct challenge in the *Critique of Judgment*.

65. I admit that success in this depends on integrating the phenomenal and noumenal.

66. "Kant get[s] involved in … mythical talk, whose literal meaning points to … a mode of the subjective which we [cannot] make intuitive": Edmund Husserl, *Transcendental Phenomenology and the Crisis of European Sciences,* trans. David Carr (Evanston: Northwestern, 1970), Part III, §30, 114.

67. Ryle uses the myth of the 'ghost in the machine' in making conceptual distinctions.

68. One might think here of Husserl's 'bracketing' of the objects of our natural attitudes.

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A LIFE WITHOUT AFFECTS AND PASSIONS: KANT ON THE DUTY OF APATHY

Paul Formosa

An apathetic life is not the sort of life that most of us would want for ourselves or believe that we have a duty to strive for. And yet Kant argues that we have a duty of apathy, a duty to strive to be without affects (*Affecten*) and passions (*Leidenschaften*). But is Kant's claim that there is a duty of apathy really as problematic as it sounds? I shall seek to answer this question in the negative by, in sections one to four, investigating Kant's account of affects and passions. There I will show that an affect is a short-lived eruption of feeling that temporarily robs you of your capacity for reflection and a passion is a persistent inclination that is so motivationally powerful that it makes governing yourself on the basis of reasons very difficult or even impossible. Finally, in section five, I shall defend the duty of apathy against internal and external critiques. While Kant's distinction between affects and passions has been examined before,[1] albeit more briefly than I do so here, the duty of apathy itself has not yet received the detailed defence that it deserves given its central importance to Kant's understanding of virtue. However, I will not be seeking to give a complete account of either Kant's theory of virtue (including inner freedom) or the role of emotions in Kant's critical philosophy as a whole since this would require another paper.[2] The aim here is to investigate the duty of apathy specifically as it relates to affects and passions and, by focusing on the details of this duty, to shed some new light on these broader issues.

Kant's distinction between affects and passions, on which the duty of apathy is based, first appears in preliminary form in Kant's Latin oration, *On the Philosophers' Medicine of the Body* (1786). The first detailed published version of this distinction, which Kant follows without significant amendment in his later works, appears in the *Critique of the Power of Judgment* (1790). The distinction reappears in *Religion within the Boundaries of Mere Reason* (1793) and plays an important role in *The Metaphysics of Morals* (1797) and *Anthropology from a Pragmatic Point of View* (1798). But the clearest illustration of the significance that this distinction has for Kant can be found by examining his account of virtue in *The Metaphysics of Morals*. There Kant defines virtue as an "aptitude" of a person's "will" to "determine oneself to act through the thought of the law."[3] This aptitude is the "the capacity and considered resolve to withstand ... what opposes the moral disposition *within us*.[4] It is thus a type of fortitude which constitutes a state of "*character*" which is "noble" and this requires "being one's own *master* in a given case ... and *ruling* oneself ... that is, subduing one's affects and *governing* one's passions."[5] Kant calls this requirement the "duty of *apathy*" and this duty forbids "him to let himself be governed by his feelings and inclinations." But affects and passions are, respectively, feelings and inclinations which are so powerful that they govern us. Therefore the duty of apathy requires that we strive to be in a state free from both affects and passions.[6] But what are affects and passions?

1. WHAT IS AN AFFECT?

Affects are sudden, strong, powerful, and short-lived storms of feeling, or internal motion, against which we are passive. Affects are thus "momentary, sparkling phenomenon", like a "tempest" which "quickly subsides."[7] But an affect is not merely momentary, it is also powerful. An affect is "rash, that is, it quickly grows to a degree of feeling (*Grade des Gefühls*) that makes reflection impossible (it is thoughtlessness [or imprudence] (*unbesonnen*))."[8] Kant elaborates: "it is *not the intensity of a certain feeling* that constitutes the affected state, but the lack of reflection in comparing this feeling with the sum of all feelings (of pleasure or displeasure)."[9] As such, it is not the strength or power of the feeling per se that turns a feeling or emotion into an affect proper, but whether or not that eruption of feeling temporarily robs you of your capacity for *reflection* on that feeling. Clearly not every feeling or emotion reaches "the strength of an affect."[10] This explains why Kant says that in "a violent, suddenly aroused affect (of fear, anger, or even joy), the human being is ... *beside himself* ... he has no control over himself."[11] We are *beside* ourselves because we are robbed of the power to reflectively control ourselves. But because an affect is only temporary it "does [only] a momentary damage to freedom and dominion over oneself."[12]

This implies that "every affect is blind, either in the choice of its end, or, even if this is given by reason, in its implementation; for it is that movement of the mind that makes it incapable of engaging in free consideration of principles, in order to determine itself in accordance with them."[13] An affect is blind because it does not allow for *reflection* on what ends are worth pursuing or what means to those ends are best. For example, to help someone from the *affect* of sympathy would be to help them *right away* under the *sudden* influence of an *overpowering feeling* without even the capacity for a moment's *reflection* as to how best to help them. This is different to the case in which an emotion or feeling of sympathy prompts you to reflect, or leaves you able to reflect, on whether to or how best to help another.

To fill out this account of affects we shall need to look in detail at the many examples of affects that Kant gives in the texts, noted above, in which he makes the distinction between affects and passions. In *On the Philosophers' Medicine of the Body* Kant lists joy, indignation, astonishment, and fear and hope (such as people experience in games of chance) as affects and notes that during the "sports and jests of conversation ... the enthusiasm and exertion of the conversationalists rises to the limits of an affect." These affects or "inward motions of the mind" can be "healthful", "provided they do not reach the point of enervating it [the mind]," since they "produce a good deal of stimulation that can help the ailing body."[14]

In the *Critique of the Power of Judgment* Kant notes that affects of the "courageous sort" include anger and "enraged" despair and affects of the "yielding kind" include despondent despair.[15] "The emotions (*Rührungen*) that can reach the strength of an affect" include both the "brave" and "tender" emotions, where tender emotions are affects which involve a "tendency" to "oversensitivity", such as a "sympathetic pain that will not let itself be consoled."[16] We are told "sorrow (not dejected sadness) can be counted among the vigorous affects if it is grounded in moral ideas, but if it is grounded in sympathy ... it belongs merely to the mellowing affects."[17] Gratification, that which "pleases in the sensation", "can rise to the level of an affect."[18] In games of chance "the affects of hope, of fear, of joy, of anger, of scorn ... are so lively that as a result the entire business of bodily life, as an inner motion, seems to be promoted, as is proved by the cheerfulness of mood that is generated." In this case "the affect ... moves the viscera and the diaphragm" and promotes "the feeling of health."[19] Kant also lists laughter, longing, astonishment, and admiration as affects.[20] In *The Metaphysics of Morals* Kant lists the affects of enthusiasm, which he calls sympathy for what is good, and anger, which he contrasts with the passion of hatred.[21]

Kant's most detailed account of the affects is in *Anthropology from a Pragmatic Point of View*. There Kant defines an enthusiast as a visionary who habitually fails to compare his imaginings with the laws of experience and "does so with affect."[22] "Dementia accompanied by affect is *madness*,"[23] and "madness accompanied by *fury* (*rabies)*, [is] an affect of anger (toward a real or imaginary object)."[24] "Anxiety and confusion between hope and joy" are affects which are part of "the play of opposed affects by which the conclusion of" a theatrical piece "advances the life of the spectators" through having "stirred up motion within [them]."[25] "Compassion with the misfortune" of one's "best friend" can be an affect.[26] Exuberant joy "which is tempered by no concern about pain," overwhelming sadness "which is alleviated by no hope", and grief "are affects that threaten life."[27] Fright, astonishment, anger, shame, and anxiety are all listed as affects. "Laughing with affect is a *convulsive* cheerfulness" and "weeping accompanying the *melting* sensation of a powerless wrath against fate or other human beings" is an affect.[28] Courage can be an "affect", as opposed to "genuine bravery (strength of virtue)" which is "aroused by reason."[29] Laughing and crying are affects by which "health is promoted mechanically by nature," and anger is an affect which can also be a "fairly reliable aid to digestion."[30]

Many affects are clearly sudden and automatic responses to surprising stimulus which elude conscious control, at least initially. Fright, for example, "is merely a *state* and accidental disposition, dependent for the most part merely on bodily causes, of feeling not prepared enough against a suddenly arising danger."[31] Kant gives the following example of fright: "when the unexpected approach of the enemy is announced to a commander who is in his dressing gown, this can easily stop the blood in the ventricles of the heart for an instant."[32] Kant also notes that affects cause (or coincide with), not only physiological changes, but also characteristic facial expressions. For this reason it "is difficult not to betray the imprint of an affect by any [facial] expression," since even "painstaking restraint in gesture" or "tone" will betray the presence of the affect that one tries to conceal.[33] Kant hypothesises that certain characteristic "gestures," which are expressions of different affects, are "established by nature" because they are common to human beings of all cultures and climates.[34]

However, some "physical feelings are *related* to the affects" but are not affects, such as "*shuddering,*" "*shivering,*" "dizziness and even *seasickness*."[35] Although Kant is not explicit about this, presumably the reason that he thinks that shivering, shuddering, dizziness, and seasickness are *mere* feelings that cannot be affects is that these are not *intentional* states, states directed *at* something.[36] A person is startled *by* something, angry *at* someone, and so on. As such, different affects and emotions are not characterised simply (or even) in terms of feeling different, but instead (or also) in terms of different intentional objects. For example, for Kant the object of astonishment is something whose novelty exceeds expectation, whereas the object of admiration is something that astonishes us even when the novelty is lost,[37] although both probably *feel* more or less the same. This is part of Kant's approach to thinking of affects and emotions both from a "*physiological* point of view," in terms of the internal motions of blood and fluids, and also "*psychologically,*" in terms of a person's feelings and intentional states such as desires and inclinations.[38]

At one point Kant suggests that emotions and affects are felt responses to things which "gratify" and "please in the sensation" or "pain" and displease in the sensation. This explains why our judgments and emotions do not necessarily coincide and thus why emotions cannot *be* judgments. Kant explains:

> A sensation can even displease the one who feels it (like the joy of a needy but right-thinking person over the inheritance from his loving but tightfisted father), ... a deep pain can still please the one who suffers it (the sadness of a widow at the death of her praiseworthy husband), ... a gratification can in addition please (like that in the sciences that we pursue) or a pain (e.g. hatred, envy, or vengefulness) can in addition displease us.[39]

Judgements and emotions (as well as affects) do not necessarily coincide because what we approve or disapprove of in judgment "rests on reason" (Kant calls it "satisfaction in rational judging (*Vernuftbeurtheilung*)"), whereas what gratifies or pains in sensation "rests only on the feeling or the prospect (whatever its basis might be) of a possible state of well- or ill-being."[40] But what we *feel* bears on our well- or ill-being may or may not coincide with a conception of well- or ill-being which we rationally approve of.

This divergence between emotions/affects and judgments allows Kant to explain how a "right-thinking" person can feel the affect of joy when hearing of his father's death. He feels joy because of the inheritance he will receive, which he needs very much because of his father's "tightfisted" nature, even though he rationally disapproves of feeling joy on such an occasion. In this case the person's affect tracks a felt understanding of his well-being, of what is important to him, whereas his rational judgment tracks the justifiable and appropriate emotional response in such circumstances. Of course, judgment and feeling also converge when we rationally approve of our pain, as in the case of the widow who approves of her grief at the loss of her husband, and when we rationally approve of our gratification, as in the case of the person who approves of the pleasure they gets from their scientific achievements.

2. CONTROLLING THE AFFECTS

Since affects are not themselves failures of willing for which we are directly responsible they are not vices, but merely a lack of virtue. Kant explains:

> Reason says [in regard to affects], through the concept of virtue, that one should *get hold of* oneself. Yet this weakness ... coupled with the strength of one's emotions (*Gemüthsbewegung*) is a *lack of virtue* and, as it were, something childish and weak, which can indeed coexist with the best will (*besten Willen*).[41]

An affect is not the sign of a corrupt or ill will. This is because an affect is something that happens *to you*, not something that *you do*. But while we are not responsible for having individual affects, we are responsible for any failure to cultivate a noble character as required by the duty of apathy, and failure on this front is not compatible with the best will.

However, our feelings do not necessarily follow our rational judgments, and thus simply revising our judgments won't necessarily change our feelings. But we can gain some control over our affects through practices of habituation and reinforcement. While Kant is well-known for claiming that a duty to have feelings is "an absurdity",[42] since we cannot feel things at will, this is perfectly compatible with there being a duty to habituate ourselves to have, or not have, certain feelings, because habituation is a matter of will. As such, it is not morally bad on an *individual occasion* to have inappropriate feelings, such as a lack of sympathy for your friend's loss,[43] since what you feel on any particular occasion is not a matter of will. But it is morally bad not to have attempted to cultivate appropriate feelings through habituation and reinforcement.

Kant takes beneficence to be an important example where habituation is at work. He argues that if "someone practices it [beneficence] often and [has] success in realizing his beneficent intentions, he eventually comes actually to love the person he has helped."[44] By *acting* to benefit others you can gradually *habituate* yourself to have *feelings* of love for others. Another of Kant's favourite examples of habituation is that of polite social interaction. Through becoming accustomed to *treating* people with respect and love in polite social intercourse you can gradually habituate yourself to *feel* respect and love for others.[45] In this way you can cultivate yourself to have the feelings *appropriate* to your duties to other persons. Similarly, Kant argues that we should not avoid places where the poor are to be found, or shun sickrooms and debtor's prisoners, in order to "cultivate the compassionate natural (aesthetic) feeling in us" as an indirect means "to sympathy based on moral principles *and the feeling appropriate to them* [my italics]."[46]

While it is often noted that Kant sees feelings of sympathy as indirectly valuable means, though unreliable ones, to beneficence based on principle, what is not usually noted is that Kant also sees feelings of sympathy as *appropriate emotional responses to* the suffering of others. In general, for Kant feelings can be not merely motivational backup for a will which is not reliably moved by considerations of reason alone, but also appropriate responses on the part of sensibility to principles, people and situations. This is clearest in the case of the feeling of respect for the moral law which is an appropriate emotional response to consciousness of that law.[47] In the same way, love and respect for others and oneself, compassion, sympathy, and moral feeling are all appropriate emotional responses to the absolute worth, grounded in universal principles, of rational persons. We have a duty to cultivate and strengthen these feelings through a process of habitual reinforcement. But while we can make progress in this regard, this practice cannot ensure that we *never* have inappropriate feelings.

As well as habituation, which involves general patterns of feeling, Kant also examines the power we have to intentionally strengthen individual feelings into affects or to intentionally fail to prevent this. For example, Kant talks of a person who "*lets* [my italics] a lively sympathy even for *what is good* rise into an affect."[48] How does one *let* this happen? Kant's clearest example of this process is that of a rich man whose servant "clumsily breaks a beautiful and rare crystal goblet." If this man "were to compare this loss of *one* pleasure with the multitude of *all* the pleasures that his fortunate position as a rich man offers him" then he "would think nothing of this accident." However, if he "now *gives himself over completely* to this one feeling of pain ... then it is no wonder that, as a result, he feels as if his entire happiness were lost."[49] Kant's point is not that the rich man should not *feel* the loss of his prized goblet, but that he should not intentionally *give* himself over *completely* to this one feeling. The rich man's happiness has not been ruined and to feel that it has is to be *insensitive* to the many other pleasures and opportunities that his wealth affords him.

But what of the case where we have lost, not a goblet, but a life-partner or child? In that case it would be appropriate to feel immense grief. Kant cautions, not against feeling grief, but against "the grief that someone broods over intentionally, as something that will end only with his life." Such a person "has something *pulling on his mind* ... [But] what cannot be changed must be driven from the mind."[50] The problem is not with this person feeling grief, but his *intentional brooding* on this *one* feeling to the extent that it becomes an overpowering sorrow that will end only with his life. His happiness may indeed be ruined, but there are other things of value besides his happiness, such as the dignity and happiness of other persons, and he should not completely and permanently neglect these valuable things, even in feeling.

Kant is sensitive to the role that imagination and conscious attention can play in both intensifying and diminishing the strength and duration of feelings.[51] This concern leads Kant to focus "on the power of the human mind to master its morbid feelings merely by a firm resolution."[52] The method for mastering these feelings involves drawing our attention away from the offending feeling. Kant gives the example of someone suffering a feeling of "uneasiness" who "goes on, despite this claim of his inner feeling, to his agenda for the day ... he leaves his oppression (which is then merely local) in its proper place ... and turns his attention to the business at hand."[53] In this example the man does not brood over his feeling or imagine all the illnesses that it could be a sign of. Instead he carries on with his agenda and does not turn a *local* feeling, one among others, into a *global* feeling or affect which masks the importance of everything else. This represents Kant's general "Stoic remedy of fixing my thought forcibly on some neutral object" in order to divert "attention from" some sensation, which has the result of dulling the force of that sensation.[54] However, Kant recognises that not *all* feelings can be mastered directly by this method.[55] Further, many affects, such as anger at being poked in the back, are immediate and automatic bodily responses to surprising stimuli. They are not the result of anything we intentionally *do*, such as brood on a feeling, and so cannot be prevented by this method.

Finally, Kant also recognises that preventing and controlling affects will be easier for some people and harder for others due to differences in *temperament*, with the phlegmatic person in particular having the "support of nature" when it comes to fulfilling the duty of apathy.[56] Kant thinks, on the basis of the humoral physiology of his day, that the constitution of a person's "blood mixture" and other fluids is the primary determinant of his or her temperament. This leads him to hypothesise that there are exactly four "simple temperaments" which result from four types of blood mixtures, heavy, light, cold, and hot.[57] The light-blooded sanguine is particularly susceptible to affects but, due to their thoughtlessness, is unlikely to develop passions. The hot-blooded choleric is susceptible to both affects and passions, especially ambition. The heavy-blooded melancholic and the cold-blooded phlegmatic are both less susceptible to affects, but due to their thoughtfulness and persistence are susceptible to passions.

3. WHAT IS A PASSION?

Kant defines a passion as "a sensible *desire* that has become a lasting inclination."[58] While affects are *temporary* and a species of *feeling*, passions are *lasting* and belong to the *faculty of desire*. However, although passions, along with inclinations and desires, belong to the faculty of desire, they are not desires but very strong inclinations.[59] A desire is an intermittent and temporary source of motivation, whereas an inclination is a habitual desire. An example of a desire is a temporary thirst for water. Once satisfied, the desire disappears. An example of an inclination is a standing and persistent desire to care for someone you love. But how does a passion differ from an inclination? Kant defines passions as "inclinations that make all determinability of the faculty of choice by means of [rational] principles difficult or impossible."[60] Elsewhere Kant says that "above inclination" there is "another level of the faculty of desire, *passion* ... or an inclination that excludes mastery over oneself,"[61] and an "inclination that can be conquered only with difficulty or not at all by the subject's reason is *passion*."[62] A passion therefore is an inclination which is so motivationally powerful that it makes governing yourself on the basis of reasons very difficult or even impossible.

By emphasising that passions are desire-like and not feeling-like, Kant means to account for the persistent nature of passions. Although a passion is a species of desire and not a feeling, a passion is often connected with feelings, including affects. A person who, for example, maintains a passionate hatred for his rival over a long period of time does not always *feel* hatred, even though his passion, his hatred, does not wax and wane but remains persistent. Of course, his passion may also give rise to, or be connected with, intermittent *feelings* of hatred when, for example, he sees his hated rival in the street. Further, being persistent and not temporary, passions do not tend to cause (or involve) characteristic facial expressions and bodily movements in the way that affects do. This is why Kant calls affects "honest and open", whereas passions are "deceitful and hidden."[63]

To get a fuller understanding of Kant's account of the passions we need to turn to his examples of passions. Outside of *Anthropology from a Pragmatic Point of View* Kant mentions only a few passions, such as hatred, vindictiveness, "visionary rapture", envy, "addiction to power" and avarice.[64] In *Anthropology* Kant tells us that grief and shame are passions, although shame is only a passion if it involves "tormenting oneself persistently with contempt."[65] A "*desire for vengeance*" can be a passion and even when "it seems to have disappeared, a secret hatred, called *rancour*, is always left over."[66] The permissible desire for justice, which is "based on an idea," can be transformed into "the passion for retaliation, which is often violent to the point of madness."[67] What Kant calls the "inclination of delusion" can also become a passion, especially when applied to "*competition* among human beings" in the form of the passionate addiction to the playing of games, including gambling.[68] Even a "good-natured desire", such as "beneficence, is still ... *morally* reprehensible, as soon as it turns into passion."[69] The "*social inclination* often becomes a passion."[70] Finally there is "ambition" which is the "ruling passion" of a person with a choleric temperament.[71]

Kant divides the passions into passions "of *natural* (innate) inclinations and passions of inclination that result from human *culture* (acquired)."[72] The natural passions include "the *inclination of freedom and sex*, both of which are connected with affect." The acquired passions include the "*manias for honour, dominance* and *possession*, which are not connected with the impetuosity of an affect."[73] The manias of culture all involve seeking power and influence over others. Honour aims at influencing others through their *opinion* of you, domination through their *fear* of you, and acquiring possessions allows you to influence others through their self-*interest*.[74] Kant also claims that we should think of passions as *manias* or *addictions* (*sucht*), a point which is clear in the terms Kant uses for the passions for honour (Ehr*sucht*), revenge (Rach*sucht*), and dominance (Herrsch*sucht*).[75]

While passions are connected with reason, passions are without exception irrational. A passion "takes its time and reflects, no matter how fierce it may be, in order to reach its end."[76] As such, a passion "can be paired with the calmest reflection" and "can even co-exist with rationalizing."[77] For example, under the influence of the passion of vengeance I may reason calmly and correctly about the best *means* for revenging myself against my hated enemy. I may even be able to rationalise my end (as opposed to rationally justify it) by telling myself that I am seeking justice, not vengeance. But even so, my passion still makes me irrational in at least one of two senses: first, because it makes me imprudent and, second, because my end cannot be rationally justified.

Passions make us imprudent because, due to their overwhelming motivational force, they prevent us from rationally comparing the worth of one inclination with the sum of all our other inclinations. And such imprudence is irrational because Kant takes it to be a principle of "sensibly practical ... reason" that we "not please one inclination by placing all the rest in the shade or in a dark corner."[78] But a passion is an "inclination that prevents reason from comparing it with the sum of all inclinations in respect of a certain choice."[79] As such, a person with a passion pursues "*part* of" his happiness as if it were "the *whole*."[80] Kant's example of ambition illustrates this point. The "ambitious person" still

> Wants to be loved by others; he needs pleasant social intercourse with others, the maintenance of his financial position, and the like. However, if he is a *passionately* ambitious person, then he is blind to these ends, though his inclinations still summon him to them, and he overlooks completely the risk he is running that he will be hated by others, or avoided in social intercourse, or impoverished through his expenditures.[81]

By acting, as a result of his passion, in a way that prevents him from meeting his own conception of happiness, the ambitious person is acting irrationally and imprudently. Whereas affects are *irruptive* motivational states which burst in on our goals and plans, passions work by *hijacking* our goals and plans.

But passions are not only imprudent, they are also, Kant claims, "without exception *evil* as well."[82] In order to defend this claim Kant needs to show that *all* passions involve disrespecting the absolute worth of persons. One reason to think that not all passions do this is that some passions are directed at things and not at persons and therefore cannot involve disrespecting persons. Kant tries to deal with this case by claiming that passions, unlike inclinations, are "always only desires directed by human beings to human beings, not to things."[83] But Kant's own example of the passion or mania for possessions, and in particular for money, is an example of a passion which has a thing as its object, money.[84] Other examples include passions for gambling, drugs and alcohol. Are such passions really immoral?

Some passions are *directly* immoral, such as the passion for domination, because they directly involve disrespectfully using other persons as mere means. However, other passions, particularly those directed at things, such as gambling, drugs or alcohol, are not directly immoral. But they are *indirectly* immoral for the same reasons that passions are imprudent, namely because they blind us to the worth or value of things *besides* our passion. And passions can make us blind not only to things which have prudential value but also to things which have moral value. Things which have moral value include the pursuit of the morally obligatory ends of self-perfection and the happiness of others, as well as the fulfilment of moral duties, including the positive duties of beneficence, gratitude and sympathy (not to mention the duty of apathy itself). But a person under the sway of a passion, even one not directly immoral, will tend to be *insensitive* to moral value and therefore will tend to be negligent in the pursuit of morally obligatory ends and in the fulfilment of positive moral duties. For this reason passions, without exception, make us immoral, either directly or indirectly, as well as imprudent.

4. CONTROLLING THE PASSIONS

Kant notes that since passions are different to affects, they require a different "method of prevention" and a different "cure."[85] However, for a person *currently* under the sway of a passion, prevention is already too late and there is no straightforward cure. This is because a passion is such a powerful and persistent inclination that it can "be conquered (*bezwingliche*) only with difficulty or not at all by the subject's reason."[86] A passion "*prevents* [or hinders] (*verhindert*) reason from comparing it with the sum of all inclinations in respect to a certain choice,"[87] and it is therefore an "inclination that excludes (*ausschließt*) mastery over oneself."[88] However, there are preventive measures you can undertake to stop your inclinations from turning into passions in the first place, as well as methods for slowly weaning yourself off existing passions.

In discussing one method of cure and prevention Kant argues that "nothing is accomplished by using force against sensibility in the inclination; one must outwit them and ... surrender a barrel for the whale to play with, in order to save the ship." Kant's example of this is overcoming an "inclination toward idle rest" by "playing with the fine arts, but most of all through social conversation."[89] Whereas in dealing with affects we need only shift our focus from the feeling and wait for it to subside, in dealing with passions we need, because of the persistence of inclinations, to actively *re-engage* our sensibility. The best way to deal with a nagging inclination or passion is therefore to actively engage in enjoying *other* pleasures or interacting socially with *other* people. Kant's passionately ambitious person might, for example, focus on enjoying the pleasures of social interaction, which he also values, in order to gradually lessen the force of his ambition. A second method involves the long-term habituation of our desires and inclinations so that they correspond with our rational judgments. The process for doing this is the same as the process used for feelings and affects, that is, to *act* as you judge that you ought to and, eventually, this will (to some extent) mould your desires and feelings in line with this.[90]

Kant is keenly aware of the way that social pressures can create new desires and gradually reinforce these until they reach the strength of a passion. For this reason Kant lays most blame for the growth of passions on social conditions. He writes:

> It is not the instigation of nature that arouses what should properly be called the *passions* ... He is poor (or considers himself so) only to the extent that he is anxious that other human beings will consider him poor and will despise him for it. Envy, addiction to power, avarice, and the malignant inclinations associated with these, assail his nature, which on its own is undemanding, *as soon as he is among human beings*.[91]

Here Kant details how social pressures, combined with our predisposition to humanity (the predisposition to want our worth as a person publically recognised by others), can habituate us into passions for status, power and possessions, as well as promoting passionate envy, ingratitude, and malice.[92] For this reason Kant argues that moral progress against the passions also requires social progress. To work toward this outcome we need, Kant argues, to promote the formation of a voluntary "*ethical community*" which will be, negatively, free from the social pressures which habituate us into acquiring the cultural passions and, positively, encouraging of virtue.[93] Just as certain social conditions can create new passions, different social conditions can help us to overcome passions or never acquire them in the first place. This reminds us that the battle we fight against the passions is never one we fight in isolation.

5. DEFENDING THE ARGUMENT FOR THE DUTY OF APATHY

A common way of contrasting the dispute between Aristotelians and Stoics in regard to the passions is to say that the former think that we should *moderate* our passions and the latter think that we should *extirpate* the passions. Given Kant's claim that we have a duty of apathy, a duty to strive to be free from affects and passions, it seems that his position is closer to that of the Stoics than the Aristotelians. But, as should be clear by now, this is misleading. While Kant does think that we should seek to extirpate our affects and passions, a task which he also thinks that it is impossible to bring to a stable conclusion, he does not think that we should or can extirpate our feelings, emotions, desires, and inclinations. What we should seek to be without are very strong, sudden, and over-powering feelings, that is affects, and very strong, persistent, nagging, and over-powering inclinations, that is passions. We should seek to avoid such immoderate feelings and inclinations since they temporarily (in the case of affects) interfere with and persistently corrupt (in the case of passions) the exercise of our inner freedom. Put like this, Kantian apathy looks more like an Aristotelian moderation view than a Stoic extirpation view.[94]

But is Kant's defence of the duty of apathy sound? Kant's core argument for the duty of apathy runs as follows:

> Since virtue is based on inner freedom it contains a positive command to a human being, namely to bring all his capacities and inclinations under his (reason's) control and so to rule over himself, which goes beyond [but includes] forbidding him to let himself be governed by his feelings and inclinations (the duty of *apathy*); for unless reason holds the reins of government in its own hands, his feelings and inclinations play the master over him.[95]

The duty of apathy follows from the negative command of inner freedom that we not be governed *by* our feelings and inclinations. The positive command is that we *govern ourselves* on the basis of reason, and when we do this we are positively free and thereby exercise (or actualise) our autonomy.[96] But affects and passions are, respectively, feelings and inclinations which, because of their extreme motivational force, make it impossible (or at least very difficult) to govern ourselves. Affects and passions therefore tend to govern us. But we have a duty to avoid being governed by our feelings and inclinations, and therefore we have a duty to strive to be without affects and passions. The duty of apathy therefore follows from Kant's account of freedom and, since this account constitutes a core component of his underlying moral theory, that underlying moral theory positively commits Kant to the duty of apathy.

Simply *having* desires, inclinations, feelings, and emotions does not in itself involve the misuse of, or prevent the proper exercise of, our rational faculties of self-government. This is because these motivational states do not *force* us to do anything. They simply *prompt* us to consider various courses of action. This leaves us free to choose whether or not to act as we are prompted to.[97] As such, it is not a negative requirement of inner freedom that we have *no* sensible motivating states, no feelings or inclinations, but only that we have no states that we *cannot* govern and therefore which govern us. And affects and passions are precisely those sensible motivating states which we *cannot* (or only with great difficulty) govern. This is why we ought to strive to be without them and them alone.

More positively, not only is there no duty to be without governable sensible motivating states (i.e. feelings and inclinations), but it would be both wrong and harmful to want to, or attempt to, extirpate these. Kant argues that the "natural inclinations" are not the "enemy" since they "merely lack discipline." Indeed "*considered in themselves* natural inclinations are *good*, i.e. not reprehensible, and to want to extirpate them would not only be futile but harmful and blameworthy as well; we must rather only curb them."[98] Indeed, the feelings and inclinations which arise out of what Kant calls our predisposition to the good are natural motivational states which are positively directed "*to the good*."[99] They motivate us to preserve and maintain ourselves, to seek sexual relations and care for our offspring, to seek community and social interaction with other human beings, to pursue our own happiness, to want to gain worth in the opinion of others, and to be susceptible to considerations of reasons alone.

Since these sensible motivational states are directed to the good it would be blameworthy to even *want* to be rid of them.[100] These sensible motivational states are directed to the good because they help us to survive as natural beings, which we have a duty to do, given the role they play in alerting us to needs and dangers and motivating us to meet and avoid these respectively. Additionally, without these sensible motivational states we could not form any conception of happiness, because without our inclinations and feelings we would lack the material out of which to develop one. But a world without happiness would be a world that lacked something of great value.[101] Further, social feelings and inclinations, along with a desire for social recognition, can play an important role in moralising our natures and directing us toward moral ends.[102] Finally, being sensibly receptive to rational considerations, in the form of the susceptibility to act out of "simple respect for the moral law" alone, is central to all of morality for Kant.[103]

However, sensible motivational states carry two dangers. The first is that they may tempt us to act otherwise than as we ought to. But this is not the fault of the inclinations or feelings themselves, but of our own *will* (*Willkür*).[104] Since we maintain our capacity to exercise rational control over our motivational states, it must be that we *wilfully* fail to properly exercise that capacity. This is evidence, Kant argues, of our radical self-chosen propensity to evil, that is, our dispositional *willingness* to (at least sometimes) choose otherwise than as we ought to when it suits us.[105] The second danger is that those motivational states should prove to have a force that is too strong or powerful to be overcome (or at least without great difficulty) by our will. This can occur in two ways: either because we are subject to a strong emotion or feeling which temporarily robs us of our powers of rational reflection, or because we are subject to a persistent and overwhelming inclination which makes the proper exercise of self-government impossible (or very difficult), that is, when we are subject to affects or passions. Since affects and passions, each in their own way, make being rational impossible (or at least very difficult), it follows that we ought to strive to be without affects and passions *insofar as they disrupt the exercise of rational self-government*.

One way to try to avoid this conclusion would be to argue that affects and passions are not states that make the exercise of rational self-government impossible (or at least immensely difficult). But this response will not work because Kant *defines* affects and passions as states which make the exercise of rational self-government impossible (or at least immensely difficult). Perhaps the worry is that Kant is wrong to think that we *are* ever subject to feelings or inclinations (whatever we call them) that are so strong that it is impossible (or very difficult) to rationally govern ourselves in the face of them. But this would be a very hard claim to defend as it would involve explaining away phenomena, such as fits of rage (an affect) and overpowering addictions (a passion), which clearly seem to belong to this category.

Thus far we have only considered an internal critique of Kant's duty of apathy. In contrast, the external critic is happy to grant that Kant's underlying moral theory commits him to the duty of apathy. But, so the worry goes, the so-called duty of apathy is not really a duty at all. This is because, the external critic claims, it is not morally obligatory to strive to be without affects and passions. Since Kant's moral theory commits him to this duty there must be something wrong with his moral theory. But why think that there is no duty of apathy? Of course, if we start from some alternative moral theory, such as utilitarianism, we may think either that there is no duty of apathy at all or that sometimes, depending on the overall consequences, there is no duty to rid ourselves of certain affects or passions. However, the Kantian will not be moved by this since they will reject the alternative moral starting point of such arguments. As such, what we are after here is an external argument that starts out from what is, for the Kantian at least, a (more or less) uncontentious moral starting point and arrives at the conclusion that it is problematic to claim that there is a duty of apathy. Is there such an argument? To tackle this question we shall break up the duty of apathy into its two parts, the duty to be without affects and the duty to be without passions.

While Kant's view of the affects is nuanced, his condemnation of the passions is unequivocal: "no human being wishes to have passions."[106] However, many people seem to want to have passions. A person might, for example, be *passionate* about protecting rainforests, and we would normally take this to be a good thing, or at least not morally wrong. But there is nothing wrong on Kant's account with a passion in *this* sense. In *this* sense a passion is something that we care very deeply about, not something that makes us utterly irrational by placing all our *other* cares into a dark light. For example, the passionate gambling addict allows his passion (in Kant's sense) to ruin his marriage, break up his family, put him in a state of poverty, destroy his friendships, and so on. Who would *want* a passion in this sense? In contrast, someone who cares very deeply about protecting rainforests may devote a great deal of her time and energy to this cause. But she does not ignore all her *other* cares and duties. She does not let her passion for rainforest conservation ruin her marriage, career and friendships, or stop her from fulfilling her duties.[107] While such a person is *passionate* about rainforest conservation, this does not constitute a *passion* in Kant's sense. The duty to be without passions does not require that we not care very deeply about things, only that we not care irrationally about them.

But at what point does caring about something turn into a passion or mania (*Sucht*)? At the point where the inclination becomes so strong that we cannot control it and it thereby makes us irrational in the double sense of being imprudent and immoral. This means that there will not always be a clear line between an inclination and a passion, because there is not always a clear line between inclinations which we can and cannot control.

However, it is not simply acting irrationally or immorally that is a sign of the presence of a passion because our practical irrationality is often due to our wilfulness and the radical corruptness of our disposition. But when we have a passion we are not *badly* governing ourselves in regard to our ends, we are not governing ourselves at all. This is why passions also make us imprudent and not just immoral.

To illustrate this point consider Bernard Williams' famous example of *Gauguin*. Gauguin abandons his family for the sake of his art. Ignoring issues of historical accuracy, Williams imagines a Gauguin "who is concerned about these claims [of his family] and what is involved in their being neglected (we may suppose this to be grim), [but nevertheless] ... opts for [a life devoted to painting]."[108] Gauguin is torn between two things that he cares about and, since he thinks that they are mutually exclusive, he opts, on reflection, for one over the other. This case is unlike my example of the passionate gambler. The passionate gambler is not opting, on reflection, for a life of gambling over keeping his family. Offered the choice he would, unlike Gauguin, choose his family over gambling. But he is simply pushed along by his passion for gambling and this ends up costing him his family. It is one thing, like Gauguin, to decide on reflection that, all things considered, one end is worth pursuing at the expense of all others. It is another thing to, like my passionate gambler, be compelled by the strength of your inclination to ignore other ends that, all things considered, you think that you ought not to ignore.

Of course we could imagine another version where Gauguin *is* simply pushed by his passion for painting to abandon his family. It might be that some people might even *want* a passion if it gives them the unrelenting drive needed to achieve success in some worthwhile field, such as painting or science, even if it costs them dearly in other areas of their lives. After all, not all passions obviously ruin your life in the way that a passion for gambling does. For example, a person who is passionately ambitious, or has a passion for money or dominance over other persons, may well lead what we regard, superficially at least, as a successful life. But such a person will fail to live prudently and morally because they will fail to govern themselves both in terms of their *own* conception of a good life (imprudence) and on the basis of the absolute worth of the humanity in themselves and others (immorality). While an inclination can lead us to govern ourselves in terms of a conception of our own good that is at odds with morality, only a passion prevents us from governing ourselves *even* in terms of a conception of our own good. And what good reason could we have for wanting to *persistently* lose control over ourselves in this way?

Even if Kant is right about the passions, is he also right about the affects? What is wrong with occasional bouts of intense affect, such as moments of overpowering joy? While it might be good to be without some affects on some occasions, can it really be that we should strive to *always* be without *all* affects? Further, given that Kant recognises that affects sometimes have both prudential and health benefits, is it really morally required that we strive to be without even prudential and health-promoting affects? Of course, we need to keep in mind that not all emotions and feelings have the force of an affect and, when they do not, there is no duty to be without them. Further, an affect is not simply a *strong* feeling, but a feeling which temporarily causes you to lose control of yourself and which makes reflection impossible. Still, even granting all this, might there not be moments when it would be good, or at least not wrong, to want to have affects?

But wanting to be in a state of affect seems to stand in the same relation to inner freedom as wanting to be in a state of slavery stands to outer freedom.[109] In both cases we hand over the role of governing ourselves to someone or something else, and that is incompatible with the dignity of our humanity. But, unlike slavery, a state of affect is only temporary. Does that matter? No, since *while* you are under the sway of an affect you cannot choose to exit that state *at will* and, during that time, the affect might govern you by making you to *do* something *rashly*. And wanting to be in such a state seems to be incompatible with properly valuing the absolute worth of your humanity.

But not every affect is the same and not every affect is likely to result in rash action. It is not surprising that Kant's chief example of an affect is anger, because anger *can* easily lead to the sort of rash action which, on reflection, you would not have chosen and regret having done. But what about other affects? Under the sway of the affect of sympathy you suddenly hug your grieving friend, under the sway of joy you jump up in the air, under the sway of sorrow you weep uncontrollably, and so on. These actions and bodily movements are spontaneous *expressions* of your affects and on refection you may not regret having expressed them. Indeed, to be always trying to stifle such expressions seems both harmful and wrong. Does the duty of apathy require this? Must every action go through the filter of rational reflection, even spontaneously jumping with joy?

I think that Kant's answer to these questions is, or should be given his broader theory, in the negative. This is because the *moral* importance of, for example, jumping with joy is negligible. This consideration leads Kant, in the very section in which he defends the claim that "virtue necessarily presupposes apathy", to warn against the "fantastically virtuous who allows *nothing to be morally indifferent* ... and strews all his steps with duties, as with mantraps ... Fantastic virtue is concern with petty details which, were it admitted in the doctrine of virtue, would turn the government of virtue into tyranny."[110] While Kant's examples of fantastic virtue involve making a moral issue of whether "I eat meat or fish, drink wine or beer, supposing that both agree with me,"[111] given that this warning occurs in the context of Kant's discussion of apathy, it is reasonable to suppose that Kant is also thinking about feelings and affects when he issues this warning. Indeed, the very point underlying the warning against fantastic virtue is that, of course, not every action and bodily movement should be made into a moral issue. A concern with the morality of, for example, jumping with joy, a fantastic concern to ensure that *every* action or bodily movement *always* goes through the filter of rational refection, no matter how insignificant, is a form of self-tyranny, not reasonable self-government.

Kant's primary moral concern is not with sudden affective responses to our environment, such as jumping back with fear, or with the sort of spontaneous expression of emotional states in our face and voice which is essential to proper social interaction. What Kant is morally concerned with is virtue and noble character. This is why apathy is not about a "lack of feeling" or "subjective indifference with respect to objects of choice", but about a *rational* engagement with value. As such, apathy is different "from indifference because in cases of moral apathy feelings arising from sensible impressions lose their influence on moral feeling only because respect for the law is more powerful than all such feelings together."[112] Moral feelings are indicative of "taking an interest" (or disinterest) in an action or its effects *because* it is morally demanded (or forbidden).[113] Moral feelings are therefore based on sensitivity to a particular sort of value, namely moral value, including the absolute worth of persons. A person with properly cultivated moral feelings will not *feel* (or feel strongly) the force of her emotions when they prompt her to do something that is morally forbidden because she will be more emotionally sensitive to the higher worth to which her moral feelings are appropriate responses.

The duty of apathy is therefore a duty which aims at preventing very powerful subjective states from making us insensitive to things we judge rationally to be of most value. The person who is sensitive to what is of most value does not get *carried away* about the worth of any *one* good in isolation from other goods. They do this by cultivating their moral feelings, habituating themselves to have emotions and desires which are in accordance with their rational judgments, and controlling and limiting (where possible) strong feelings and inclinations by employing the techniques outlined in previous sections. This is all part of the virtuous agent's "considered and firm resolution to put the law of virtue into practice."[114] Such an agent has engaged in reflection about what is worth doing and, as a result, has a practical commitment to her own happiness within moral bounds, to the pursuit of the obligatory ends of self-perfection and the happiness of others, and to the fulfilment of her moral duties. The virtuous agent is concerned with strong, sudden, temporary gusts of feeling *only insofar as these are likely to actively interfere with these practical commitments*. Where they do not have any bearing on these commitments, the virtuous agent knows that she need not worry about them, morally speaking.

Once we properly appreciate this point, the intuitive concerns that motivate the external critic of the duty of apathy lose much of their force. For example, Patricia Greenspan questions "the familiar ideal" of apathy on the grounds that "the emotions may often be useful to us ... for instance, in social communication – as long as we can control their consequences."[115] But Kantian apathy requires, not the sort of detachment which Greenspan finds problematic, but the sort of self-government which she finds appealing.

6. CONCLUSION

The virtuous agent is keenly aware that the activity of self-government must not descend into tyranny and an exaggerated concern with petty details. Practical wisdom is required to achieve this practised and ready awareness of what bears on the dignity of persons, oneself and others, and what does not. Seeking to prevent affects from interfering with this firm commitment to virtue and the proper execution of this commitment is something that we have a duty to do. It is the duty of apathy. But that duty does not require a petty and tyrannical concern with all feelings, even all affects, and the spontaneous expression of these in actions, such as jumping with joy, which do not interfere either with the commitment to virtue or its proper execution. Nor does that duty require that we not care deeply about things, but only that we remain capable of governing ourselves in terms of what we care about. The duty of apathy is therefore not about preventing the spontaneous expression of emotional states, stopping the movement of healthy internal motions, or hindering deep affective engagement with those people and things we care most about. The duty of apathy is about preventing powerful internal states from hindering a *rational* responsiveness, in both action and feeling, to moral worth, and other forms of value. Affects and passions are those sensible motivational states that are of moral and pragmatic concern because they are so motivationally powerful that they interfere with such a rational engagement with value. The duty of apathy is the duty to develop a noble character by striving to be without these sensible motivational states just insofar as they interfere with the commitment to, and disrupt the proper exercise of, rational self-government.

Finally, some may worry that the duty of apathy, as I have defended it here, is an uninteresting truism. Kantians should welcome this worry. After all, Kant is not trying to invent morality from scratch, but to provide, by and large, a rational foundation for common sense morality.[116] The more general worry that this paper has been addressing is that Kant's views on the role of emotions and desires in a moral life are highly problematic and at odds with common sense morality. Insofar as I have shown, at least in regard to the duty of apathy, that this is not the case, the argument here has achieved its goal.[117]

PAUL FORMOSA is a Research Fellow in the Department of Philosophy at Macquarie University, Sydney. He has published work on Kant, moral evil, and topics in moral and political philosophy in a range of edited collections and journals, such as: *European Journal of Philosophy, Kantian Review, Journal of Value Inquiry, Contemporary Political Theory*, *Social Theory and Practice, The Philosophical Forum, Journal of Philosophical Research, Philosophy and Social Criticism,* and *Journal of Social Philosophy*.

NOTES

1. See, for example, Marcia Baron, *Kantian Ethics Almost without Apology* (Ithaca, NY: Cornell University Press, 1995); Maria Borges, "Physiology and the Controlling of Affects in Kant's Philosophy," *Kantian Review* 13, no. 2 (2008); Lara Denis, "Kant's Cold Sage and the Sublimity of Apathy," *Kantian Review* 4 (2000); Stephen Engstrom, "The Inner Freedom of Virtue," in *Kant's Metaphysics of Morals*, ed. Mark Timmons (Oxford: Oxford University Press, 2002); Paul Guyer, *Kant's System of Nature and Freedom* (Oxford: Clarendon Press, 2005); Nancy Sherman, *Making a Necessity of Virtue* (Cambridge: Cambridge University Press, 1997); Kelly D. Sorensen, "Kant's Taxonomy of the Emotions," *Kantian Review* 6 (2002). While Denis' paper focuses on apathy, her discussion largely ignores the role of passions. Engstrom covers some similar territory but his account of apathy is too brief. Guyer agrees that we have a duty to rid ourselves of affects and passions but, wrongly, thinks that "Kant does not have very much to say about how we can actually do that" (140).
2. See, for example, Henry Allison, *Kant's Theory of Freedom* (Cambridge: Cambridge University Press, 1990); Anne Baxley, *Kant's Theory of Virtue* (Cambridge: Cambridge University Press, 2010); Patrick Frierson, *Freedom and Anthropology in Kant's Moral Philosophy* (Cambridge: Cambridge University Press, 2003); Robert Louden, *Kant's Impure Ethics* (Oxford: Oxford University Press, 2000).
3. Immanuel Kant, "The Metaphysics of Morals," in *Practical Philosophy* (Cambridge: Cambridge University Press, 1996), 6:407. Hereafter MM.
4. MM, 6:380.
5. MM, 6:407.
6. In the quoted passage from the last paragraph of XV Kant implies that the "duty of *apathy*" concerns both affects and passions since he explicitly refers to both *feelings* (to which affects belong) and *inclinations* (to which passions belong) which govern us. However, in the next section Kant refers to "moral apathy" as the "absence of affects" only without referring to passions (MM, 6:407-09). In one text Kant says that apathy "consists in freedom from ... passions" alone, which he then differentiates from affects (PMB, 15:940), and in another text, without however mentioning apathy or affects, Kant says that we must "clear away the passions" (LP, 9:486). As such, Kant is not completely clear whether the duty of apathy is supposed to cover *both* affects and passions. But since he thinks that there is a duty to be without both and since his definition of apathy as freedom from being governing by both feelings and inclinations implies both, I will take the duty of apathy to imply freedom from both affects and passions. A similar claim is made in Engstrom, "The Inner Freedom of Virtue", 310. See Immanuel Kant, "On the Philosophers' Medicine of the Body," in *Anthropology, History, and Education* (Cambridge: Cambridge University Press, 2007), 15:940. Hereafter PMB. And Immanuel Kant, "Lectures on Pedagogy," *Anthropology, History, and Education* (Cambridge: Cambridge University Press, 2007), 9:486-87. Hereafter LP.
7. MM, 6:407-09.
8. Immanuel Kant, *Anthropology from a Pragmatic Point of View* (New York: Cambridge University Press, 2006), 7:252. Hereafter AP.
9. AP, 7:254.
10. Immanuel Kant, *Critique of the Power of Judgment* (Cambridge: Cambridge University Press, 2000), 5:273. Hereafter CJ.
11. AP, 7:166.
12. AP, 7:267.
13. CJ, 5:272.
14. PMB, 15:940, 949.
15. CJ, 5:272.
16. CJ, 5:273.
17. CJ, 5:276.
18. CJ, 5:331.
19. CJ, 5:331-32.
20. CJ, 5:178, 272, 332.
21. MM, 6:409.
22. AP, 7:202.
23. AP, 7:203.
24. AP, 7:220.
25. AP, 7:232.
26. AP, 7:253.
27. AP, 7:254.
28. AP, 7:255.
29. AP, 7:257-58.
30. AP, 7:260-61.
31. AP, 7:255.

32.AP, 7:256.
33. AP, 7:300-01.
34. AP, 7:301.
35. AP, 7:263-64.
36. See John Deigh, “Primitive Emotions,” in *Thinking About Feeling*, ed. Robert C Solomon (Oxford: Oxford University Press, 2004), 9-15.
37. CJ, 5:272.
38. AP, 7:286.
39. CJ, 5:331.
40. CJ, 5:331.
41. MM, 6:408.
42. MM, 6:401.
43. As Denis claims: Denis, “Kant’s Cold Sage and the Sublimity of Apathy,” 63-4
44. MM, 6:402.
45. AP, 7:282; MM, 6:473.
46. MM, 6:457. My italics.
47. Immanuel Kant, “Critique of Practical Reason,” in *Practical Philosophy* (Cambridge: Cambridge University Press, 1996), 5:73. Hereafter CPR.
48. MM, 6:408-09. My italics.
49. AP, 7:254.
50. AP, 7:236.
51. PMB, 15:939, 944.
52. Immanuel Kant, “The Conflict of the Faculties,” in *Religion and Rational Theology* (Cambridge: Cambridge University Press, 1996), 7:98.
53. “Conflict”, 7:104.
54. “Conflict”, 7:106-07.
55. “Conflict”, 7:112.
56. “Conflict”, 7:254; CJ, 5:272.
57. AP, 7:286-87.
58. MM, 6:408.
59. Note that a *desire* is just one type of incentive, along with inclinations and passions, that belong to the *faculty of desire*. As such, the faculty of desire is broader than just desires.
60. CJ, 5:272.
61. Immanuel Kant, “Religion within the Boundaries of Mere Reason,” *Religion and Rational Theology* (Cambridge: Cambridge University Press, 1996), 6:29. Hereafter R.
62. AP, 7:251.
63. AP, 7:251-52.
64. CJ, 5:272, 275; MM, 6:408, 426; R: 6:93-94.
65. AP, 7:255.
66. AP, 7:270.
67. AP, 7:271.
68. AP, 7:275.
69. AP, 7:266.
70. AP, 7:277.
71. AP, 7:289.
72. AP, 7:267.
73. AP, 7:268. See also R: 6:93-94.
74. AP, 7:272.
75. AP, 7:266.
76. AP, 7:252.
77. AP, 7:265.
78. AP, 7:266.
79. AP, 7:265.
80. CpR, 5:73.
81. AP, 7:266.
82. AP, 7:267.
83. AP, 7:268.

84. This is why, unlike the manias for honour and dominance, Kant says that the mania for possessions is "not always morally reprehensible." AP, 7:274.
85. AP, 7:251.
86. AP, 7:251.
87. AP, 7:265.
88. R, 6:29.
89. AP, 7:152.
90. MM, 6:402.
91. R, 6:93-4.
92. See: Paul Formosa, "Kant on the Radical Evil of Human Nature," *The Philosophical Forum* 38, no. 3 (2007).
93. R, 6:94.
94. See also: Lara Denis, "Kant's Conception of Virtue," in *The Cambridge Companion to Kant and Modern Philosophy*, ed. Paul Guyer (Cambridge: Cambridge University Press, 2006); Sherman, *Making a Necessity of Virtue*.
95. MM, 6:408.
96. On the relationship between inner freedom and autonomy see: Engstrom, "The Inner Freedom of Virtue." Also see Guyer's account of autonomy as autocracy in: Guyer, *Kant's System of Nature and Freedom*, 136-41.
97. MM, 6:213.
98. R, 6:57-58.
99. R, 6:26-28.
100. However in the *Groundwork* Kant says that "it must be the universal wish of every rational being to [want to] be altogether free from them [the inclinations]." Immanuel Kant, "Groundwork of the Metaphysics of Morals," in *Practical Philosophy* (Cambridge: Cambridge University Press, 1996), 4:428. This expresses a negative sentiment toward the inclinations which is incompatible with Kant's later view that it is blameworthy to even *want* (or wish) to extirpate the inclinations. I suspect that Kant changed his mind on this point as a result of developing the distinctions, which postdate the *Groundwork*, between *Wille* and *Willkür* and between passions and inclinations. These distinctions allow Kant to say that every rational being must wish to be free, not of inclinations in general, but of *passions* in particular.
101. CpR 5:110-11.
102. See: Paul Formosa, "Kant on the Highest Moral-Physical Good," *Kantian Review* 15, no. 1 (2010).
103. R, 6:27.
104. R, 6:57-59.
105. See: Formosa, "Kant on the Radical Evil of Human Nature."
106. AP, 7:253.
107. Of course we could imagine a conservationist who develops a passion for conversation or a gambler who keeps his gambling under control and so does not develop a passion.
108. Bernard Williams, *Moral Luck* (Cambridge: Cambridge University Press, 1982), 23.
109. MM, 6:406.
110. MM, 6:409.
111. MM, 6:409.
112. MM, 6:408.
113. MM, 6:399.
114. MM, 6:409.
115. Patricia S Greenspan, "A Case of Mixed Feelings," in *Explaining Emotions*, ed. A O Rorty (Berkeley: University of California Press, 1980), 224-25.
116. Samuel Kerstein, "Deriving the Supreme Moral Princple from Common Moral Ideas " in *Kant's Ethics*, ed. Thomas E Hill Jr. (Oxford: Blackwell, 2009).
117. I would like to thank this journal's two anonymous referees for their helpful comments.

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AN APPROACH TO THE AFFECTIVE DIMENSION OF SPEAKING

Stuart Grant

INTRODUCTION

During the Twentieth century, studies of language proliferated and colonised wide regions of the humanities and social sciences: Wittgenstein placed the correlation between thought and reality in grammar; Heidegger turned from the study of Being to the study of its house—language; analytic philosophy began with Frege's conception that thoughts are structured as sentences, and subsequently pursued its core business the reduction of all things human to a logic of propositions; Austin and Searle grappled with speech acts, construed as specific problems of truth value; Derrida took insights from Saussurian linguistics and based his entire metaphysical enterprise on them; Foucault established the domination in the social sciences of the figure of discourse as the engine of power in institutions and the shaper of bodies; Irigaray and Cixous heard language as the primary instrument of patriarchal domination; Peirce interpreted the whole of creation as an ever-complexifying system of signs; Lacan described the unconscious realm of our darkest impulses as structured like a language; and linguistics—structural, social, pragmatic, systemic, functional, deep grammatical, and applied—took up a position at the centre of the understanding of what humans are, what they do, how they relate to each other, and how their societies are structured. Various disciplines proposed languages of the body, music, art, film, colour, design, and the senses. Wherever it found complexity of structure and interpretation, the Twentieth century imported metaphors of language.

However, despite this obsession with language, the living, breathing act of speaking—embodied, performative, affective, expressive, creative—went largely unexamined. Saussure's complaint of the incorrigible contingency, unsystematisability and idiosyncrasy of speaking is symptomatic of the difficulty and denial of the possibility of and need for the study of speaking in its own right.[1] In the main, the study of speaking has been limited to speech pathology, anthropologies of when and under what circumstances different groups of people speak in which ways, remedial phonics and pronunciation in applied linguistics, and rhetorics of public speaking. In all this, the categories by which a coherent and grounded study of speaking might be pursued are yet to be established. Indeed, it is even difficult to conceive of speaking as a dimension separate from sound-making and linguistic systems of signification and communication.

There have been recent attempts in French linguistics to draw a lineage of studies of speaking, opposed to structuralism, originating in the work of Michel Bréal (1832-1915) on the intertwining of speech and subjectivity,[2] through Charles Bally's (1865-1947) stylistics,[3] and Gustave Guillaume's (1883–1960) comments on "the act of language."[4] The generally accepted watershed of the tradition is a small series of essays by Émile Benveniste which explore the subjectivity of language and introduce his influential distinction between the utterance (*énoncé*) and the enunciation (*énunciation*).[5] Arnaud Fournet goes as far as suggesting that similarities between concepts and terms in Bréal and Benveniste are too close to be coincidental.[6] More recently, the thread extends in the work of Catherine Kerbrat-Orecchioni, who draws together Goffman's theory of interaction,[7] Harvey Sacks' work on conversation,[8] and Benveniste's theory of enunciation to explore an assortment of everyday speaking situations.[9] Antoine Culioli has directly developed Benveniste's concepts into a *linguistics of operations* and a *linguistics of the utterer.*[10] But while these theories attempt to deal with the act of speaking or the occasion and event of language, they stay firmly within the realm of communication and meaning. De Vogüé is emphatic on this: "it is because enunciation is conceived of as a process of constitution of meaning (and not as the act of a speaker) that language must be conceived of as an activity."[11] So while this tradition does originate in an impulse to redress the *parole/langue* imbalance and stretches towards the action of the speaker, it still remains firmly in the systematic mould of linguistics, and in cultural, social investigations of the conditions of production and communicative function of language rather than the embodied, performative dimension of speaking.

This paper takes up one small question in a proposed larger applied phenomenological study of speaking. It points the way to possible openings into a resistant and obscure realm of the everyday and the taken-for-granted. The broader project aims to perform a phenomenological bracketing of both the simple making of sounds and communicative, signifying systems of language, to reveal the constitution of the *performative, creative, affective, expressive, and embodied* dimensions of speaking. This bracketing makes thinkable the isolation of *speaking in itself, conceived independently from language*. This article concerns the affective dimension—the textures and qualities of the body's phonic responses to its relation to objects and occurrences in the world. The proposed aim is to follow the contours of the ebbs and flows of its elations, anger, shame, fears, enjoyments, appetites, and satisfactions, as these affective dispositions shape and determine the speeds, weights, temperatures, intensities and rhythms of the speaking which emerges from it and expresses it. Neither a pathology of the organs of speech, nor an analysis of modes and structures of signification, this paper is rather an attempt to outline the theoretical ground for the apprehension, and a possible way into the understanding of, the gestural basis which animates both: this paper attempts to reveal and bridge the abyss between the genetic and the social grounds of speaking.

It begins with a brief consideration of Giorgio Agamben's archaeology of the concept of realm between sound and meaning, which he calls the "Voice". It then draws on J. G. Herder's essay *On the Origin of Language*,[12] to point towards the animal and affective ground of speaking. This ground is explored further through Agnes Heller's theory of "feelings", which constitutes a coherent schema for revealing and understanding the essential but unexamined phenomenon of the affectivity of speaking. Finally, the paper very briefly outlines a phenomenological method by which speaking might be apprehended and joined with in its natural environment—between, among, within, from, and toward humans.

AGAMBEN AND THE METAPHYSICS OF "VOICE"

For Agamben, the problem of the question of speaking is as old as Western thinking itself, and at the root of its metaphysics. In *Infancy and History,* he characterises his whole project as an attempt to ask the questions "what is the meaning of 'there is language?' … what is the meaning of 'I speak?'"[13] He concludes that the "Voice," the separation of sound and meaning, is the fundamental negativity which opens the breach of Western ontology. "The transcendence of being with respect to the entity, of the world with respect to the thing, is above all, a transcendence of the event of *langue* with respect to *parole*."[14]

While the current project proceeds unabashedly from within the metaphysics which Agamben delimits and calls into question, it recognises in his work the most comprehensive archaeological/historical analysis of the roots of the problem of the obdurate opacity and unapproachability of this strange, complex, taken-for-granted phenomenon of the complex haze of the sounds we make and in which we live with each other.

Agamben traces a tendency which begins with Aristotle's distinction between the animal voice and the human logos; it re-emerges in Augustine and the medieval philosopher Gaunilo of Marmoutiers, and reaches its greatest clarity in Benveniste's work on pronouns and other linguistic "shifters." This sporadic tradition reveals a realm where "*language takes place*…prior to the world of meanings…to the very *event of language*."[15] It is based in an "experience of the word in which it is no longer mere sound … and it is not yet meaning, but *the pure intention to signify*."[16] From here, he attributes the problem to an originary fundamental negativity, outlined by Hegel, who "demonstrates the place of language as the having-been of voice,"[17] and ultimately, most radically, to Heidegger's discovery of language as a double negation which grounds Dasein's "function of acting as the 'negative foundation of its own negativity.'"[18]

However, as Agamben himself acknowledges, to recognise and critique a metaphysics is not to overcome it, but merely to speak of its limits from within. He asserts that Derrida "believed he had opened a way to surpassing metaphysics, while in truth he merely brought the fundamental problem to light."[19] Agamben further suggests that his own confrontation with Hegel's *Absolute* and Heidegger's *Ereignis* offers "a more decisive critique."[20] And no doubt it does; in similar fashion to the ever more radicalising critique offered by Heidegger to Nietzsche and Husserl, and by Levinas and Derrida in their turn to Heidegger. But, as Agamben again points out, perhaps to the detriment of his own argument, the entirety of Western philosophy is predicated on the historicity of "the identification of the structure of the trace of the origin as a fundamental problem."[21]

Although it is in significant part inspired by Agamben's prising open of the abyss between sound and meaning, this essay makes no attempt to join in the obsession of late-Twentieth century Continental philosophy with the overcoming of Western metaphysics. It asks different questions. It offers no opposition to Agamben's revelation that "language is and yet is not our voice."[22] But the obdurate fact remains: we speak. The question then becomes: if language and voice are held in the suspension of the impossibility of their resolution, what might be said about speaking? What are we doing when we speak? What does it mean to speak when speaking is neither language nor voice but remains inextricably intertwined with both? According to Agamben, the answer lies in the *ethos* of "human speech itself".[23] This is where this project begins—in the ethos of the performativity of human speaking. What are the conditions of the act of speaking? What does it do and how does it do it? What is the characteristic mode of its emergence? What does it bring forth?

This work asks these questions through a three-phase phenomenological approach—worldly/eidetic/transcendental—following speaking to where it lives, between, among, from, and in human bodies, and dwelling with it. The careful, slow, descriptive method of phenomenology, the quixotic "back to the things themselves," the bearing of the impossible burden of presuppositionlessness, is particularly effective at giving light, shade, and detail to phenomena which do not usually show with clarity. Phenomenology proceeds in full awareness of the impossibility of the complete fulfilment of its task, of the indistinctness of its limits and the inevitable implicit resistances and misconceptions in the constitution of the object of study. But nevertheless, it proceeds; and often yields new categories and insights on the way, giving access to the hidden and the taken-for-granted in everyday phenomena—in this case, human speaking.

Still, it must be emphasised, in the shadow of the abyss of the negative origins of language, that this writing remains haunted by the spectre of the possibility of its own impossibility; and it must be asked whether or to what extent this proposed phenomenological description and analysis might be a futile conception. Might not its ground be illusory, so shifting that the credibility and worth of its findings would dissipate and crumble on their own enunciation? Would the findings not merely reproduce and founder on the same aporias the project seeks to clarify? Despite these dangers, there appears to be no choice but to trudge on into Husserl's "infinite horizon of tasks,"[24] with a Levinasian "audacity" which "does not hesitate to affirm the impossibility of statement while venturing to *realise* this impossibility by the very statement of this impossibility."[25] The transcendental urge is to plunge into the abyss, employing methods originally designed to elicit an ultimately elusive certainty, stumbling for footholds which slip away as they are attained, always qualified, always conditional, always in the subjunctive mood.

Ultimately, the phenomenological work proposed here does not seek an origin of language or anything else, but proceeds hermeneutically, from a contingent point of entry into the groundless circularity. It is possible that the thinkability of the bracketing of language from speaking suggests that the matter under examination is an entirely separate issue from the question of language and voice. This is yet to be discovered. This paper's relationship to the work of Agamben may well provide a springboard for an initially unforeseeable radical departure. But, without speculating on eventual results, it must be stressed again that there is no attempt here to overcome metaphysics, but merely to dwell in the shadow of its limits.

The broader project aims to approach the opaque and indistinct realm of speaking from a number of standpoints. The primary assumptions are that speaking is performative, embodied, creative, expressive, affective, and consequently a primary mode of the coming forth of self. However, these elements are not separate; they are co-constitutive determinants which underpin and complement each other. The affective dimension of speaking cannot be considered without reference to its embodied emergence, its gestural expressivity, and the performativity of the way it brings forth and shows the rhythms, flows, stops, intensities, weights, speeds, and durations of the manifest self.

However, just as each dimension requires its own characteristic terms of explication, each highlights particular moments of the constitution of speaking. In the case of the affective dimension, it is necessary to consider and gain access to a bridging zone of indeterminacy between the purely physical and the communicative, between the animal and the human, the social and the genetic. The theme of the differentiation and commonality between the animal and the human is a central consideration in the study of the ground of language. It is a recurrent theme in the writings of Agamben,[26] and the subject of an essay by Benveniste.[27] Consequently, the intrigue of the questions of the origin of language, the realm of the affective, and the indistinct borders between the animal and the human are central to this investigation.

HERDER—LANGUAGE AND THE HUMAN ANIMAL

It is no coincidence that Agamben's enquiry concerning the metaphysics of the voice occurs at the indistinct border between the animal and the human. The collusion of language, God, and logos has long been put forward as a site of this differentiation. For the purposes of this enquiry, it is necessary to again approach the border, not with an aim to clarify and sharpen distinctions, but to cloud the issue further and detail the breadth of the zone of overlap. The question of the affectivity of language requires an explication of the common ground between the animal and the human, with particular emphasis on the elaboration of the intertwining and separation of the genetic and social *a priori* which constitute the ground of the possibility of speaking. The aim in this instance is to locate the percolations of the linguistic and the animal in the affective substance of human speaking.

J. G. Herder's *Essay on the Origin of Language* provides a useful starting point. Herder wrote the essay to challenge the notion prevalent among his peers that language is of divine origin. He begins the *Essay* with the observation "while still an animal, man already has language."[28] This locates his enquiry in the temporal interval between the "still" and the "already." The human remains an animal, but it is distinguished from the animal by language which it "already" has. Human language differentiates it from the other animals but not to the extent that the human ceases to be an animal. The condition of having language does not constitute a total departure from the animal, but offers a span between the animal and something else in which the human plays out. The ultimate question of Herder's enquiry is the source and nature of this something else.

Before proceeding with the details of Herder's contribution, it should be noted that there are many other theories of the origin of language, but again, this study is not about origins. Rather, the value of Herder's essay here is its description of the extent to which speaking, in its affective substance, circumscribes a zone where the animal dimension of the human is revealed.

> All violent sensations of his body, and among the violent, the most violent, those which cause him pain, all strong passions of his soul express themselves directly in screams, in sounds, in wild inarticulate tones.[29]

Most animal species emit sounds which resonate with other members of their kind, to let feelings resound, to express sexual desire, hunger, fear, and other bodily states. "There is, then, a language of feeling which is—underived—a law of nature." [30] This law of nature applies to the human to the extent that it is "still an animal." This language of feelings remains, to some degree, underlying, constituent and affective upon, but not normally thematised as an object of attention in its own right, in the language of everyday social communication. We do not say to ourselves "he is speaking loudly, he must be angry," we feel his anger and respond with fear. Affective manifestations in speaking are clearly interpretable, but like grammar itself, they disappear in the comprehending of that which is said. However, unlike the semantics and syntax of linguistic grammar, there is, as yet, no "grammar" of affects in speaking.

Still, despite the obscuration of this "language of nature" by our socialised conventional and arbitrary systems of communication and signification, at times, "the surging storm of a passion, the sudden onslaught of joy or pleasure, pain or distress … an overpowering feeling of revenge, despair, rage, horror, fright,"[31] reveals the hidden affective substance of language. And in this, it can point towards biological imperatives in speaking.

> A suffering animal, no less than the hero Philoctetus, will whine, will moan when pain befalls it, even though it be abandoned on a desert island, without trace or hope of a fellow creature. It is as though it could breathe more freely as it vents its burning frightened spirit.[32]

Human speaking shares an affective basis with the soundings of other animals. This affective basis is also a ground of communication. It exists to affect others of its kind, to make a like body resound with feeling. "Nature hid sounds in these chords which … can arouse other beings of equally delicate build, can communicate … to a distant heart a spark that makes it feel for this unseen being."[33] The proof of our animality, of the shared origin of our language with other animals is in the way our vulnerable, perishable body resounds with the sounds and bodies of those other animals. This holds not only in the sympathy we feel with the tears of mourning of our own species, but in the whine of the injured animal, in the fear we feel at the roar of the predator, the hiss and rattle of the snake, the comfort in stroking the purring cat, the alarming, high pitched buzz of the wasp, and in the cowering of the domestic dog as we raise our voice to order it.

However, for Herder, although language derives from conditions of possibility in the animal, it is also the site of differentiation from the animal. Like the sounds of other animals, most of our speaking and other bodily resounding occurs in relation with other members of our own species. Speaking is clearly a means, the primary means, by which we communicate among our own kind. For Herder, this suggests that human language belongs necessarily to an origin in the human rather than the divine. The human does not need to work towards language: it "already" has language. Language is a property of the human animal. The human is "destined to be a creature of language."[34] Without language, there can be no human.

> If others found it incomprehensible how a human soul could invent language, to me it is incomprehensible how a human soul could be what it is and not, by that fact alone—without the help of a mouth and without the presence of a society—be led to invent language.[35]

So although human language is dependent on the human body for its eventual manifestation, it is still not entirely of animal origin. It is not "an organisation of the mouth that made language, for even one who is mute for life, if he is human and if he reflects, has language lying in his soul … a reflective being invented language."[36] But equally, the specific origin of human language is not to be found entirely in its social functions:

> The hermit living alone in the forest, would have had to invent language for himself, even though he had never spoken it. It was an agreement of its soul with itself.[37]

Although Herder belies a nascent romanticism in his taste for luxuriant descriptions of the passions, he remains very much a creature of the enlightenment. The origin of language is to be found in the innate human capacity for reason. Humanity "already had that art of thinking which produced the art of speaking."[38] As Agamben rediscovers by another route centuries later, Herder asserts that the human, "with all his apish appearance, without a sound from his tongue … was an inwardly speaking human, who sooner or later had to invent for himself an utterable language."[39]

So, for Herder, language is neither simply social nor animal. Language is a property of, and emerges from, the essential structure of the human being's relationship with itself and its surrounds. However, for the purposes of this enquiry, it should be noted that the emphasis on reason is the primary cause of the obscuration of the affective dimension of bodies which speak. The value of Herder is in his demonstration of the complexity of relations which constitute human speaking. It is a function of reason and reflection, a means of communication and a site of the social, but also a link to the animal and the affective resonance of the human body.

This essay seeks to extend Herder's observations on the affective, animal element of language. The aim is to catch, reveal, and hold the fleeting movement of the affective dimension of speaking as it resonates the human body, as expression of its experience of itself and the stimuli which activate it from inside and out. The aim is to sketch the activation of the gestural, expressive basis of speaking: in the rises and falls of velocity of the warning cry as danger approaches and recedes; in the rhythmic measuring of syllables accentuating emphasis; in the stuttering slowness of the coming forth of a barely formed concept; in the squealed tone of a cry of delight; in a lover's whisper; in the muted, chilled stillness of a torture victim recounting their ordeal; in the gasping tumble of syllables of an excited child. There is, as yet, no algorithm which can capture these gestures, these scales of intensity; no grammar which captures their structural rules, no glyph to write the smouldering of contained rage, the clipped syllables of the body holding its pain, the hushed high pitch of fear, the rises and falls of velocity and volume in the orator. These are performative dimensions of speaking; sometimes, but not necessarily, motivated by rhetorical intent, more often immediate sonic expressions of states of the body which is speaking. It is possible to describe them, but there are, as yet, no alphabets adequate to expression of feeling. This is not to say that these gestural underpinnings are not interpretable. Their meaning is usually clear. According to Herder, their primary, animal function is the expression of transfer of affect from one body to another. "Their nerves are tense in unison, their souls vibrate in unison, they really share with one another the mechanics of suffering."[40]

It should by no means be assumed that this affective dimension of speaking is an earlier stage which somehow "turned into" language or that it is even the most fundamental essence of speaking.[41] For Herder, while the affective dimension is not the ultimate origin of language, it does participate at a fundamental level: "not the roots as such; they are the sap that enlivens the roots of language."[42]

The methodological premise of this entrance into the affective dimension of speaking is that the matter cannot be accounted for in a study of origins and metaphysics, but only through an enjoining activation of this "enlivening" of language. Agamben has highlighted the need to address the question of speaking in general. Herder has shown a way in to the specifics of the affective dimension. The problem is how to approach this opaque, evanescent, and consequently neglected phenomenon; how its constitution might be thematised, inhabited, and held in hesitation with, to allow its rendering as a site of investigation. How might it be possible to think this animal remnant within language, this instinctive expressivity of speaking? And having isolated it and located its boundaries and openings, how to catch its measure?

HELLER'S FEELINGS

The concept of the affective dimension of speaking emerges against the question of the extent to which this highly socialised, self-determinedly rational creature can still be said to be in touch with and acting on its instincts in speaking, a mode of activity which is widely held to be the mark of its socialisation. No contemporary Continental philosopher has addressed this issue more explicitly and comprehensively than Agnes Heller. While Herder circumscribes the emergence of language as a region between the animal and the social, Heller's philosophical anthropology of the affects enables a clearer and more intricately elaborated description of the connections, boundaries, overlaps, gaps, and distinctions between them. Her work generally deals with universal human phenomena such as laughter, morality, judgment, creativity, and feeling, attempting to shed light into the dark and difficult abyss of the mutual functioning of the social and the genetic.[43] Her theory of the affects, derived in part from Silvan Tomkins, in part from Darwin, and in part from Gehlen and Claessens' work on "instinct demolition,"[44] provides a solid framework on which to build an understanding of the affective, gestural basis of speaking. Consequently, it is important here to provide description and detail, first, briefly, of her entire schema of "feelings," and then a thorough explication of the workings of the specific level of the "affects," to demonstrate the potential of her theory to account for the full scope of its appropriateness for the description of the intrication of speaking, affect, and the other levels of human "feelings."

Heller's conceptualisation of the co-determination of the social and the genetic is exemplified by her idea of "the instinct of reason."[45] This concept provides a bridge to the paradox of the respective roles of reason and animality in speaking. The positing of an instinctual basis for reason is typical of Heller's strategy in response to the aporetic closures of dualistic social/natural determinisms. Her philosophical anthropology does not posit a strict dichotomy between nature and culture, or take up the cudgel for one side or the other, but acknowledges the essentiality of both to an adequate understanding of the human. She privileges neither genetic nor social determinations, but enters the indeterminate zone between the two, offering a nuanced elaboration of their interrelations.

This approach enables Heller to construct a finely-detailed account of the role of both genetic and social factors in the heterogeneous and dispersed field opened by the term "feelings." She elaborates five registers of feelings. 1) Drives, such as hunger, which are signals of the organism, "addressed to the self and not to others." They are essential to the preservation of the individual and/or the species. Although the drives have no communicative function in themselves, they depend, more often than not, on higher level linguistic, social and normative structures and systems to attain satisfaction.[46] 2) Affects (of most interest in this instance), which are universal human instinct remnants, "functionally rational" in that they are originally and necessarily related to the survival of the organism and/or the species, but which differ from the drives in that they are responses to external rather than internal stimuli. Affects, including rage, fear, shame, disgust, curiosity, lust, appetite, joy, and sadness are reactive and expressive; they "pertain to the human species in general." Although their specific expressions are differently socially and modified, the affects themselves are not idiosyncratic. The differences in manifestation are the consequences of higher level "cognitive-situational" emotions. Due to social prescriptions governing the intensity and occasions of affective expressions, it is impossible to encounter a "pure" affect except in children. There is, however, a degree to which the control and manipulation of affective expressions becomes difficult or impossible, as in blushing with shame, trembling with rage, sobbing and laughing uncontrollably.[47] 3) Orientational feelings, such as hunches, inklings, convictions, and higher order aesthetic judgments of taste and moral feelings, which are entirely social, idiosyncratic, and the product of experience, are nonetheless universal in all adult humans. Although these feelings are commonly referred to as "instinctive," they are not innate like the affects and the drives.[48] 4) Cognitive-situational feelings, emotions proper, which are idiosyncratic, culturally, socially and individually determined. These are not universally necessary in the way of drives and affects. Hunger, lust, and rage are essential to survival; appetite, romantic love, and resentment are not. Emotions are "built on affects," but they are more complex and varied. Language and social modulation are essential constituents of their emergence.[49] 5) Emotional character and emotional personality: the deeply habitual dispositions and patterns such as reliability, consistency, trustworthiness, courage, melancholy, caprice, pessimism, and the passions. These are made of durations and repetitions of emotions to the extent where they become traits.[50]

Although there are only five primary categories, the sub-classifications, overlaps, distinctions, and exceptions are many. The relationships of dependence and priority between these levels of feelings and the conditions of habit, universality, will, language, necessity, idiosyncrasy, intensity, expression, and reaction which constitute them are manifold and complex.

The full description of the intentionality of the dependencies and priorities between language, speaking, and these different modes and levels of feeling will be a major undertaking. Certainly all these different levels of emergence, constitution, and expression of feeling sustain in complex arrangement with speaking and language, reliant on both in different ways for their coming forth. However, the aim of this article is more limited and specific. The aim is to stay with the level of affects—rage, fear, joy, shame, lust, disgust, enjoyment, surprise, excitement—and make a few observations of their role in the gestural expression of speaking.

AFFECTS AND SPEAKING

Speaking is a mode of concern. To speak is an expression of a degree of commitment; commitment of body and intention to some purpose or position. Even the most habitual, automatic request for a train ticket is an expression of my commitment to my journey, its purpose, and the means of its procurement; the most cursory and phatic "fine" mumbled in response to a "how are you," acknowledges a commitment to the other person and the event of speaking, however fleeting and inconsequential. Heller defines feeling as involvement: "to feel means to be involved in something."[51] Speaking belongs to the dimension of affect to the extent that it emerges from and embodies the involvement and participates in its gestural expression. While the higher level, complex, emotional-cognitive functions are largely socially and culturally determined and dependent on engagement with language, the affective substance of speaking is of a different order altogether. The emotions entail the combination of drives and/or affects with cultural and social conditions. In one sense, emotions exist "because every culture must regulate the drive feelings and affects (86)." Affects are an *a priori* condition of emotions. No doubt, speaking, in its content and purpose, is inextricably commingled with socially and culturally constructed language; but in its affective disposition, speaking is an *a priori* of the communicability of language, a condition of its possibility. Without the affective basis of speaking, language, in its current form, would not be possible. Although Herder and Agamben point towards a silent origin of the human voice, the ability to speak is an essential condition of most modes of human communication. Again, this component of the broader study of speaking is not so concerned with origins as with hidden conditions of manifestations and emergences. Communication, as foregrounding of the message, necessarily obscures the act of speaking. A closer examination of Heller's definition of the register of the affects and of specific affects themselves, in the context of a consideration of some examples of speaking, will help to thematise some aspects of this dimension of speaking which ordinarily go unrecognised, hidden by the communication of the intended message.

It should be noted here that this consideration of the role of affectivity in speaking elides something of the complexity in Heller's distinction between the drives, affects, and emotions proper. The drive of hunger can elicit a spoken expression, as can a cognitive-emotional recall of a sexual encounter. It may or may not be the case that to be expressed in speaking, the hunger drive needs to pass through its affective correlate of appetite; or that the utterance of the feeling of a given sexual encounter bears necessary relation to the levels of the sex drive, the affect of lust and the emotion of love. No doubt, the relationships between these levels of activity are complex and it is difficult to isolate the drives, affects, and emotions from each other. This is precisely the task of the full proposed study of the affective dimension of speaking. This article can only point towards its possibility and outline a program for its pursuit.

Heller gives detailed enumeration of the qualities of the affects. She cites Darwin, for whom "every expression of affect is the 'remnant' of an instinctual act. (86)" All affects require external stimulus: we are fearful of something, disgusted by something, have an appetite for something. All affects are expressive: rage shouts or stifles, lust sighs and moans, enjoyment smiles, surprise gasps. Affects are "part of" sociality: we are ashamed before our peers, lust after our objects of desire. Expressions of affects are not essentially acquired, they are innate. Although affective responses are idiosyncratically variable, the repertoire of gestures is tied to instinct demolition—the bared teeth of the snarl, the muscular tension of the smile, the reddening of the blush, the piercing warning of the scream, the release of air and tension in the sigh, uncontrollable laughing and crying are all remnants of original instinctive functions. The object of affects does not always produce the same response: the same item can inspire disgust or delight. Unlike the drives, the tension of affects—the thrill of rage, the rush of joy—may be sought after; there can be a degree of will in their production. Affects may be diminished by habit: contemplation of the same object, sex with the same lover, eating the same foods, resignation to undesirable circumstances, can cause lessening of the affective response. It is possible to intentionally diminish the affect by turning away from the stimulus: walking away from a fight lets anger subside, leaving the aromas of the kitchen can lessen appetite but not hunger. One affect may supress another: the appetite for the desired food will quickly turn to disgust as the smell of putrefaction becomes evident. Affects are contagious: joy sweeps through a crowd, excitement takes hold of an audience, fear grips a community. Affects are not inevitably needs: I do not need this sexual partner or this particular food. Affects cannot be felt in response to the self: to feel ashamed of oneself, angry at oneself are the product of higher level emotions. The affect does not express personality: my fear does not mean I am not courageous, the shout of elation over the victory of my football team does not mean I am not a habitually calm person. We are not responsible for our affects, only the actions which derive from them. Affects have their origin in innate functions, emotions are learnt. Some affects are built on drives, some are not.[52]

This is a very complex set of conditions and parameters concerning what affects are and are not, whether, how, and under what circumstances they do or do not manifest, and their relationships to drives and emotions. There are many contentious limits and definitions in this list which require testing. The assessment of the manifestation of these affective responses in speaking will serve to some extent as a test of Heller's definitions and categories. Again, although the broader study will require it, the immediate task at hand here is not to carry out a conclusive investigation of all these qualities of affects. The important point in this article is that in all these definitions and delineations, affect functions as a linking zone between the physical, animal impulses of the drives, and the social, communicative world of emotion and language, between the external and the internal, between the conditioned and the instinctive, the reasoned and the reflexive. The question of the affective dimension of speaking, and the larger question of the study of speaking in its own right, as distinct from language, require the articulation of these thresholds. Speaking is not entirely affective and it is not possible to completely isolate the affective dimension of speaking from the other levels of feelings. The full task would differentiate the emergence and manifestations of Heller's categories of drives, affects, emotions, orientations, and dispositions as they motivate and structure speaking. There is a great deal of detailed phenomenological work which needs be done. The first step is to make explicit the implication of the affects in speaking, to point towards some of the connections and parallels.

Affects are fundamentally expressive "in facial expression, in phonics, in modulation of voice, in gesture (69)." Whilst emotions and drives can either be expressed or remain unexpressed, there is something in affects which belongs primordially to expression. In rage, the body shakes, the complexion reddens, the voice roars; in lust, the voice moans, the breath gasps, the body stiffens and melts; in joy, the face contracts and opens in smiling, the body laughs, the voice exclaims. In all of these affective conditions, the expressions are unmistakable. Whereas expressions of emotion are modulated by conventions, the expressions of affects—salivating, laughing, crying, snarling, genital engorgement, blushing—are related to physically determined instinct remnants. This makes it difficult to isolate the affectivity of speaking, which already enters the social world of communication and meaning. However, the scream of anger, the sing-song tone of joy, the sigh of relief, the trembling voice of fear, the lowered mumbling of shame, and the moan of lust are unmistakable. The analysis of the full intentionality of speaking would take into account specific and idiosyncratic social and cultural patterns of emotional expression in speaking and trace the connections between the affective expressions and these social manifestations. The loud, fast speaking in over-compensation for the feeling of shame might be connected to the desire to deny the situation, to talk the feeling away; the muted, measured utterance of rage between clenched teeth expresses the inappropriateness of the outburst in given situations. Emotions are very often precisely the denial and overpowering of affects. Speaking is a prime site of these socio-cultural modulations of affect.

Affects are fundamentally responsive. They differ from the internally motivated drives in that they respond to external stimuli. In this, the affects are a threshold between the senses of interiority and exteriority. Speaking is an exteriorisation of interiority, affirming yet blurring the boundary between them. In speaking, I voice my concerns, my judgments, my feelings, my intentions, my states of mind, and in doing so I come forth as the one I am. Derrida's concept of the voice details the effacement of the senses of inside and outside as the site where their primordial intertwining in "hearing oneself speak is experienced as an absolutely pure auto-affection."[53] Here, speaking and the affective emerge intricated in the coming forth of self. Agamben reads a similar result from Heidegger. "*Thus the* Sage, *originary speech … is essentially pure self-demonstration*."[54] This reveals an ontological moment of speaking. The performance of speaking is the site of the coming forth of self, the showing as the one I am. The affects are implicated here as the specific and contingent rhythms, weights, speeds, temperatures, and intensities that define the person.

Speaking and the affective both operate at a fundamental level which underlies and gives rise to more complicated subjective, social, cultural, linguistic, and communicative phenomena. Just as the affective works as a ground of the emotional-cognitive, so speaking acts as a ground to the social-communicative. Affects emerge as a link between the drives and the emotions, the genetic and the social. Speaking opens an indistinct zone which bridges the animality and sociality of the human. Heller's affects are instinct remnants, obscured by, but motivating of and essential to the structure of higher level social organisations. The act of speaking in itself, between the making of sound and the communication of meaning, belongs to the same ontological register as the affective. Speaking is an essential, formative moment of the human. The affects are essential human qualities. Both speaking and affectivity are universal human phenomena, which despite the multiplicity of their diverse culturally specific manifestations, are crucial definitive pathways to the understanding of the limits and meaning of the human.

PHENOMENOLOGY OF THE AFFECTIVITY OF SPEAKING

The final question which must be asked in this preliminary outline concerns methodological approaches. The manifestation of affective qualities in speaking is fleeting, indistinct, and variable: evanescent moments whose givenness rises up, flickers, and dissipates. The function of their expression is to relieve the tension they build in the body. The sign of their emergence is the means of their disappearance. Speaking, as expression, often serves to dispel the affect it expresses. Moreover, as Heller emphasises, it is impossible to encounter a "pure" affect.[55] They are always commingled in higher-level cognitive-emotional dispositions, orientations, and expressions. How then might it be possible to apprehend, isolate, and assess these barely perceptible, usually unnoticed, necessarily obscured, partial manifestations, the purpose of whose expression is their own annihilation?

What categories or terms might be adequate to first reveal and then give measure to these elusive bodily/affective eruptions? Clearly, the affectivity of speaking shows in shifts of speeds, flows, stutterings, repetitions, rhythms, weights, pitch, amplitude, and volume, always accompanied and attenuated by bodily and facial gestures. But greater difficulty lies in the way these quantifiable, observable, physical manifestations might link to the felt, qualitative states and dispositions which Heller describes. Feelings are qualities, not quantities. As stated earlier, there is no alphabet of fear, no mathematics of shame or anger. Anger can lead to a shout or a stifled whisper between clenched teeth; shame can show as silence or effusive over-compensation; fear can make the voice tremble, speed-up, or stutter. What strange metric is required here? How to think and speak about this dimension of speaking in a way that is sufficiently articulated to be of use to further research and understanding of the phenomenon without robbing it of the actuality of the substance of the way it animates human bodies?

In addition to the fleetingness and variation of the manifestation of affective expression, the problem is exacerbated by the phenomenon of speaking in itself. Speaking is doubly obscured: first by the meaning it articulates, and second by its subsumption to language. In the first instance, speaking, as referenced in Heidegger's categories of *Rede, Sage* and *Sprachen,*[56] in Levinas' distinction between *le Dire* and *le Dit*,[57] and in Agamben's negativity of the pure Voice, does not show readily. Despite the diverse ontological and metaphysical registers which these concepts describe, the underlying principle is the same: the content of the utterance elides the uttering itself. The second part of the problem requires no more evidence than the reasons for Saussure's turning away from the study of *parole*. Twentieth century humanities and social science have dwelt customarily in readily systematisable grammatico-socio-cultural explanations. Speaking bodies are idiosyncratic, unpredictable phenomena, determined by the weight of layers of obscure contingencies.

Any foray into an uncertain realm such as the affectivity of speaking must proceed from a new beginning, derived from categories offered by the phenomenon itself. Systems such as Heller's must be applied with great care and hesitation, as hermeneutic guidelines, always under test of falsification and subject to refutation.

To catch speaking where it lives, in the wild—within, from, to, and between human bodies in situations—invites an endeavour of applied phenomenology. First, the very thinkability of speaking in its own right, as distinct from vocal sound-making and linguistic systems of signification and communication, requires a phenomenological reduction. Second, phenomenology is specifically aimed at revealing the underlying structures of everyday taken-for-granted phenomena. It is particularly useful for shedding light on phenomena which do not show clearly in their usual manifestations. Third, speaking is an intersubjective phenomenon subject to broad idiosyncratic variations, so a group phenomenological study would aim to foreground those variations as a theme of the investigation and reduce them to underlying essences. The group approach employs small teams of trained phenomenologists who meet to observe and describe everyday intersubjective phenomena in their own and each others' lives. They begin in discussion of relevant theoretical positions from which the thinkability of the project becomes possible and which might serve as hermeneutic operators, and decide on situations where the phenomena might best be apprehended. Differences between their respective observations and descriptions are discussed with an aim to find the source of the discrepancies. In this way, over time, the groups develop modes of apprehension which emerge from and belong to the experience of the observed phenomena.

This three-phase method, derived from Herbert Spiegelberg's workshop method, David Seamon's environmental experience groups and Amedeo Giorgi's phenomenological psychology,[58] has been specifically developed and applied to study everyday intersubjective phenomena.[59] In this instance, the groups will begin with the aforementioned readings from Heller, Agamben, Benveniste, Herder, and Derrida as well as other relevant material such as Merleau-Ponty's concepts of *le langage parlé* and *le langage parlant.*[60] This will establish preliminary categories for the framing, apprehension, and assessment of affective resonances in speaking. The groups will apply these categories to observe, describe, and discuss phenomena of speaking in their own lives and bodies. The aim is to allow the measure of the affective qualities of speaking from the flows of excitation in the body as changes in speeds, volumes, rhythms, weights, intensities, frequencies, flows, and durations. Affects resonate within and between bodies, contagious and consuming. Groups will frame the enquiry in basic questions. How do the affects shape the rhythms of speaking? How do they show? Under what circumstances are they hidden? What does it feel like to speak? How does speaking carry the speaker? How might it be possible to stay with the affective moment in an act of speaking in order to hold it for observation?

The findings of the first phase will be taken as the basis of an eidetic study of the invariant structures of the affectivity of speaking. What belongs to the affectivity of speaking? What are the affective essences of speaking? What are the essential features of affectivity as it shapes and emerges in speaking? These essences will inform a third transcendental phase aimed at revealing the basic constitution of the affectivity of speaking. This ultimate transcendental phase of the work will consist in a full analysis of the constitution of affective resonance in speaking. What are the fundamental intentional structures of the affectivity of speaking? How does time work in these fleeting emergences? What are the temporalities of the different affects? Do joy and fear have different speeds, temperatures, weights, rhythms? How to catch the different intensities, the different qualities? How does the intersubjectivity of the affects work through speaking? How are the affects transmitted from body to body? These few questions and observations are a beginning. This is an extensive undertaking. It enters an obscure and unclear yet omnipresent facet of human life. It begins in the thinking of speaking in its own right as distinct from language, proceeds to the different dimensions—embodied, affective, performative, expressive, creative—which constitute the newly clarified phenomenon, surveys a theoretical field against which these dimensions might emerge, and reaches fruition in a full, three-stage, worldly, eidetic, and transcendental phenomenology. The full task will require a sustained investigation in worlds of human speaking. Ultimately, it needs to produce an approach which can be applied and tested across different cultures to provide a comprehensive account of what it means to speak.

STUART GRANT is a lecturer in the school of English, Communications and Performance Studies at Monash University. His research deals with the phenomenology of performance. He has recently completed applied phenomenological projects on laughter and being in audiences. He is currently beginning new work on the phenomenology of speaking.

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33. *OL*, 88.
34. *OL*, 147.
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36. *OL*, 118.
37. *OL*, 119.
38. *OL*, 125.
39. *OL*, 125.
40. *OL*, 96
41. There should likewise be no interpretation on the part of the reader that there is here an assumption that language somehow makes the human higher or more developed than other animals. The fact that the human has language is no more remarkable than that birds can fly or that some ants can carry fifty times their own weight. Language is merely one of the differentiating features of the human; a particular contingent categorisation.
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MERLEAU-PONTY AND THE AFFECTIVE MATERNAL-FOETAL RELATION

Jane Lymer

INTRODUCTION

The belief that the emotional state of the mother can impact upon her child's development during pregnancy is long held and cross cultural.[1] Yet within many developed nations the possibility of a maternal-foetal relation or communication has been poorly understood and not often researched. Recently however it has been found that many maternal affective states such as depression, stress, and anxiety have negative outcomes for foetal development and flourishing.[2]

Consequently, within the contemporary literature there has been the beginning of a shift in thinking, and in some instances a call for more research, into the nature of this suspected maternal-foetal affective communication.[3] By 2004, there was sufficient interest in the phenomenon that Sjögren *et al.* stated "the development of an emotional attachment to the foetus/future child during the pregnancy constitutes a fairly new field of research."[4] To date, this body of research remains both small, controversial, and poorly understood.

The primary aim of this paper is to outline a theory of maternal-foetal communication that can be employed in understanding *how* it is that through gestation, a mother and foetus affectively interrelate, and how this interrelation may account for the kinds of empirical research outcomes that are beginning to appear. In order to do this I will draw upon Maurice Merleau-Ponty's understanding of body schematic development which I then modify in light of recent empirical research into foetal development.

This paper is divided into three sections. The first two are an exegesis and critique of the phenomenology of Maurice Merleau-Ponty.[5] I focus primarily upon Merleau-Ponty's notion of the body schema which for him forms not only the basis of our self-awareness, but also an embodied communion between self and others, especially during infancy. The critique that follows in the second section focuses upon two main issues that have been identified within his philosophy. The first is that of Shaun Gallagher and Andrew Meltzoff,[6] who have argued that the body schema cannot develop post-partum. The second issue has been identified by both Claude Lefort and Dorothea Olkowski,[7] who have separately targeted Merleau-Ponty's understanding of the development of subjectivity as being too individualist and visually based.

These critiques come together with empirical research into foetal development in the third section in order to open the way for the necessary modifications required to Merleau-Ponty's philosophy so as to forge a new understanding of body schematic development. The modification that I propose is essentially that many of his developmental milestones occur *in utero* rather than post-partum and require the maternal body schema in order to develop.

However, before I begin I would like to make a couple of terminological qualifications. The 'body schema,' 'corporeal schema,' or 'body image' as it is problematically translated in Merleau-Ponty's *Phenomenology of Perception*,[8] is most often described as the manner in which humans can move knowledgeably, effectively, and efficiently in the world while at the same time not being reflectively aware that we are doing so. The body schema is the generic term for the way in which the body maintains integrative interrelationships between bodily sensations and affect, movement, and perception such that they can be prereflectively experienced.

The body schema forms developmentally through the increasingly complex conglomeration of those bodily movements which, through practice, we have honed into habituation and through habituation into the prereflective aspect of our psyche. Together, these practiced movements and proprioceptive adjustments allow us a capacity to move without needing to think about how it is that we are moving, like when we drive a car or ride a bicycle.[9]

For Merleau-Ponty it is the way that our bodies move 'for' us that provides for the subject a sense of self – an experience of bodily ownership that is quite literally manifest in our capacity to intentionally engage in the world. Subjectivity is the experience of having our bodies enact or follow through in intentional engagement in a familiar and predictable way without needing conscious mental direction. I will show in this paper how the body schema developmentally forms through the maternal body schema during gestation.

In 1986, Shaun Gallagher argued that much of Merleau-Ponty's work on the concept of the body schema was being misinterpreted due to the unfortunate translation of *schèma corporel* as body 'image' rather than body 'schema' in Colin Smith's translation of Merleau-Ponty's *Phenomenology of Perception.*[10] He proposed that a clear conceptual distinction was warranted because the two notions of 'schema' and 'image' had quite divergent pathologies and developmental milestones. The division that he proposes is primarily between having a mental 'image' of one's own body and the prereflective performance of the body as a 'schema.'

Gallagher defines the body schema as "a system of motor capacities that function without the necessity of perceptual monitoring", while the body image "in contrast, consists of a system of perceptions, attitudes, and beliefs pertaining to one's own body."[11] The theoretical work that I focus on in this paper is to do with the notion of the body schema only and I take Gallagher's distinction as a premise. Thus I accept that the body schema is limited to the prereflective performance of the body that does not require a sophisticated level of cognitive functioning in order to achieve.

1. MERLEAU-PONTY AND INFANT DEVELOPMENT

I begin this section with a brief overview of Merleau-Ponty's theory of infant development and argue that the body schema develops along the trajectory that Merleau-Ponty proposes. However, I will show that this development does not occur post partum as Merleau-Ponty argues, but *in utero* through an affective maternal communion. This modification I then apply in order to fully grasp the implications of recent empirical research findings into foetal activity for foetal body schema development. With this aim in mind the following exegesis will focus upon Merleau-Ponty's understanding of corporeal schematic development and the implications that this holds for infant subjectivity development.

For Merleau-Ponty, the trajectory of infant development unfolds in the following way:

> There is the first phase, which we call precommunication, in which there is not one individual against another but rather an anonymous collectivity, an undifferentiated group life (*vie à plusieurs*). Next, on the basis of this initial community, both by the objectification of one's own body and the constitution of the other in his difference, there occurs a segregation, a distinction of individuals – a process which, moreover, as we shall see, is never completely finished.[12]

So, like many of his peers such as Piaget and Freud, Merleau-Ponty thought that an infant required interaction within a social environment in order to develop self-experience.[13] However, where Merleau-Ponty diverges from these theorists is in the claim that subjectivity develops as an alterity or divergence *from* others rather than through learning to socialise *with* others. For Merleau-Ponty we begin life enmeshed with others and must discover our 'selves' as something separate and this is not possible until the body schema has developmentally provided a sense of self-unification through the familiarity that habitual bodily movement provides.[14]

When this process of bodily habituation has reached a certain quantum amount which allows the child movement without needing to concentrate upon the movement itself, we can say that the child has taken possession of her body as her own. This experience of bodily ownership is, for Merleau-Ponty, subjectivity. The emergence of subjectivity is thus embodied. The body schema forms the substrate from which the child can then direct their perception out into the world while being simultaneously grounded by their bodies within a perspective.

Prior to the emergence of the body or corporeal schema, Merleau-Ponty describes infant life as syncretic; as one where "there is not one individual over against another but rather an anonymous collectivity, an undifferentiated group life."[15] In this way, Merleau-Ponty's characterisation of (very early) infant life echoes that of James as one of "blooming, buzzing confusion."[16] Syncretic sociability, for Merleau-Ponty, is affectively intercommunal and the infant's initial confusion results from experiencing the intentions and affect of others as a chaotic maelstrom. In the third section of this paper I will argue that the neonate has already surpassed this intercommunal syncretic phase of development to a large degree. Syncretism I suggest, occurs during gestation, and forms the basis for empirical findings that suggest an affective maternal-foetal communication.[17]

The child's transition from experiencing his/her body as indistinct from that of others, to the self-objectification required for self-consciousness, is mediated through the developing body schema. During the early syncretic phase the first sense that a child will have of herself Merleau-Ponty calls the phenomenal body. This embodied phenomenal self is not self-conscious. Rather the child's contact with the world is only grasped as momentarily experiential; it is the body as lived, the manner in which the body is orientated within the environment; the body minus the coordination and coherence that the body schema provides.

The body schema emerges, for Merleau-Ponty, as the child begins to structure her behaviour into habituated patterns of movement and adjustments that allow her to maintain homoeostatic equilibrium within her world. It is the developing body schema that provides the child with an increasing ability to possess "a perception of [his or her] … body's position in relation to the vertical, the horizontal, and certain other axes of important co-ordinates of its environment."[18]

Through the phenomenal body the child explores the world by testing his or her capacity to interact. Through the pull and push of the child's bodily intentions within specific situations and contexts, certain patterns of behaviour will begin to emerge as practical ways of engaging in and with certain 'signs' that will elicit particular habitual behaviours within the environment. For Merleau-Ponty it is these habituations that gradually form the foundation for our body schematic functioning and thus our self- awareness. In the third section of this paper I will show how recent empirical research into foetal movement shows this process as having begun by the 22nd week of gestation. For Merleau-Ponty however, it was not until the child was at least six months of age that the body schema was sufficiently established so as to enable the child to begin to take possession of their bodies.[19]

According to Merleau-Ponty, actual self-awareness occurs between fifteen and eighteen months in a developmental stage famously known as the 'mirror stage' when the toddler will begin to recognise her mirror reflection as herself. At this time the child will come to direct her attention toward herself and begin to see the body that she possesses as an object akin to other bodies in the world. This recognition, for Merleau-Ponty, heralds the emergence of self-consciousness as an alterity which is experientially intertwined with the sense of subjectivity or bodily 'ownership' that the body schema provides.

The development of self-awareness at this mirror stage allows the child to begin to 'limit' their lives to themselves. "To the extent that he [the infant] lacks the visual consciousness of his body, he cannot separate what he lives from what others live as what he sees them living."[20] So for Merleau-Ponty vision is the primary sense through which a child constructs subjectivity and self-reflective consciousness.

This aspect of Merleau-Ponty's work—the emphasis that he places upon the spectral—has come under much criticism and in the next section I will concur with two of those critiques. However, how Merleau-Ponty understands the body schema as forming the basis for our self-conscious and reflective experiences of both the world and ourselves is very insightful and as I will show in the third section of this paper, is proving to be consistent with recent empirical research into foetal development. It would seem that Merleau-Ponty may have been correct when he described how it is only through our structured movement and engagements that we can know and be at home in the world and it is only through these engagements that we can know and come to experience ourselves as selves.

However, before moving into those arguments I now wish to turn to the way Merleau-Ponty describes the manner in which 'objects' can, and very often are, incorporated into the body's schematic functioning and the implications this has for our affective experiences. I do this because it is my argument that the maternal body elicits the development of the foetal body schema through this affective bodily incorporation at the level of body schematic functioning. Put simplistically, the maternal body schema incorporates the foetal body in much the same way that we incorporate artefacts into our body schemas. However, in this case, doing so elicits, moulds, and structures foetal movement into the schemas necessary for basic neurological development.

For Merleau-Ponty, many artefacts and objects in our day to day lives get taken up within our normal body schematic functioning to varying degrees. He describes how:

> A woman may, without any calculation, keep a safe distance between the feather in her hat and things which might break it off. She feels where the feather is just as we feel where our hand is. If I am in the habit of driving a car, I enter a narrow opening and see that I can 'get through' without comparing the width of the opening with that of the wings, just as I go through a doorway without checking the width of the doorway against that of my body. The hat and the car have ceased to be objects with a size and volume which is established by comparison with other objects. They have become potentialities of volume, the demand for a certain amount of free space.[21]

Jonathan Cole and Barbara Montero in their paper "Affective Proprioception" relate differing experiences and reflections of patients who have become confined to a wheelchair.[22] For these men and women the degree that they are able to incorporate their wheelchairs into their body schematic functioning not only impacts upon their capacities for fluid movement but also on how they experience being in a wheelchair as an obstruction to their 'normal' mode of movement or as *how* they move.

In order for movement to feel precise and harmonious in patients bound to wheelchairs, the wheelchair as well as the body must become phenomenologically *absent* (or prereflective) when the patient is intending toward a task.[23] In order to feel *absent*, Merleau-Ponty would argue, the wheelchair must be experienced as a part of the body's prereflective schematic functioning. While some might want to suggest that a wheelchair does not form a part of the material body and thus cannot be a part of the body schema, for many it comes to be experienced as a part of them in exactly this way and as such, also entails an affective integration.[24] Cole and Montero describe how patients who struggle to incorporate their chairs into their body schematic functioning are those most likely to experience their condition as a frustrating disability.

During pregnancy, the inclusion into the body schematic functioning is not an object but another – and another that alters *my* body schema incrementally and in an ongoing manner. One of the most characteristic aspects of embodiment in pregnancy is the manner in which the body schema is constantly changing and shifting. During pregnancy my body 'appears' and must be constantly negotiated. This draws my attention toward the foetus and demands that I form new daily habits that incorporate this growing other into my own sense of self as a reformation of a spatially and situated sense of self-capability. My ability to achieve the bodily absence required for habitual movement will often be a struggle and my level of success will have implications for how I affectively experience my pregnant body.

Being pregnant, especially in the latter stages, is also not a situation where there is a loss or an inclusion that remains spatially or experientially static, such as having to learn a new movement that incorporates an artefact, but rather nine or so months of constant bodily adjustment that demand reflective attention. Previous bodily functioning is consistently disturbed. My body not only 'appears' in that it emerges out of prereflective 'absence', but appears in flux: I wake early in the morning because the child in my womb is moving and I cannot get comfortable in bed – my old habitual sleeping position is no longer available to me. I attempt to get out of bed only to find that I cannot sit up but must slide to the edge. I bend to put on my slippers and then remember that I cannot reach my feet and I walk though the narrow doorway into my bathroom and am surprised when I bump my stomach on the edge of the door – it wasn't that big yesterday.

This constant bodily negotiation and renegotiation draws my attention inward, toward my body and to this other. My bodily movements are constricted into certain attainable patterns and this becomes increasingly so as my body and the child grow. This restriction is not the result of strong affect, illness or functional loss but rather my movement is restricted due to having to negotiate the living breathing physicality within me. We need to choreograph – he moves and then I shift to facilitate the pressure – I walk rhythmically and he lolls off to sleep.[25]

My body must incorporate this other in order for movement to feel fluid. Movement must be negotiated like learning the steps of a dance – I must learn to 'read' his body movements. Only once each adjustment becomes a repetitive pattern can I begin to experience the situation as a smooth habitual flow; as what Maxine Sheets-Johnstone describes as a 'kinetic melody'.[26] Only when I can choreograph am I allowed a small reprieve from having to learn the steps and in these moments my body can recede into the prereflective and I can forget for a moment that I am pregnant. As we shall see in the final section of this paper, this negotiation and the choreographed movement patterns are necessary to the development of the foetal body schema as it is just this 'kinetic melody' that will guide that development not only through a physical material engagement but also through an affective communication.

Affect, for Merleau-Ponty, is an intersubjective phenomenon that is communicated through bodily engagement. As we have seen, for Merleau-Ponty, this capacity to experience the affect of others is magnified during infancy but it nonetheless remains with us throughout our lives to varying degrees. In the *Phenomenology of Perception* Merleau-Ponty speaks of how we are able to "blindly apprehend" each other's emotion through the sharing of our gestures;[27] a phenomenon that we now call emotional contagion.[28]

For Merleau-Ponty, affect is what structures and stylises our behaviour and emotions through how it feels to move. Affects therefore are the vague feelings or the affective experience that we have of ourselves and others that will arise depending upon how we are bodily engaged within particular situations. Emotions at their most fundamental level are affective 'habits' that have solidified into set or culturally recognisable ways of responding.

Within the spatial confinement of late pregnancy, foetal movements can be affectively experienced as either easy to negotiate or difficult to handle to varying degrees. At times I felt that my child's activity was a relentless buffeting that was not always pleasant because the discomfort compelled me to respond, to attempt to regulate and synchronise the movement – to form a kinetic melody. Sometimes I would feel tired and so the call to respond or to adjust myself could be arduous. To experience difficulties in gaining a good synchronisation is exhausting and entails a degree of physical discomfort for both of us and my emotional or affective disposition would alter accordingly.

Sue Cataldi describes affect as, by definition, a crossing and remaking of boundaries between oneself and the world, "the deeper the emotional experience" she states, "the more blurred and de-bordered the world-body border becomes, the more we experience ourselves as belonging to or caught up in … the world."[29] Applied to the phenomenology of late pregnancy, this way of thinking about the style of affective engagement is interesting. Should I willingly participate in movements that facilitate a bodily syncronisation then the merging of bodily movements will precipitate this blurring of boundaries and the phenomenology is an experience of being taken up or becoming caught up in the world of another.

As I rocked in my rocking chair in order to soothe the frustrating nocturnal movements of my foetus, the repetitive smooth rocking structured a calming synchronisation between my foetus and I. Once both the movement and the affect were in line, my awareness of his presence would recede and in this example, we could then both finally fall to sleep. In the physical merger, the boundaries between he and I, my perception of him as other, dissipated.

However, should I resist my pregnant embodiment by fighting to hold stable my pre-pregnant bodily boundaries by sustaining my previous habits then I must structure my affective engagement with the foetus as resistant. Following the Bosnian Civil War (1992-1995), Croatian journalist Slavenka Drakulic in 2000 published *S: A novel about the Balkans* which she based upon interviews with women who had undergone systematic rape. The subsequent pregnancies are described in terms of embattlement and experiences of invasion and war, "S. fought this alien body, the sick cells that multiplied inside her against her will."[30]

The discourse is one of seizure and domination from inside by a disease or an enemy, a feeling of still being held captive and S would physically limit and constrain the movements of the foetus; when the foetus shifted position, S would not move. Thus how I move within my pregnant body prefaces my sense of my own personal boundaries; where I begin and end and through the affect inherent within that negotiation, how prepared or willing I am to succumb to the synchronisation that will blur quite literally who I am.

During my years of counselling practice I recall the heart-wrenching story of a woman who suffered months of a different form of body schematic disruption after the death of her two year old son who had been ill since birth. Just toward the end of meal times each night, around the time when for the past two years she had sat and nursed her child until he fell asleep, her arms would physically ache from his absence. It has often been suggested that there are correlations and even causation between the phantom phenomenon of phantom limbs, which is where a patient continues to experience an amputated limb, and grief, in that the pain is the result of grieving for the lost limb.[31] In this instance, one could argue that the ill child had become so much a part of the mother's own daily functioning and identity that she experienced his death as akin to the loss of a part of herself, quite literally. It is interesting that this is not an uncommon analogy – that losing someone close is often compared to the experience of losing one's right arm and deep grief will impact upon our ability to habitually go about in the world in the same way as prior to the loss. Grief can disturb our body schematic functioning.

The similarities between the physical pain associated with a loss of habituated body schematic functioning and a loss of something or someone whom we have incorporated within our body schema is marked. As we shall see by the end of this paper, the implications of having our body schemas form *in utero* is that they are relational and intersubjective; affectively intertwined with our capacity for bodily functioning from the very start. Although beyond the scope of this paper to unpack fully, this way of thinking about our relationships as body schematic incorporations may well form the beginnings of an understanding of our emotional experiences of loss as physical pain. This is because what is felt as my body, Merleau-Ponty argues, can be both something more and something less than what we traditionally call its 'materiality' or 'physicality.'

So, developmentally, for Merleau-Ponty it is through a functioning body schema that progressively and developmentally self-reflection emerges as an alterity, primarily through the specula image, as perception of objects, events, and things. Over time and guided through intersubjective encounters, the child comes to perceive her own body as an object, and thereby establishes her subjectivity self-reflectively.[32]

The corporeal or body schema is thus an intrinsic aspect of my situated and meaningful engagements with the world and with myself. The body schema is what, through its absence, allows the body to be available to the subject in intentional action. Body schematic functioning comes into our conscious awareness when it is disrupted. While this most often occurs during pathologies, it is an important aspect of embodied pregnancy and how we negotiate this appearance and consequent disruption to our daily habitual functioning has affective implications.

In the next section I examine some problems for Merleau-Ponty's account of infant development. In particular I challenge the timing of his developmental milestones and suggest some new parameters.

2. CRITIQUE AND MODIFICATION

In this section I identify two problems within Merleau-Ponty's description of infant development and in the next section I modify his account. The first problem is the challenge presented to Merleau-Ponty's conclusion that infant life begins as a chaotic maelstrom by Shaun Gallagher and Andrew Meltzoff, who draw upon recent empirical findings of neonatal imitation.[33] Should a newborn infant be capable of imitating adult actions, then it would seem unlikely that body schematic development in the neonate is as primitive as Merleau-Ponty suggests.

The second problem is somewhat similar. Here I draw upon critiques by Dorothea Olkowski and Claude Lefort who separately challenge the emphasis that Merleau-Ponty places upon vision as defining subjectivity. What both of these philosophers highlight is how the absence of a relationship between mother (or caretaker) and child leaves Merleau-Ponty's account with questions concerning how, through spectral imagery alone, an infant is able to develop from within a state of chaotic syncretism to the degree of alterity required for self-recognition and subjectivity formation. As Olkowski identifies, if the affective relationship that begins *in utero*, and extends through the birthing and breastfeeding and/or nurturing process between mother and child, is nothing but undifferentiated chaos, then, "there is an unbridgeable gap between the experiences of the child and the experience of the adult, which vision does not close."[34]

In the next section I draw upon these issues in order to modify Merleau-Ponty's theory of infant development by describing how body schematic development begins *in utero* rather than post-partum. The resulting maternal communion forms the basis for an intersubjective affect that is embodied and schematically structured in such a way as to guide infant subjectivity development. This is made possible within Merleau-Ponty's understanding of infant development by simply acknowledging the maternal body and gestation as a time not only of growth but also of body schematic development for both the mother and foetus.

I argue that while Merleau-Ponty is correct to say that body schematic development requires an experiential environment he fails to understand how the maternal body provides for the foetus a primal interaction. This interaction, I argue in the final section, is what moulds and forms the foetal body schema as a kind of imprinting. The neonate is thus born into the world with a functioning body schema that is affectively linked with the mother (and potentially others) in such a way as to render the child open to adult direction and guidance. In fact, as bonding theory has shown, this interaction is necessary for an infant's cognitive flourishing.[35]

Regressing Merleau-Ponty's understanding of infant development into an account of foetal development not only solves the issues within his own phenomenology highlighted by the above theorists but, as we shall see in the next section, also provides an insightful basis to understanding many anomalies within current empirical research into foetal development. Most importantly, it acknowledges the developmentally interactive role of the mother in gestation. However, before I move into this argument let us look at the problems for Merleau-Ponty's philosophy that recent work on infant imitation has highlighted.

Merleau-Ponty's understanding of infant life as chaotically syncretic was strongly challenged in 1977 when Meltzoff and Moore, in a series of experiments into infant's capacities for imitation, found that newborn infants achieve invisible imitation (the capacity to set in motion a part of the body that an infant has no visual access to such as the face) within the first hour after birth.[36] From these results they conclude that a newborn infant must possess the capacity to have a visual awareness of someone else's face, which must be apprehended, represented, and then reproduced on one's own face haptically or through kinaesthesia.

In 1996, Gallagher and Meltzoff in their paper *"The earliest sense of self and others: Merleau-Ponty and recent developmental studies"* draw upon infant imitation studies in order to successfully challenge Merleau-Ponty's conclusions that the young infant lacks a body schema and a capacity for self-awareness.[37] Their conclusions are that infant imitation would not be possible without a functioning body schema and a level of self-awareness that entails a primitive body image.

For the purposes of this paper, rather than examining Gallagher and Meltzoff's arguments I will instead imagine how Merleau-Ponty might respond to infant imitation experiments and to Meltzoff and Moore's conclusions. I do this for two reasons. First, I think that Meltzoff and Moore overestimate an infant's cognitive capacity in their conclusions and seeing how neonatal imitation might be explained another way helps us to be cautious, particularly around the notion of an infant's capacity for mental representations.[38] Second, explaining the phenomenon of infant imitation through a Merleau-Pontian lens assists in pointing out the specific flaw in his description which is my aim.

Merleau-Ponty, (along with Piaget) did recognise that small infants display imitative gestures. However, he argued that this was not 'true' imitation but rather the result of an unconscious *participation* in an affective experience made possible through early syncretism. Within Merleau-Ponty's account of syncretism, "the experience of the body and the body of the other form a totality and constitute a form,"[39] as a "'postural impregnation' of my own body by the conducts I witness."[40] In an instance of 'imitation', the infant for Merleau-Ponty, does not perceive the *details* of the smiling face, construct a representation, and then consciously mimic the behaviour as Meltzoff and Moore claim. Rather, because of the intercorporeality, facilitated through syncretic sociability, the child experiences a mixing of emotions, intentions, and behaviours which facilitate an inclusion of the infant within the situation, not just affectively (i.e, the infant feels good to be smiling) but also physically (the infant smiles). Smiling, therefore, does not presuppose the awareness of a sense of self separate from the other, but as a felt participation in a shared meaningful situation (say, of smiling) and the infant does not need to 'know' she is smiling in order to do so.

Although Merleau-Ponty's account of syncretic participation is the more insightful explanation for infant imitation than Meltzoff and Moore's more mentalist conclusions—which tend to overestimate an infant's cognitive/representational capacity—it nonetheless raises the question of how it is that the felt sense of playfulness or happiness transposes to a smile on the infant's face without a functioning body schema. Even more problematic is tongue protrusion imitation. How can a newborn infant, even without any sense of representational thought, stick out their own tongue as participation within a situation of *felt* tongue protrusion? Should the infant experience chaotic affect through such an engaged situation then why not smile? Why not raise an arm or nod their head?

While it is possible that the infant does not 'truly' imitate the behaviour of others in a representational sense, he or she is nonetheless using a corresponding body part in order to participate. Within Merleau-Ponty's theory of syncretism this would be impossible should the infant not possess a basic body schema. So, a newborn infant must possess a primitive body schema in order to use a corresponding body part and Merleau-Ponty's account requires revision to this degree.[41] The challenge then is to explain how this could be and this I leave until the remaining section.

The second problem within Merleau-Ponty's philosophy is somewhat similar. While for him the infant experiences affect intersubjectively, this affective syncretism is too chaotic to provide any guiding sense to the infant. For Merleau-Ponty the role of affect within the process of differentiation required for subject development is an unstructured maelstrom and so cannot offer any meaningful information to the child.[42]

In place of the role of affective intersubjectivity, Merleau-Ponty proposes that the structures required for the maturation of the body schema to develop are an outcome of situated and contextual behaviour that informs habitual gesture development.[43] Thus Merleau-Ponty negates the role of felt relationships between the gestating mother and/or primary caregiver and the infant's development, replacing it instead with the notion of gesture and behaviour, which consequently give a visual and individuated basis to subjectivity development.[44] While, within Merleau-Ponty's philosophy, the child requires intersubjectivity in order to develop a sense of self, the role that intersubjectivity plays is that it provides for the child a particular behavioural environment that child must negotiate through a behavioural response.

Such a position is in direct opposition to research into infant bonding and attachment such as that pioneered by Bowlby, and Klauss and Kennell who argue that bonding is an affectively structured relation that is a necessary condition for healthy subjectivity development and subsequent intersubjective relations.[45] For Bowlby, the emphasis is on a stable and affective engagement *with* a guiding adult rather than a response to whatever environment is present.

The key feature here that is problematic for Merleau-Ponty is the affective link to healthy cognitive development. Drawing upon his human case studies, Bowlby was able to show how an infant's capacity to developmentally and cognitively flourish was reliant upon an affectively bonded relation. This is to the degree that an infant's capacity to recover from prolonged affective social deprivation from a primary caregiver was severely compromised.[46] He also noted how it was the exposure to potential bonding figures that facilitated improvement in infants who had experienced early institutionalisation or severe affective isolation.

Bowlby's introduction of bonding theory in the 1950s sparked a body of research where it was found that children who survive and are very poorly bonded acquire a condition known as Pseudo-autism[47] or Isolation Syndrome.[48] The term Pseudo-autism is employed because the cognitive symptoms of poorly bonded children are akin to that of autism and some of the same behaviours are manifested.[49] The poorly bonded child, however, will often show improvement once placed within a stable social environment and some children even recover well. Thus it would seem that an affective bond is a necessary condition for the healthy development of infant subjectivity and this proves problematic for Merleau-Ponty's understanding of affect as chaotic.

Dorothea Olkowski, in her 2006 paper "Only Nature Is Mother to the Child", takes up this issue within the rationale of Merleau-Ponty's own philosophy.[50] The question she asks is if the child truly begins in an affectively chaotic world, is the specula image on its own sufficient to introduce differentiation between the affective syncretism of infancy and the adult? Olkowski argues that it is not.

The problem that she sees is twofold. Firstly, without a tactile felt separateness, vision alone does not guarantee that what is seen is understood as an other or something separate from oneself. Why would a child see an adult as separate to her if she continues to share affective experience with that adult? What developmentally clarifying role is vision actually performing and how could it be sufficient to begin to limit the affective experience of the child to herself ?

Also, by Merleau-Ponty's own account vision is alienation in that it is either knowledge of oneself for the child who has gained the developmental stage of mirror self-reflection, or not knowledge of herself at all for the child who hasn't. So, "Caught up in this image" without recourse to anything else, "the child is alienated from herself, from the world, and from others to the point where intersubjectivity *becomes* alienation."[51] How then can this substrate self-awareness develop?

Lefort takes up a similar problem within Merleau-Ponty's theory of infant development, albeit via a different tack.[52] Lefort does not see the issue in terms of affectivity but rather understands the absence of the mother as the absence of a mediator, of one who shows and so creates the world *for* the infant. Lefort argues the need for this 'third' person, as one who socializes the child, is a problem for Merleau-Ponty's theory of self-conscious development as reciprocity within the child's own experience. The ambiguity or conceptual tension that Lefort detects is between the notions of *reversibility* and *alterity.*

For the infant, the other is not originally an *alter ego* such that the perspective of the infant is reversible with that of the adult. Between the infant – and this is especially the case visually – and things in the world, is a *mediator* who names the child, the things, and the world; who introduces the child to his or her world. In doing so, the mediator forms or structures the child's conceptual world through linguistic representation. Therefore, Lefort argues, vision cannot be the original openness to the development of subjectivity because the relationship requires mediation by a third person. This third person mediator, who is originally the birth mother but may not remain so, is the fulcrum of representation that *is* the child's world. This mediator triangulates the relationship between child and the world and therefore their role in the infant's development cannot be ignored.

So in skipping both the affective and even the tactile maternal contribution to the differentiation required for an account of subjectivity development *within* syncretic infant life, Merleau-Ponty is left with a dualist notion of harmonised nature versus spectral alienation. As Merleau-Ponty has forgone the notion of the psyche (which Husserl employed here as mediator)[53], the question left unanswered is by what means does a child come to compare the body felt with the body seen?

Although Merleau-Ponty acknowledges that we respond to stimuli that the world presents to us without the requirement of reflexivity, and he acknowledges that for the child vision is insignificant in comparison to what is felt, he nonetheless, as Olkowski and Lefort separately identify, overlooks the conclusion that for the child, the world and others might therefore be given through a mediator who guides and structures the child's experience.

I will show in the next section that these critiques are not fatal flaws within Merleau-Ponty's philosophy as a whole but they do require adjustment. The issues can be addressed by showing how the cohesion Merleau-Ponty describes as a developmental stage begins *in utero* and not with 'others' but, with a mother, and it is this affectively structured embodied relation that guides the foetus, and possibly then the child, through the early stages of subjectivity development.

3. THE EMERGENCE OF THE FOETAL BODY SCHEMA

While the critiques by Olkowski and Lefort in combination with recent research into infant imitation prove problematic for Merleau-Ponty's theory of infant development, his work nonetheless remains insightful. His main error is to neglect the signs that show that a newborn infant has a functioning body schema and as such, cannot be born into syncretism. This functioning body schema provides the basis for a fundamental intersubjective communication which guides an infant's healthy psychological development.[54] In this section I will argue that the infant's body schema has developed through a developmental imprinting with the maternal body schema during gestation.

The nature of the relation constitutive of the maternal-foetal communication that I propose is a correlation between maternal and foetal affective movement that forms a bond due to the integrated nature of the body schemas in gestation. The way that both the mother and foetus negotiate each other forms particular ways of moving, or styles of movement, that incorporate an affective expression. These movements establish the first foetal habituations that will, as gestation advances, become the foetal body schema. In this section I will describe how from the time of conception, foetal development requires as its precursor, a body schematic linking with and within the maternal body. I will do this by arguing that this way of understanding foetal development explains a current problem and inconsistency within contemporary theories of developmental embryology.

Within contemporary research into embryology there have been two major and related developments. The first is the manner in which advances in imaging technologies have allowed us to view and track foetal development in new ways, and the second and consequent research examines our growing understanding of the role of movement in foetal development.

In 1998, due to swift advances in the field, the National Institute of Child Health and Human Development (NICHHD) held an interdisciplinary conference consisting of clinical and basic scientists to discuss the parameters and priorities to be undertaken in continuing foetal research.[55] This conference was aimed at consolidating recent research that had shown (among other things) that foetuses display structured bodily movements which they develop through habituation (the most common word employed was 'practicing') that begin to appear around the 9th week of gestation.[56]

This phenomenon was earmarked for further research because this kind of movement is suggestive of an early foetal body schema, or what neurologists call a motor schema. Clearly this is curious because the required structures (the cortex, proprioception, perception) for body or motor schematic functioning are not formed within a foetus prior to around the 15th week of gestation, and even then cortical activity is minimal and intermittent. So to speak of, or even describe, a foetal body schema as appearing prior to even proprioceptive capacity suggests the need for a hypothesis as to exactly what these structured practised movement patterns might be.

The second area of growing research involves new ways of understanding the role of foetal movement in early neurological development. This stream of thought has been influenced by the evolutionary neurobiology of Gerard Edelman[57] and basically argues that the sequence of development of embryonic neural tissue is such that 'movement influences morphology.'[58] In other words, bodily movement precedes and is necessary for, the nervous system development relevant to that function. What these theories are suggesting is that foetal movement elicits and nuances foetal neural function rather than the behaviour flowing out of the required *a priori* neurology.

Sheets-Johnston places this concept within a foetal developmental paradigm and discovers that the morphology does indeed appear to follow along this trajectory:

> By the beginning of the fourth month … reflexive behaviour appears, which means that the movement of the foetus is coordinated in response to stimulation … [such that] neural development of the motor cortex is stimulated by the body movements of the foetus itself. In other words, form does not develop solely on its own. Movement influences morphology.[59]

For Sheets-Johnstone, very early foetal movement is regulated by the initial emergence of the more primitive reflex structures which move in coordinated response to stimulation which then precipitate the development of further bodily anatomy and physiology. So physical development is a *response to movement* in a similar manner to the way working out at the gym elicits increases in muscle development.

However, there are two problems with theories of foetal development that begin with foetal reflexes as the starting movements. The first problem is to do with how a foetus as young as 9 weeks gestation is moving in *regulated* ways. The contemporary addition by the NICHHD of movement regulation, and in particular the claim that regulatory movement is *practised,* suggest that something more than a mere reflexive response is involved, even at this very early stage. A reflexive movement pattern may logically be spontaneous and may be reliably repetitive should the presented stimulation be consistent and of equal intensity, but they are hardly regulated and one does not 'practice' reflexes.

Second is the question of how the reflexes initially developed? The suggestion that reflexes biologically unfold and develop to influence subsequent morphology is inconsistent because reflexes also have morphology and pathologies. So, one might expect that any account of movement development as *a priori* should in some way encompass reflex development as well, rather than taking reflex *existence* as a starting point.

The more logical claim is that what is providing the structuring and the basis for a movement appearing to be regulated and practiced is the maternal body schema. At this very early stage, as *Fig 1* shows, a foetus has lots of room to move and, situated as they are within a moving maternal body, it is likely that these earliest regulated movements, which are prior to proprioceptive capacity, are a response within and to, the maternal body in *her* regulated and habituated, body schematic movement.

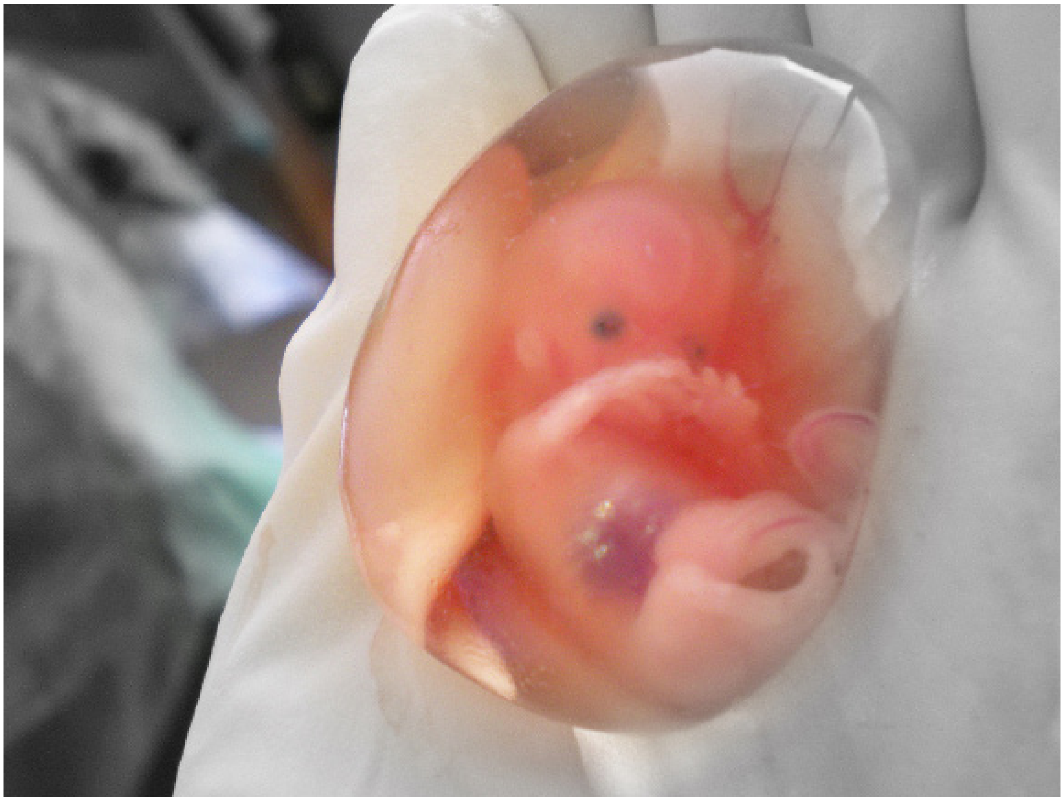

Fig 1: 10 week old foetus photographed after hysterectomy (44 year old mother diagnosed with cervical cancer)[60]

Thus, very early foetal movement is regulated or 'practiced' in a manner which is not initially of foetal origin. Rather, the habituated movement patterns of the mother are underpinning, and thus structuring and regulating these early movements by literally repeatedly moving the foetus in certain ways by her body moving in certain ways. Reflexes and proprioceptive structures will thus form as a kind of imprinting from this propriocetive-like movement and as such, will be 'modelled' upon the mother's particular movement patterns. What this means is that foetal structure is born out of maternal body schema structuration and so will, from its very beginnings, emerge as an adaptive style of movement with his or her mother.

While physical maternal movement will no doubt play an important role in this process we should also add the regular maternal heart beat, breathing and digestion which together construct an intrauterine world that is not only moving but also rhythmic, regulated, and animate. What also aids particular foetal development at this early stage is foetal size in ratio to that of the amniotic sac and proportional to the amount of amniotic fluid surrounding the foetus. Overall, the situation of a 10 week old foetus within a fluid-filled womb within a moving body amidst rhythmic beatings and breathing would facilitate a continuously moving, flowingly rhythmic world. The growing buoyant weight of the foetus at this early stage would precipitate the rolling and rocking movements that are fundamental to develop capacities for basic homoeostatic bodily positioning such as upright and sideways.

This notion of propriocetive development as being situated and maternally facilitated is consistent with Merleau-Ponty's account that habitual behaviours are those that we have formed in relationship with meaningful contexts and the engagement within that context is likely to elicit a similar behaviour at a bodily, non-conscious level. Interestingly, these types of flowing and rhythmic movements are often employed in therapy for proprioceptive problems in older children (see The Dance-Movement Therapy Association of Australia).[61]

What I describe here is the syncretic beginnings of foetal development. At this early stage the foetus is much more an aspect of the maternal body rather than something that is divergent or independent. To say that a relation or communication has formed between the mother and foetus would require a reciprocal relation and so the foetus must be, in some primal way, a separate being from its mother before we could postulate a 'relationship' between entities. For this we must wait until the second trimester of gestation where research suggests foetal habituation and learning are indicative of an increase in foetal independence and suggestive of a foetal environment that begins to extend beyond maternal mediation in the gross physical manner of the first trimester.

Kinematic patterns within foetal movement consistent with intentional goal directed bodily action emerge around 22 week's gestation; actions that were previously only broadly directional up to 18 weeks.[62] By 22 weeks, hand reaches become straighter and more accurately aimed with acceleration and deceleration phases of the movement predicated on the size and sensitivity of the target. These movements in particular are highly suggestive of independent action as their strength and trajectories are no longer maternally directed but rather cut across or in other words, go against, the flow of maternal movement. The mark, at 22 weeks of intentional action also suggests that the foetus has developed a sense of ipseity; a sense of self and not-self that is displaying sufficient consistency that the foetus can discern something as experientially not him or her.[63]

Although not cited within the literature, the findings by Zoia *et al.* that by 22 weeks onwards, foetal action is much more deliberate and forceful will also be a factor in the level and response of the maternal sensation of movement both consciously and within her body schema. Thus this 22 week foetal transition also marks the beginning of a different level of maternal-foetal *engagement*. The maternal-foetal relationship begins to manifest *as a relationship or communication,* as reciprocity, when there is maternal engagement with intentional foetal movement.

This developmental trajectory is consistent with Merleau-Ponty's notion of body schematic intentionality as not requiring self-consciousness beyond the ipseitic, or self and non-self in Dennett's "don't eat thyself" kind of way.[64] Recall that consciousness for Merleau-Ponty originates *through* the body in the form of prereflective consciousness as the familiarity that I have with myself as I engage in the world.[65] What the maternal-foetal relation provides and structures for the foetus is just this engagement.

It is then relevant that foetal EEG readings begin concurrently at around 22 weeks gestation, at about the same time as the connection between the spinal cord and the thalamus completes. Following very closely afterwards, at 24-26 weeks thalamocortical connections will have begun to grow into the cortex.[66] Thus we can see the 'movement influences morphology' paradigm quite literally acting out developmentally and this whole process both requires the presence of, and is facilitated through, the maternal body.

In attempting to find some further empirical support for my thesis I came across some research by DiPietro *et al.* who, in 2004, set out to examine the possibility of maternal to foetal stress transfer and found something that they did not expect; foetal motor activity affected maternal functioning measured in terms of both heart rate and skin conductance.[67] The detected time lags indicated a heart rate response after 2 seconds and skin conductance after 3 seconds and remained consistent from mid to late gestation.[68] In other words, the foetus had a capacity to *affect* the maternal body.

This became more perplexing for the researchers when they realised that the women only detected as few as 16% of the movements suggesting that "the maternal sympathetic response is evoked in the absence of perception of movement."[69] There was also no apparent association with maternal stress or arousal. Put simplistically, mothers' bodies respond to foetal movement in a corresponding manner that occurs below the level of perception – that is, unconsciously. A mother does not need to consciously feel her baby move in order for her body to respond to changes in the foetus. This is consistent with the notion that a maternal-foetal communication operates at the level of the body schema.

DiPietro *et al.* suggest that an explanation might entail a mechanism "through which foetal movement may generate an autonomic response [which] involves the perturbations to the uterine wall. The normal response of the uterus to distension is contraction."[70] They suggest that the sympathetic maternal response may be regulating or limiting the degree of contraction in relation to the foetal movement. Should a foetus experience anxiety it will move more and thus the uterine rebound contraction will increase. This rebound will stimulate the maternal sympathetic nervous system to tighten the uterine contraction and thus restrict the foetal movement which consequently calms the foetus in much the same way as swaddling an infant can soothe distress.

Even within such a mechanistic affectively free stimulus-response reading of the research as DiPietro *et al.* provide, there seems to be an undeniable link between foetus and mother that both surprised and perplexed the researchers. They suggest, "a distal, but intriguing question is whether maternal-foetal synchrony sets the stage for postnatal synchrony in maternal-child interactions. Are women who are more physiologically responsive to foetal movements more responsive to infant behaviour?" [71] They leave the question open but perhaps we can now make some tentative conclusions.

4. CONCLUSION

In this paper I have applied the work of Merleau-Ponty and developed an understanding of the maternal-foetal relationship as an instance of affective communication that is consistently empirically supported.

In the previous sections I have described how the maternal-foetal communication is expressed as an affective *style* of engagement, as the *nature* of the interaction between mother and foetus. I have explained how the maternal body schema forms the basis of and for the foetal body schema and subsequent foetal development. Together, the manner in which the maternal and foetal body schemas merge and then diverge will form a communication that is born through situated, gestational embodied negotiations. This relationship is affectively structured through the negotiated movements themselves. Thus, by the time of our birth we have already, within our habituated repertoires, a way of moving and interrelating that may well set the foundations for affective intersubjective relations post-partum.

The introduction of the maternal body schema as integral to foetal development also solves the problem of how the infant (foetus) moves from syncretism to individuation within Merleau-Ponty's phenomenology. Through the acknowledgement and inclusion of the phenomenology of gestation, I have opened an extra dimension into Merleau-Ponty's work that modifies, yet also preserves, the integrity of his philosophy.

However, the most important implication of this work is the acknowledgement of the role of maternity and the maternal body in the flourishing of foetal development.

JANE LYMER currently holds an Honorary Post Doctoral Research Associate position at the University of Wollongong and works within several programs within the University of Wollongong College assisting students to gain entry to University. Her current research interest involves developing a theoretical framework of embodied consciousness and cognition and how this impacts upon notions of bonding and attachment, the role of maternity and our abilities to conduct skilled activity in general. More recently she has branched in research that will apply this model of embodied cognition within debates around animal ethics.

NOTES

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5. Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge & Kegan Paul, 1962) and "The Child's Relations with Others," in *The Primacy of Perception and Other Essays*, ed. James E. Edie, (Evanston: Northwestern University Press, 1968), 96-158.
6. Shaun Gallagher and Andrew Meltzoff, "The Earliest Sense of Self and Others: Merleau-Ponty and Recent Developmental Studies," *Philosophical Psychology* 9 (1996): 214.
7. Claude Lefort "Flesh and otherness," in *Ontology and alterity: Alterity in Merleau-Ponty*, eds. G. A. Johnson and M. B. Smith (Chicago: Northwestern University Press, 1990), 3-23; Dorothea Olkowski "Only Nature Is Mother to the Child," in *Feminist Interpretations of Maurice Merleau-Ponty*, eds. Dorothea Olkowski and Gail Weiss (Pennsylvania: The Pennsylvania State University Press, 2006), 49-70.
8. I will, throughout this paper, use the term body schema rather than body image as Shaun Gallagher recommends in "Body Image and Body Schema: A Conceptual Clarification," *Journal of Mind and Behavior* 7 (1986): 541-554.
9. Proprioception is the sense of the relative position of neighbouring parts of the body. It is the sense that indicates whether the body is moving with the required effort, as well as where the various parts of the body are located in relation to each other. From *Mosby's Medical, Nursing and Allied Health Dictionary, Fourth Edition* (St.Louis: Mosby-Year Book, 1994), 1285.
10. Shaun Gallagher, "Body Image and Body Schema,."
11. Gallagher and Meltzoff, "The Earliest Sense of Self and Others," 214.
12. Merleau-Ponty, "Child's Relations," 119.
13. Jean Piaget. *The Child's Conception of the World* (London: Routledge and Kegan Paul, 1928); Sigmund Freud. *The Freud Reader*, ed. Peter Gay (New York: W.W. Norton, 1984). During Merleau-Ponty's time, Piaget along with Freud understood the mental state of the child as 'autistic' in that it was closed in upon itself in an 'imaginary' reality which insulated the child from the world around it. In this view the socialisation of the child 'drew out' the child's subjectivity by opening their minds to others and the world. Child development was to do with the making of the child's social and intersubjective 'reality' and thus, the child.

14. Merleau-Ponty, “Child’s Relations.”
15. Merleau-Ponty, “Child’s Relations,” 119.
16. William James, *The Principles of Psychology* (Cambridge, MA: Harvard University Press, 1890/1981), 462.
17. Gallagher and Meltzoff, “The Earliest Sense of Self and Others,.”
18. Merleau-Ponty, *Phenomenology*, 117.
19. Merleau-Ponty, “Child’s Relations,” 135.
20. Merleau-Ponty, “Child’s Relations,” 135.
21. Merleau-Ponty, *Phenomenology*, 143.
22. Jonathon Cole and Barbara Montero, “Affective Proprioception,” *Janus Head* 9 (2007): 299-317.
23. Cole and Montero, “Affective Proprioception.”
24. Cole and Montero, “Affective Proprioception.”
25. The use of ‘he’ in this context is not intended as generic. Where, throughout this paper, I draw upon personal phenomenology, I use the gendered term ‘he’ because it is my particular pregnancy with a male child to which I refer
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29. Sue Cataldi, *Emotion, Depth, and Flesh: A Study of Sensitive Space* (Albany: State University of New York Press, 1993), 115.
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31. See C. M. Parkes, “Factors determining the persistence of phantom pain in the Amputee,” *Journal Psychosomatic Research*, 17 (1973): 97108, J. Katz and R. Melzack, “Pain ‘memories’ in phantom limbs: review and clinical observations,” *Pain* 43 (1990): 31936 and K. Fisher and R. S. Hanspal, “Phantom pain, anxiety, depression, and their relation in consecutive patients with amputated limbs: case reports,” *British Medical Journal* 316 (1998): 903-904.
32. Merleau-Ponty, “Child’s Relations,” 135.
33. Gallagher and Meltzoff, “The Earliest Sense of Self and Others,.”
34. Olkowski, “Only Nature is Mother,” 10.
35. See for example, John Bowlby, “The nature of the child’s tie to his mother,” *International Journal of Psycho-Analysis* XXXIX (1958): 1-23 and John Bowlby, *Attachment and Loss.Vol. I, Attachment* (New York: Basic Books, 1969).
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37. Gallagher and Meltzoff, “The Earliest Sense of Self and Others,”
38. See for example Talia Welsh “Do Neonates Display Innate Self-Awareness? Why Neonatal Imitation Fails to Provide Sufficient Grounds for Innate Self and Other-Awareness,” *Philosophical Psychology* 19 (2006): 221-238 and Susan Jones “The development of imitation in infancy,” *Philosophical Transactions of the Royal Society B: Biological Sciences* 364 (2009): 2325-2335.
39. Merleau-Ponty, “Child’s Relations,” 120.
40. Merleau-Ponty, *Phenomenology*, 118.
41. See also Shaun Gallagher, “The Moral Significance of Primitive Self-Consciousness: A Response to Bermudez,” *Ethics* 107 (1996): 129-140 for a supporting argument.
42. Olkowski, “Only Nature is Mother.”
43. Merleau-Ponty, “Childs Relations,” 108.
44. Olkowski, “Only Nature is Mother.”
45. Bowlby, Attachment and Loss; M. H. Klaus and J. H. Kennell, *Bonding: The beginnings of parent-infant attachment*

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46. Bowlby, *Attachment and Loss*.
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"ON THE PRESENT IS OUR HAPPINESS": ON AFFECTS IN ANCIENT THOUGHT, IN MEMORIUM PIERRE HADOT

Matthew Sharpe

> *The birds they sing*
> *At the break of day*
> *'Start again,' I heard them say*
> *'Don't dwell on what has passed away*
> *And what is yet to be ...'*
>
> Leonard Cohen, *Anthem*
>
> *Hour by hour, life is kindly offered us*
> *We have learned but little from yesterday*
> *Of tomorrow, all knowledge is forbidden,*
> *And if I ever feared the coming evening,*
> *The setting sun still saw what brought me joy.*
> *Do like me, then: with joyful wisdom*
> *Look the instant in the eye! Do not delay!*
> *Hurry! Run to greet it, lively and benevolent,*
> *Be it for action, for joy or for love!*
> *Wherever you may be, be like a child, wholly and always;*
> *Then you will be the All; and invincible.*
>
> Goethe, *Marienbad Elegy*, cited in Hadot, *Philosophy as a Way of Life*, p. 231.[1]

French philosopher Pierre Hadot passed away on the night of April 24-25, 2011. The following is offered as a critical tribute to, and reflection upon his work.

THESES

The theses of Pierre Hadot's life work, so important in shaping the later Foucault, are now widely known. They are these:

> i. Classical philosophy was first of all an existential choice or way of life. This way of life involved developing and learning rational, theoretical discourses, which were often highly sophisticated. But it was not reducible to the production, learning, or conveying of theoretical systems. As Hadot liked to say, it aimed as much to form the student, as to inform them. The aim was to reshape the student's entire way of seeing and being in the world: their relations to external things, their own thoughts, and others. The "wisdom" ancient philosophy pursued, then, was embodied, and presupposed modes of subjective transformation and *askesis*. In the ancient context, indeed, people who:

> developed an apparently philosophical discourse without trying to live their lives in accordance with their discourse, and without their discourse emanating from their life experience, were called 'sophists.' According to the Stoic Epictetus, [such people] talk about the art of living like human beings, instead of living like human beings themselves... as Seneca put it, they turn true love of wisdom (*philosophia*) into love of words (*philologia*).[2]

ii. The principal means of this existential transformation were what Hadot called "spiritual exercises" (*askesis* or *meletai*). These exercises acted primarily on the opinions of the student, although they could extend to bodily practices promoting mastery of the passions. They involved reasoning about one's experience and attitudes, and exercises in thought (for instance, the famous *praemeditatio malorum* [premeditation of evils] or *memento mori* [remembrance of mortality]) which often strikingly anticipated modern psychoanalytic and cognitive behavioural techniques. They engendered and involved new, specific institutional forms (like the Platonic academy, the Epicurean garden) and forms of intersubjectivity: Epicurean friendship, the master-pupil relation. They served to constantly orient and reorient the student, despite the hardships, distractions and disappointments of life. Their goal was to constantly reactivate in the student the chosen Stoic, Epicurean, Pyrrhonian, etc. attitude towards existence, so they did not act contrary to a philosophical view of the world, self and others:

> In Stoicism, as in Epicureanism, philosophising was a continuous act, permanent and identical with life itself, which had to be renewed at each instant. For both schools, this act could be defined as an orientation of the attention.[3]

iii. For all the philosophical schools, philosophy was hence therapeutic: in Martha Nussbaum's phrase, a therapy of desire.[4] It found its sufficient motivation in the prevalent human experience of "suffering, disorder, and unconsciousness."[5] As Callicles already complained of Socrates in Plato's *Gorgias*, the philosophical way of life involved a near-complete turning upside-down of the motivations, and evaluative attitudes, of ordinary men and women. In particular, the philosophical student was to see the philosophical falsity, and existential vacuity, of the pursuit of money and bodily pleasures, or the goods of fame, as means to human flourishing. Instead, they were to learn to take care of themselves, and pay attention first to the state of their own *psyche*. As Socrates had announced in the *Apology*:

> I do nothing but go about persuading you all, old and young alike, not to take thought for your persons and your properties, but first and chiefly to care about the greatest improvement of the soul. I tell you that virtue is not given by money, but that from virtue come money and every other good of man, public as well as private.[6]

iv. Unless we are awake to this ancient, existential conception of philosophy, we cannot understand the literary peculiarities of their written texts—and their systematic caution concerning writing *per se*. First, there are peculiarities of genre: the predominance of "Lives", as in Diogenes Laertius' great text, but also Xenephon's *Memorabilia*; also dialogues, consolations, meditations, and letters. Second: within the ancient philosophical texts, even in their most systematic form, the Aristotelian lecture, contain digressions, repetitions, *aporias* [seeming dead-ends] which can seem to moderns unnecessary, lazy, or signs of simply inferior intellectual development. In Plato's *Statesman*, for instance, we are at one point told that the entire apparent exercise of trying to find the statesman's *genos* was "so that we may become better dialecticians on all possible subjects."[7] For Hadot, to read ancient philosophy awake to its different metaphilosophical perspective was to read each word and line

> From the perspective of the effect it was intended to produce in the soul of the auditor or reader ... for the content of the work is partly determined by the necessity of adapting itself to the addressee's spiritual capacities ... Whether the goal was to console, to cure, or to exhort the audience, the point was always and above all not to communicate to them some

> ready-made knowledge but to *form* them.[8]

v. The classical conception of philosophy is largely lost today, certainly within the university context. The larger reasons for this lie in Christianity’s emergence as a rival *philosophia* in the ancient sense, including adapting many of the philosophical schools’ spiritual exercises. With the closure of the schools, philosophy survived only as discourse (pre-eminently neo-Platonic theology then, in later medieval scholasticism, Aristotelian dialectics), in service to Christian theology. Following the emergence of the natural sciences from theological supervision in the early modern period, philosophical discourse was largely reshaped as a handmaiden to these sciences, or their critic. In figures like Montaigne, Goethe, Nietzsche, and Wittgenstein—and even in the literary form of Descartes’ *Meditations* and Kant’s assertion of the primacy of practical reason—the ancient conception of philosophy as a *bios* periodically resurfaces. However, in the modern university context, “philosophy is first and foremost a discourse developed in the classroom, and then consigned to books. It is a text which requires exegesis.”[9] As for its purveyors:

> The philosophy professor [is] a civil servant whose job, to a large extent, is training other civil servants. The goal is no longer, as it was in antiquity, to train people for careers as human beings, but to train them for careers as clerks or professors—that is, as specialists, theoreticians, and retainers of specific items of more or less esoteric knowledge. Such knowledge, however, no longer involves the whole of life, as ancient philosophy demanded.[10]

ANTITHESES

The manifold virtues of Hadot’s work are now widely acknowledged. In harmony with his critique of purely academic philosophy, Hadot’s texts are a model of classical clarity, if not what the Stoics called *aproptosia*, the absence of hurry in judgment. By drawing attention to philosophy as *praxis*, Hadot’s work shows how philosophy did and can still have a role in shaping the ethical lives and cultures of ordinary men and women. The manifold letters which Arnold Davidson relays Hadot received from people around the world, stating how “he had changed their lives” is perhaps the most authentic tribute to the man and his work. From a metaphilosophical perspective, Hadot’s *What is Ancient Philosophy?* and the essays in *Philosophy as a Way of Life* challenge us to each reflect on what drew us to pursuing philosophical discourse, and what it is that we each hope or want from philosophy as we perceive it. From a hermeneutic or academic perspective, finally, the conception of ancient philosophy as a way of life is overwhelmingly supported by manifold textual evidence. It allows us to reopen and critically analyse ancient texts on their own terms. This is not to lay down our critical guns before ancient authorities. It is to understand what we are critiquing, so—unlike the commentators on Aurelius who see his repeated, highly stylised meditations on transience, for instance, as sign of some psychosomatic pathology—our criticisms do not lamentably miss the mark.

Although his work is framed almost exclusively in the form of the commentary, the full force of Hadot’s work, I take it, is not one of scholarly antiquarianism. It is Hadot’s attempt to reanimate for moderns the vital possibility of living transformed, philosophical modes of life. In the allegorical terms of Goethe’s *Faust* Hadot admired, and to which we will return, the restless spirit of the modern Faust must be wedded to Helen, representing ancient, contemplative beauty. To cite the dialectical conclusion to *What is Ancient Philosophy?*:

> The reader will no doubt wish to ask if I think the ancient concept of philosophy might still exist today .... I would put the question differently: Isn’t there an urgent need to rediscover the ancient notion of the ‘philosopher’—that living, choosing philosopher without whom the notion of philosophy has no meaning? Why not define the philosopher not as a professor or a writer who develops a philosophical discourse, but, in accordance with the concept which was constant in antiquity, as a person who leads a philosophical life?[11]

In the spirit of ancient dialectic as Hadot describes it, then, let me now pose some critical questions to Hadot's project, and recollect the deep obstacles that seem to me to stand in the way of this reanimation of the ancient model. Hadot himself was aware of these obstacles, as we will see, and I would argue that this awareness shapes his reading of the ancients. Our closing task in the third part of this paper will then be to evaluate the coherence and persuasiveness of his responses to them.

i. ***Possibility****: the question of metaphysical redundancy.* The ancient philosophical practices Hadot describes all seem to turn on what he recognises look for moderns like unmistakably "antiquated cosmological and mythical elements": notably, the Ptolemaic-Aristotelian, Stoic or Epicurean, prescientific worldviews.[12] This is a problem faced not simply by Hadot, but other attempts to somehow return to classical ethical or political paradigms: notably that of the Straussian school in the United States. Hadot himself puts things powerfully in his critique of Foucault's later idea of an "aesthetics of the Self" that would allegedly take its orientation from ancient spiritual practices. The return to self practised in classical philosophical *askeses* was a return, specifically, to the higher part of one's self (in the Stoics the *Logos*), which was open to, because one small part of, "the same force and the same reality that is at the same time creative Nature, Norm of conduct and Rule of discourse."[13] The ancient philosophers' ethical practices hence presupposed, or were framed, by wider metaphysical teachings about the nature of reason (*logos*) and the *cosmos*. Now in Foucault, and we are wondering in Hadot also:

> According to a more or less universal tendency of modern thought, which is perhaps more instinctive than reflective, the idea of 'universal reason' and 'universal nature' do not have meaning any more. It was therefore convenient [for Foucault] to 'bracket' them.[14]

In short, our first question is whether Hadot too must not necessarily fall prey to the same problem he assigns to Foucault here, insofar as he too is not in possession of a metaphysics consistent with the ethical practices of self-transformation to which he is drawn in the ancients.

ii. ***Desirability****: the question of other-worldliness, anaffectivity.* The abiding cultural influence, and overwhelming successes, of scientific naturalism, first; the particular shaping influences of Nietzschean, psychoanalytic, and Hegelian thought on our philosophic culture, second; and a series of deep intuitions concerning the inalienable importance of the body, others, and the affects in living full lives, third[15]; can combine to make us deeply sceptical today of ancient positions which seem to propose forms of other-worldliness and what the Stoics termed *apatheia* (the absence of feeling) as existential ideals. This in Hadot's words is the criticism "according to which ancient philosophy was an escape mechanism, an act of falling back upon oneself,"[16] following the decline of public rights and life in the Hellenistic period—if not an instance of what Nietzscheans call "life-denial." As Hadot observes:

> In the view of all philosophical schools, mankind's principal cause of suffering, disorder and unconsciousness were the passions: that is, unregulated desires and exaggerated fears. People are prevented from truly living, it was taught, because they are dominated by the passions. Philosophy thus appears as a therapeutics of the passions (in the words of Georges Freidman: "Try to get rid of your passions").[17]

Let us state immediately Hadot's two predominant forms of response to the first charge—that concerning the alleged impossibility of a modern return to classical forms of philosophical practice, in the wake of the Gallilean or Newtonian break with ancient physics. This will lead into our consideration of how Hadot does, and how we might on the basis of his work, respond to the second, normative criticisms of possible returns to classical ethical *praxeis*.

Firstly, Hadot repeatedly maintains that the ancient philosophical schools and *bioi* each responded to an elementary existential "experience": as in Epicureanism, "the voice of the flesh: not to be hungry, not to be thirsty, not to be cold"[18]; or in Stoicism, "of the tragic situation of human beings, who are conditioned by fate

…. helpless and defenceless in the face of the accidents of life, the setbacks of fortune, illness, and death."[19] The ancient spiritual exercises which seek to redress these experiences, Hadot thus claims, are "relatively independent" from the metaphysical systems the schools elaborated.[20] These, he claims, came "after the fact … to describe and justify experiences whose existential density ultimately escapes all attempts at theorising and systematising."[21] In Aurelius, for instance, Hadot stresses a series of fragments which reflect on what Hadot calls the "providence or chaotic atoms" disjunction. "If the All is God, then all is well", Marcus for instance says in the *Meditations.*[22] But even if the world is not providentially ordered as Stoic dogmata believe, Aurelius insists that "it would [still] be possible for there to be order in you, and for disorder to reign over the All."[23] In such an instance, indeed, you might "consider yourself fortunate if, in the midst of such a whirlwind, you possess a guiding intelligence within yourself."[24]

There is at least a tension between this position, and Hadot's recognition for instance that the practice of contemplative physics in the ancient schools was recommended as a spiritual *askesis*, and which sees him calling Foucault's later works to account, as we said.[25] A second response to the problem I believe is more potentially far-reaching. Hadot long resisted drawing the evident parallels between ancient philosophical practice and Eastern soteriological religion or practices, keeping his philologist's caution concerning cross-cultural misunderstanding. However, further exposure to academic literature on the subject convinced Hadot "that there really are troubling analogies between the philosophical attitudes and those of the Orient."[26] This remark points towards a deeper set of claims at stake in Hadot's work, very often concealed beneath the guise of the commentator, and his own reticence to say which particular school of philosophy, if any, he advocates or practices. For instance, Hadot claims that the Epicurean and Stoic attitudes to existence:

> Correspond to two opposite but inseparable poles of our inner life: the demands of our moral conscience, and the flourishing of our joy in existing … tension and relaxation, duty and serenity, moral conscience and the joy of existence.[27]

This means: these philosophical attitudes, far from aleatory choices, on simple par with forms of supernaturalist faith, have deep-set roots in our common or natural human condition. On exactly the classical model, they represent invariant possibilities across times and cultures, which ought to be subject to kinds of demonstration and living *exemplification* which will be persuasive, if not compelling, outside of their own contingent context of genesis. And this is also what Hadot says, closing his programmatic essay "Spiritual Exercises":

> Vauvenargues says: "A truly new and original book would be one which made people love old truths." It is my hope that I have been "truly new and original" in this sense, since my goal has been to make people love a few old truths. Old truths: … there are some truths whose meaning will never be exhausted by the generations of man. It is not that they are difficult: on the contrary, they even appear to be banal … Each generation must take up, from scratch, the task of learning to read and to re-read these "old truths."[28]

It is this possible response, which can also speak to our anxieties concerning the seeming *apatheiai* of the ancient philosophers, that I wish to take up in the closing section.

SYNTHESIS: ON AFFECT IN HADOT'S THOUGHT

The charge of anaffectivity, if not a "Platonistic" hatred of this life in classical thought, is animated by passages like *Phaedo* 97c, in which the condemned Socrates tells his companions that philosophy is a practice of dying to the distractions posed by the body's needs. It cannot be sustained if it is to imply that the classical philosophers were not concerned to theorise the body, its passions or *pathoi*, and our lived relations with others. Instead, precisely as the source of troubling upheavals of thought, the affects attract a diverse set of discourses in ancient philosophy. In this discourse, the continuing modern disputes between Jamesian-style physicalist accounts and cognitive, propositional-, or belief-centred accounts is significantly anticipated. [29] The affects are first of all the subject matter that the spiritual exercises—for instance, exercises for managing grief or anger—are aimed at. (This in fact is what animates Hadot's choice of the signifier "spiritual", as against "rational" or "cognitive"[30]). As Hadot comments in an interview:

> What's interesting about the idea of a spiritual exercise is precisely that it is not a matter of purely rational consideration, but the putting in action of all kinds of means, intended to act upon oneself. *Imagination and affectivity play a capital role here:* we must represent to ourselves in vivid colours the dangers of such-and-such a passion, and use striking formulations of ideas in order to exhort ourselves. We must create habits and fortify ourselves by preparing against hardships in advance.[31]

Albert Camus, in his essay "Helen's Exile" had commented that ancient philosophy contains everything: "reason, nonsense, and myths", whereas modern philosophy keeps itself to reason or nonsense.[32] So too, Hadot repeatedly emphasises the importance of the imaginative rhetorical devices—like counter-factuals, imagined characters and dialogues, or the "view from above"—deployed by the ancient philosophers, in their attempts to shake their addressees out of habitual pre-philosophic ways of interpreting and experiencing. One of the reasons Hadot so admires Marcus Aurelius is that the author, trained in rhetoric, was a marvellous stylist. The emperor-philosopher both drew upon a set of standard Stoic imaginative figures, and developed several of his own, as means to find the most "striking, effective formula" to reactivate Stoic principles in his own mind.[33] In the *Veil of Isis*, we can be surprised to find Hadot arguing that the apparently distinctly modern privileging of aesthetic perception in romantic and vitalist reactions against mechanistic science and capitalist reification reactivates the imaginative exercises of what Hadot elsewhere calls practical physics:

> Since antiquity, people had been aware of the degradation of perception brought about by habit and interest. In order to rediscover pure perception ... we must, says Lucretius ... "First of all, contemplate the clear, pure colour of the sky and all it contains within it: the stars wandering everywhere, the moon, the sun and its light with its incomparable brilliance: [as] if all these objects appeared to mortals today for the first time, if they appeared before the eyes suddenly and unexpectedly."[34]

However, the critical charge concerning the anaffectivity and other-worldiness of classical philosophy is primarily an evaluative one, rather than a false claim that classical philosophy had little to say on the affects and imagination. A rich affective life, we tend to hold, is a necessary part of psychological flourishing. Moreover, affects like love are the portals to the highest and most enduring pleasures, and the most meaningful connections with other human beings. Some negative or discomfiting affects, like guilt and shame, are surely amongst the greatest motivators to future goods. To strive for anything like Stoic *apatheia* seems as fundamentally inhumane and ethically wrong-headed to us, as it already did to Augustine, or differently Friedrich Nietzsche.

Let us then consider the Stoic account of affect one contemporary version of which has recently been defended very seriously by Martha Nussbaum, amongst others. The Stoics were psychological monists. While they did not deny affects involve physical transformations, they held that affects necessarily involved propositional beliefs about the world. More than this—at least after Chrysippus—the Stoics maintained that affects were sufficiently identifiable (i.e. their differentiating kind was given) as particular species of judgment. Each affective judgment, to specify, involved two propositional components: first, a subjective evaluation of some event or state of affairs, as good or bad; and second, what we would call a reflexive component, in which a certain response by the subject is adjudged appropriate, justified, or in order (*kathekon*). Desire for instance involves holding some future state of affairs (for instance, sexual intercourse) as a good, an evaluation which rationally justifies the individual pursuing that object. Fear, like desire, concerns some future state of affairs: but this time this state of affairs is deemed in some way bad; an evaluation which justifies fight, fright, or flight. Pleasure and pain by contrast involve things presently occurring; the first, perceived good experiences or states of affairs justifying elation, the second, as in mourning, jealousy, and regret, involving perceived ills which justify one's being upset. Seneca later added a third component to the Stoic account of affect: one in which the ruling faculty (what the Greek Stoics called the *hegemonikon*) is "carried away" (the Latin *efferantur*), and one forms the additional belief that doing anything it takes, "come what may" (*utique/ek pantos ge tropou*), to attain or avoid the object in question—as in blinding rage, also-known-as the propositional attitude "I'll kill him, *come what may*!"[35]

As Brad Inwood stresses, the Stoic identification of affects with judgments—already ridiculed as unduly cognitive in the ancient world by the Platonist Galen, and Posidonius within their own school—unquestionably responds to the therapeutic origin and aim of the philosophy, stressed also by Hadot.[36] As in psychoanalytic and cognitive behavioural therapies today, if affects not only involve, but saliently *are*, judgments, this means they are amenable to discursive, philosophical therapy. In Stoic thought, while we cannot control the impressions, and even the involuntary "first movements" external events might provoke (including physiological reactions like erections), it remains in our power to give or withhold assent to the impulses our experience provokes. Philosophical exercises—what Hadot describes in terms of "intense meditation on fundamental dogmas, the ever-renewed awareness of the finitude of life, the examination of one's conscience"[37]—aim to correct both the evaluative component involved in our affective response to things, and accordingly our assessment of which actions are appropriate for us to undertake (*ta kathekonta*). For the Stoics, that is—and Hadot claims this applies also to Epicureanism in the distinction between unnecessary and necessary desires—the passions involve false evaluative attitudes. This falsity is why they invariably engender unhappiness. They falsely represent things—pre-eminently money and bodily pleasures, and fame and social status—which are beyond our control, transient, indifferently distributed by nature to both good people and bad, and which are not sufficient for our attaining happiness, *as if* they were *essential* to our flourishing. To assent to the affects is then to assent to make one's happiness a hostage to fortune, and guarantee one's future rendezvous with forms of fear and pain. Stoicism does not advocate that the would-be sage wholly withdraws interest from all worldly goods and relations. Hadot cites Epictetus enjoining us to "eat like a man, drink like a man .... get married, have children, take part in civic life, learn how to put up with insults and tolerate other people."[38] It does however prescribe *hypoexairesis*, an attitude of reserve, as we pursue these things: a reserve corresponding to an enlightened sense that they cannot deliver the *eudaimonia* we each aim for in pursuing them.

So, the critics' question recurs: do not the ancients sanctify a form of philosophic life-denial or other-worldliness, and to the extent Hadot advocates a return to their modes of living, is he not complicit in this undesirable pursuit?

Hadot's response to this question, as in fact Foucault's came to be, is a many-sided: *no.* Ancient philosophy involves for him not a devaluation of this life, so much as what Nietzsche termed a revaluation of values. The withdrawal of our eudemonic attachments to money, status, and physical pleasures is answered by a refocused attachment to the circle of things we can each control: pre-eminently the assents and impulses of our own psyche, but also the manner in which we perform the actions we are at any given moment undertaking. The end of these philosophies, which are after all each eudemonic in orientation, is only *apatheia* in the sense that *pathos* here implies passivity or dependence, and hence spiritual *heterarchy*. For Epicurus, the highest end of philosophy is a now-philosophically-reformed species of pleasure, untroubled by fear over death (which is nothing to us), the uncertainty of the future, and regrets concerning the past (both of which lie beyond our present control). The Stoic sage attains to *eupatheia*, which involves a fitting joy (*chara*) in the awareness of one's ethical progress, gladness (*euphrosune*) at the deeds and good fortune of the temperate, and a cheerfulness (*euthymia*) in accepting the order of the world, in which Nature has given us each, in our psyches, the means to attain happiness.[39]

This is why, in an essay which takes its title from Goethe, Hadot beautifully analyses the allegorical encounter between Faust and Helen in *The Second Faust* as emblematic of the species of experience he takes it that philosophy as a way of life is there to provoke. In this encounter, at the height of his overflowing love for Helen, representative of ancient beauty, Faust declares: "now the spirit looks not forward, nor behind. Only the present—" , and Helen completes the couplet for him "—is our happiness."[40] The philosophical content of the thought here follows only from the fundamental Stoic *kephalaion* (leading principle) that it is not rational to worry about what we cannot alter—since it is, *ex hypothesi*, beyond our control. Its result is a teaching concerning the peculiar temporality of happiness: "a radical transformation, which must be active at each instant of life, of mankind's attitude towards time."[41] "Two things must be cut short", Hadot quotes Seneca, "the fear of the future and the memory of past discomfort: the one does not concern me anymore, and the other does not concern me yet."[42] It also in this way corresponds to a very simple ontological truth: that the present is the only reality at any given time that is available to us, and in which we can think or act.[43] To focus only on transforming that small part of reality presently given to us is hence expressive of a fundamental assent to or affirmation of the world as we find it: this is the famous Stoic *amor fati* later reactivated by Nietzsche.[44] "And don't believe that [the sage] is content with not very much," Seneca cautions us, "for what he has is everything."[45] Hadot rejoins:

> One could speak here of a mystical dimension to Stoicism. At each moment, and every instant, we must say "yes" to the universe, that is, to the will of universal reason. We must want what [this] universal reason wants: that is, the present instant, exactly as it is ..... Marcus, for his part, cries out: "I say to the universe: 'I love along with you.'"[46]

And we can see here how this *askesis* then is in fact intended to be profoundly liberating or life-affirming. As Marcus explains:

> If you work at that which is before you, following right reason seriously, vigorously, calmly, without allowing anything else to distract you, but keeping the divine part pure as if you should be bound to give it back immediately; if you hold to this, expecting nothing, fearing nothing, but satisfied with the present activity according to nature, and with truth in every word and sound which you utter, you will live happy. And there is no man who is able to prevent this.[47]

Characteristically, Hadot finds this same spiritual attitude, in nearly identical terms, at the heart of Goethe's poetry, and his intellectual sensibility:

> Would you model for yourself a pleasant life?
> Worry not about the past
> Let not anger get the upper hand
> Rejoice in the present without ceasing
> Hate no man
> And the future? Abandon it to god.[48]

Far from a longing for another world or life, indeed, Hadot stresses that it is more true to say that what is in play here is a focusing and intensifying of present experience, which the Stoics call *prosoche* (roughly, attention). If both Epicureanism and Stoicism hence encourage meditation on death, this is not out of any morbidity: and here Hadot chastens Spinoza, who otherwise owes so much to the Stoics. To constantly meditate upon the present possibility and eventual certainty one's death, and on the transience of world affairs, is rather to heighten our sense of the singular, irreplaceable uniqueness of each moment:

> We not only can but we must be happy right now. The matter is urgent, for the future is uncertain, and death is a constant threat "while we're waiting to live, life passes by."[49]

Or, as Hadot cites Epicurus in the essay on "Spiritual Exercises":

> We are born once, and cannot be born twice, but for all time must be no more. But you, who are not master of tomorrow, postpone your happiness; life is wasted in procrastination and each one of us dies overwhelmed with cares.[50]

Concerning others, and the anxiety that to pursue a philosophical way of life is to close ourselves off from genuine experiences of intersubjectivity, or accustom us to passively accept the injustices of the world, Hadot again urges us to contest this image. Unburdened by worries about past and future, unconditional commitments to alienable, perishable goods, or the sense that others could fundamentally harm us, the individual who has attained to a philosophical existence on this Hadotian model is, by his reckoning, going to become much *more*, not less available and open, to treat others in a just or benevolent manner. Focussed on the present, they will be more reasonably able to appraise what is politically possible, and to seize with presence of mind what the Stoics called the *kairos* or decisive moment for a particular action.[51] As Hadot details in *What is Ancient Philosophy?*, central to each of the ancient philosophic schools are models of pedagogic practice and *philia*, not to mention competing understandings of the philosopher’s civic role—from the Platonic ambition to educate political leaders, to forms of political withdrawal (do no harm) characteristic of the Epicureans and the Cynics. The ancient schools each, certainly, opposed pitying the suffering of non-philosophers. But this was not out of an absence of fellow feeling, nor does it commit them to accepting injustice without protest. Rather, it was out of a philosophical awareness of people’s common, innate rational capacities, and with it their active capacity to see and pursue what is truly conducive to happiness which they, again like Nietzsche, saw compromised by the tendency to pityingly objectify the other as wholly a victim. What will be required in different cases, depending on the context and audience, are the different species of speech act which the different ancient texts in fact practice: “exhortation, reprimands, consolation, instruction.”[52] Hadot closes *What is Ancient Philosophy?* with the repeated emphasis:

> We must never forget that ancient philosophical life was always intimately linked to the care of others, and that this demand is inherent in the philosophical life ... The philosopher is cruelly aware of his solitude and impotence in a world torn between two states of unconsciousness: the idolatry of money and the suffering of billions of human beings. In such conditions, the philosopher will surely never be able to attain the absolute serenity of the sage ... But ancient philosophy also teaches us not to resign ourselves, but to continue to act reasonably and try to live according to the norm constituted by the Idea of wisdom, whatever happens, and even if our actions seem very limited to us. In the words of Marcus Aurelius: “Do not wait for Plato’s *Republic*, but be happy if one little thing leads to progress and reflect on the fact that what results from such a little thing is not, in fact, so very little.”[53]

CONCLUDING REMARKS

Pierre Hadot was by all accounts that, very rare, combination his thought concerning the nature of ancient philosophy prescribes: a man of great learning who was yet “discrete, almost self-effacing.”[54] In this piece, we have wanted to offer a small, discursive or critical tribute to his work and legacy. We have now raised the two greatest hesitations that it seem to us oppose Hadot’s project of reanimating the ancient philosophic ideals. In addressing the anxiety that ancient philosophy is anaffective and life-denying, we have also aimed to bring out what seems to us the most provocative of Hadot’s claims: that the ancient philosophical comportments represent fundamental, eudemonistic possibilities for human beings, across culture and time. The fundamental attitude of Hadot’s ancient philosopher, we have seen, is not one of self-denial, or the wish to escape from this life, in all its misery and its splendour. It is a revaluation of one’s way of being in and seeing the world, premised on a very small number of orienting rational principles: notably the Stoic distinctions between what does or does not depend on us, or the Epicurean distinctions between natural, necessary and unnecessary desires. It is this provocative set of claims that underlie Hadot’s claim for the relative independence of ancient philosophic *asksesis* from the metaphysics which served in the old schools to frame them—and so for their potential availability as existential options for modern men and women.

This paper does not pretend to have raised or addressed all of the potential issues that arise, concerning either the exegetical accuracy of Hadot’s reconstruction of the ancients, his (arguably problematic) commitment to a syncretic single notion of one “ancient philosophy”, or the wider, contemporary significance of his ethical thought. In a period when the revealed religions are claiming a monopoly on substantive axiological discourse, and the pressing need to re-evaluate the modern Western attitude towards nature is becoming more evident every day, the ancient naturalistic ethical perspectives Hadot’s work allows us so clearly to see seem extremely timely. Great now is the need, not by giving up, but by reshaping reason, to recapture that “profound feeling of participation in and identification with a reality which transcends the limits of the individual."[55] which Pierre Hadot positions at the heart of ancient Western philosophy. For, in the words of the modern author, Goethe, whom Hadot most often cited as, like himself "half Stoic and half Epicurean"[56]: "Great is the joy of existence, and greater yet we feel in the presence of the world."[57]

MATTHEW SHARPE teaches in philosophy and psychoanalytic studies at Deakin University. He is, most recently, coeditor (with Dylan Nickelson) of *Secularization and Its Discontents* (Springer 2012) and is the author of several articles on classical philosophy.

NOTES

1. In what follows references to books by Pierre Hadot will be given in brackets, via the following abbreviations: PWL= Pierre Hadot, *Philosophy as a Way of Life: Spiritual Exercises from Socrates to Foucault,* edited with an introduction by Arnold L. Davidson, trans. Michael Chase (London: Blackwell 1998); VI = Pierre Hadot, *The Veil of Isis: An Essay on the History of the Idea of Nature*, trans. Michael Chase (Harvard University Press, 2006); WAP = Pierre Hadot, *What is Ancient Philosophy?* trans. Michael Chase (Harvard University Press, 2002); IC = Pierre Hadot, *The Inner Citadel,* trans. Michael Chase (Cambridge: Harvard University Press, 1998).
2. *WAP*, 174.
3. *PWL*, 268.
4. See: Martha Nussbaum, *Therapy of Desire: Theory and Practice in Hellenistic Ethics* (Princeton: Princeton University Press, 1994).
5. *PWL*, 83.
6. Plato, *Apology.* 30a-b
7. *WAP*, 74.
8. *WAP*, 274.
9. *PWL*, 271.
10. *WAP*, 260.
11. *WAP*, 275.
12. *WAP*, 278.
13. *PWL*, 25.
14. *PWL*, 208. It has been pointed out by an anonymous reviewer of this paper that Hadot's distancing of his position from Foucault, by suggesting in this way the proximity of Foucault's "ancients" to a modern aesthetic dandyism, is in addition called into question by Foucault's last emphasis in *The Government of Self and Others* lectures on *parrhesia*, truth-telling in the face of potential political risk. Such an emphasis, certainly, reflects the tension between the joy or pleasure Hadot like Foucault sees as associated with philosophical *praxis* (see eg Aurelius, *Meditations* XII, 8) and the demands of the philosophical commitment to truth. It also mitigates against Hadot's suggestion that Foucault's last ethics represent a form of modern hedonism in ancient clothing. We cannot consider this issue here, but for a comparative study of Foucault's and Hadot's reading of the ancients, see Thomas Flynn, "Philosophy as a Way of Life: Foucault and Hadot", *Philosophy and Social Criticism*, Vol. 31, No. 5-6, pp. 609-622.
15. Here as elsewhere one might propose the lasting effect of Christian culture upon our modern sensibilities. Perhaps the most devastating critic of the ancient philosophers, awake to philosophy's status as a competitor way of life to the new faith, comes from Augustine: "And I am at a loss to understand how the Stoic philosophers can presume to say that these are no ills, though at the same time they allow the wise man to commit suicide and pass out of this life if they become so grievous that he cannot or ought not to endure them. … that they can become happy by their own resources, that their wise man, or at least the man whom they fancifully depict as such, is always happy, even though he become blind, deaf, dumb, mutilated, racked with pains, or suffer any conceivable calamity such as may compel him to make away with himself; and they are not ashamed to call the life that is beset with these evils happy ..." Augustine of Hippo, *The City of God*, XIV.4
16. *PWL*, 274.
17. *PWL*, 83.
18. *WAP*, 115.
19. *WAP*, 127.
20. e.g.: *PWL*, 283.
21. *WAP*, 275.
22. Marcus Aurelius, *Meditations*, (*Ta Eis Eauton*) IX.28
23. Aurelius, *Meditations*, IV.27
24. Aurelius, *Meditations*, XII.14
25. For instance, PWL 229: "Moral good for the Stoics—the only good there is—has a cosmic dimension: it is the harmonisation of the reason within us with the reason which guides the cosmos, and produces the chain

of causes and effects which shapes our fate. At each moment, we must harmonise our judgment, action and desires with universal reason."
26. *PWL*, 278.
27. *PWL*, 273/108.
28. *PWL*, 108.
29. See: Stephen K. Strange, "The Stoics on the Voluntariness of the Passions," in *Stoicism Traditions and Transformations* (Cambridge: Cambridge University Press, 2004), 30-51; Lawrence C. Becker, "Stoic Emotions", in *Stoicism: Traditions and Transformations*, 250-276; Nussbaum, *Therapy of Desire*, esp. Chapters 1 and 13; Richard Sorabji, *Emotion and Peace Of Mind From Stoic Agitation To Christian Temptation* (Oxford: Oxford University Press 2000), 93-157; also, on the modern debates: Paul Redding, *The Logic of Affect (*USA: Cornell, 1999), chapter 1; and Martha Nussbaum, *Upheavals of Thought* (Edinburgh: Cambridge University Press 2000), 56-63 & 89-138.
30. *PWL*, 81-82.
31. *PWL*, 284. Italics added.
32. Albert Camus, "Helen's Exile", in *Selected Essays and Notebooks*, trans. Philip Thody (London: Penguin, 1979*).*
33. *IC*, 313.
34. *VI*, 212-213.
35. Sorabji, *Emotion and Peace Of Mind,*. 61.
36. Brad Inwood, *Ethics and Human Action in Early Stoicism* (Oxford: Clarendon Press, 1985), 130-131. In particular, Inwood stresses the desire to assign responsibility to affective experience, and to situate the account of affects in a wider view of human action.
37. *PWL*, 268.
38. *PWL*, 267.
39. For a good account of the *eupatheia* in Stoicism, see for instance: Margaret Graver, *Stoicism and Emotions* (Chicago: University of Chicago Press, 2007), 51-55 & 58-59.
40. *PWL*, 218.
41. *PWL*, 223.
42. *PWL*, 228.
43. *PWL*, 229 & 268.
44. In fact, as Hadot shows, this thought condenses several sets of claims. These include the thought that happiness cannot be divided and is whole at any one moment; just as Aristotle had maintained concerning pleasure in books VII and X of the *Nichomachean Ethics*; also the thought of the theoretical interconnection of all things (PWL 229), as in the Epicurean critique of fear of invisible powers who could supposedly interrupt the order of nature; and also, more obscurely, a sense that somehow everything or the whole of nature is yet present in any one moment. (PWL 228-231)
45. *PWL*, 228.
46. *PWL*, 230.
47. Aurelius, *Meditations*, IV.12.
48. Goethe "Rule of Life," at *PWL*, 231.
49. *PWL*, 229. Eg: "We must carry out each action of our lives as if it were our last." Aurelius *Meditations*. 2, 5, PWL 23. As Hadot notes, this line of thinking is of course retaken up by Martin Heidegger's thought on authenticity in *Being and Time* division II.
50. Epicurus, at PWL 88; See: Lucretius, *On the Nature of Things,* III, 957-60.
51. *PWL*, 221.
52. *WAP*, 217. Hadot confesses that he cannot help but admire as exemplary Marcus' description of how we ought to address someone who has acted badly: "Not chiding him and making him feel we are putting up with him, but with frankness and goodness ... with gentleness, without irony, not reproachfully but with affection, and a heart exempt from bitterness—not as if we were in school, nor in order to be admired by some bystander, but truly person to person, even if others are standing nearby." *WAP*, 219.
53. *WAP*, 280-281.
54. Needless to say, it is too soon to give a definitive evaluation of Hadot's thought, and only the future will verify, or fail to verify, Roger-Pol Droit's judgment on him: "discrete, almost self-effacing, this singular thinker

might well be, in a sense, one of the influential men of our epoch.’” Michael Chase, “Remembering Pierre Hadot”, *Hadot University Press Blog*, http://harvardpress.typepad.com/hup_publicity/2010/04/remembering-pierre-hadot-part-2.html.
55. *PWL*, 234.
56. *PWL*, 230.
57. *PWL*, 234.

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"DENSE DEPTHS OF THE SOUL": A PHENOMENOLOGICAL APPROACH TO EMOTION AND MOOD IN THE WORK OF HELENE SCHJERFBECK

Marie Christine Tams

1. INTRODUCTION

"I have always searched for the dense depths of the soul …, where everything is still unconscious—there one can make the greatest discoveries."[1] These are the words the Finnish-Swedish artist Helene Schjerfbeck (1862-1946) wrote to her long-time friend, fellow painter and first biographer, Einar Reuter, conveying to him her notion of art: in the secret depths of the soul she hoped to discover something new that she could express in her art. In her portraits, which were almost always private studies, which mainly show a young girl, a woman or herself at various stages of her life, she approached her sitters with great care and sensibility, concentrating on their momentary emotional states. At second glance, however, we also find traces of an underlying aggressiveness and a curious interest in death in some of her paintings, in particular in her self-portraits of her final years. With the focus on a small selection of those paintings the following essay will delve deeper into the affective phenomena of emotion and mood as well as the phenomenon of death in the art of Helene Schjerfbeck.

The selected paintings will be analysed against the hermeneutic-phenomenological background of psychological and philosophical ideas that relate to the art works. Central to the argumentation is the concept of expression, which here is understood less as gesture or facial expression than as an act of expression. This contains two topoi: the *expressed*, which can be seen in the facial or gestural expression, and the *expression* itself, which lies beneath the surface (of a painting) and has to be revealed. Therefore, according to Maurice Merleau-Ponty, the expressed is not to be confused with the expression itself, though the former is inseparable from the latter.[2] For example, I may recognise the image of a laughing person by the raised corners of her mouth, i.e. by her facial expression. The laughing here is the expressed, but it is not the expression itself because it tells me nothing about its intention; is it an honest, hearty, happy laughing? Or is it rather a fake or even sad one? At the heart of every expression lies what I call, referring to the Dutch anthropologist Frederik Buytendijk, the attitude of expression: "This attitude mirrors the inner feelings. Hence the composure of the body is a gestural expression that is closely connected to the inner state of mind."[3] Similarly, Merleau-Ponty explains, "had we not eyes, or more generally senses, there would be no painting at all for us, yet the picture 'tells' us more than the mere use of our senses can ever do,"[4] because a picture is the result of an expression, which is inseparable from the painter's identity, experiences, sorrows, and joys and thus plays an essential role in approaching, analysing, and understanding works of art. In this sense, art is not only about the depiction of representational entities, but can be seen as a complex of many more layers, including aesthetic creation. Analysing a painting's artistic production, the technique, application and treatment of paint and texture as well as the composition of the painting's motifs, will therefore be considered in the following analyses of Schjerfbeck's paintings.

Born as Helena Sofia Schjerfbeck in Helsinki in 1862, she grew up in a Swedish-speaking family. At the age of four young Helena fell down the stairs and fractured her left hip, leaving her with a limp for the rest of her life. Very early her talent as an artist was discovered and she was allowed to attend the Finnish Art Society's drawing school at the young age of eleven. After her successful education in Finland she continued her studies in Paris, where prominent artists like Léon Bonnat, Jean-Léon Gérôme, and Jules Bastien-Lepage were among her teachers. Schjerfbeck soon adapted to the modern French culture and even changed her name from Helena to the French version Helene. Up to 1890 she travelled across Europe and stayed not only in Paris, but also in Brittany, St Petersburg, St Ives, Vienna, and parts of Italy before taking up a teaching post at the Art Society drawing school in Helsinki. Due to ill-health Schjerfbeck had to resign some years later and moved with her mother, of whom she had to take care of after her brother married, to Hyvinkää in the north of Helsinki. Although she lived relatively isolated from the artistic hubs, she stayed in contact with the art world via letters and magazines her friends sent her. Astonishingly, it was here that Schjerfbeck developed her own individual style in painting, which is characterised by a dark palette, reduced forms and contemplative motifs.

2. EMOTION AND MOOD IN THE PORTRAIT OF THE OTHER

"The Seamstress (The Working Woman)" (fig. 1) from 1905 is part of this sequence of paintings and shows a gaunt female figure in profile, seated in a wooden rocking chair. With her upper part of the body slightly inclined and her folded hands resting on her knees she looks down, seemingly absorbed in her own thoughts. Her dark hair, which is tied into a knot, and her dark high-necked dress are in stark contrast to her ghastly pale face. Additionally, due to its shadowy features her face seems unnatural, like a mask even. A pair of scissors, which dangles on a green ribbon from her waist belt, distinguishes the woman as a seamstress. Despite the subtle distribution of light and shadow in the background, the foreshortening of the bottom lath and the chair, and despite the reflecting lights on the back of the chair and the scissors, there is no real depth of space and the seamstress's body seems oddly two-dimensional. Nevertheless, the painting's composition is perfectly executed; with the help of a well balanced, simplified shaping and colouring, a reduction to few corresponding shades and the blurred contours Schjerfbeck establishes a harmonious overall effect. It is especially the *sfumato*-like application of the paint that adds to this impression: Schjerfbeck outlined her composition in a charcoal drawing before applying the slightly diluted oil paint so that the structure of the canvas remains visible.

At Hyvinkää her mother, girls, and factory workers like the seamstress acted as models for Schjerfbeck. The reduced colour scheme as well as the quiet atmosphere of these paintings recalls the works by James McNeill Whistler and Vilhelm Hammershøi. Schjerfbeck, however, brings the model closer to the viewer, concentrating on her emotional state. Moreover, the everyday subject of handiwork and the use of a dark palette are reminiscent of the Dutch genre paintings of the 17th century, which influenced Schjerfbeck's early work she painted during her stay in France in the 1880s. "The Seamstress," however, is first and foremost a portrait, which captures the sitter's characteristic features and not a generalised genre. In contrast to a traditional genre painting, and despite the title, Schjerfbeck's seamstress is not working arduously at the moment but takes the time to contemplate in silence—which is emphasised by the motif of the rocking chair. Schjerfbeck concentrates on the essential characteristics of her sitter, using reduced and simplified forms, which she even painted from memory when her model could not show up for the final sittings. This distance, however, is quite helpful for the artist in focussing on the essential features. The painter Oscar Kokoschka described his "memory paintings" with the following words: "I paint what I remember; in a person's face it might be the flash in the eye, a slight change of expression,

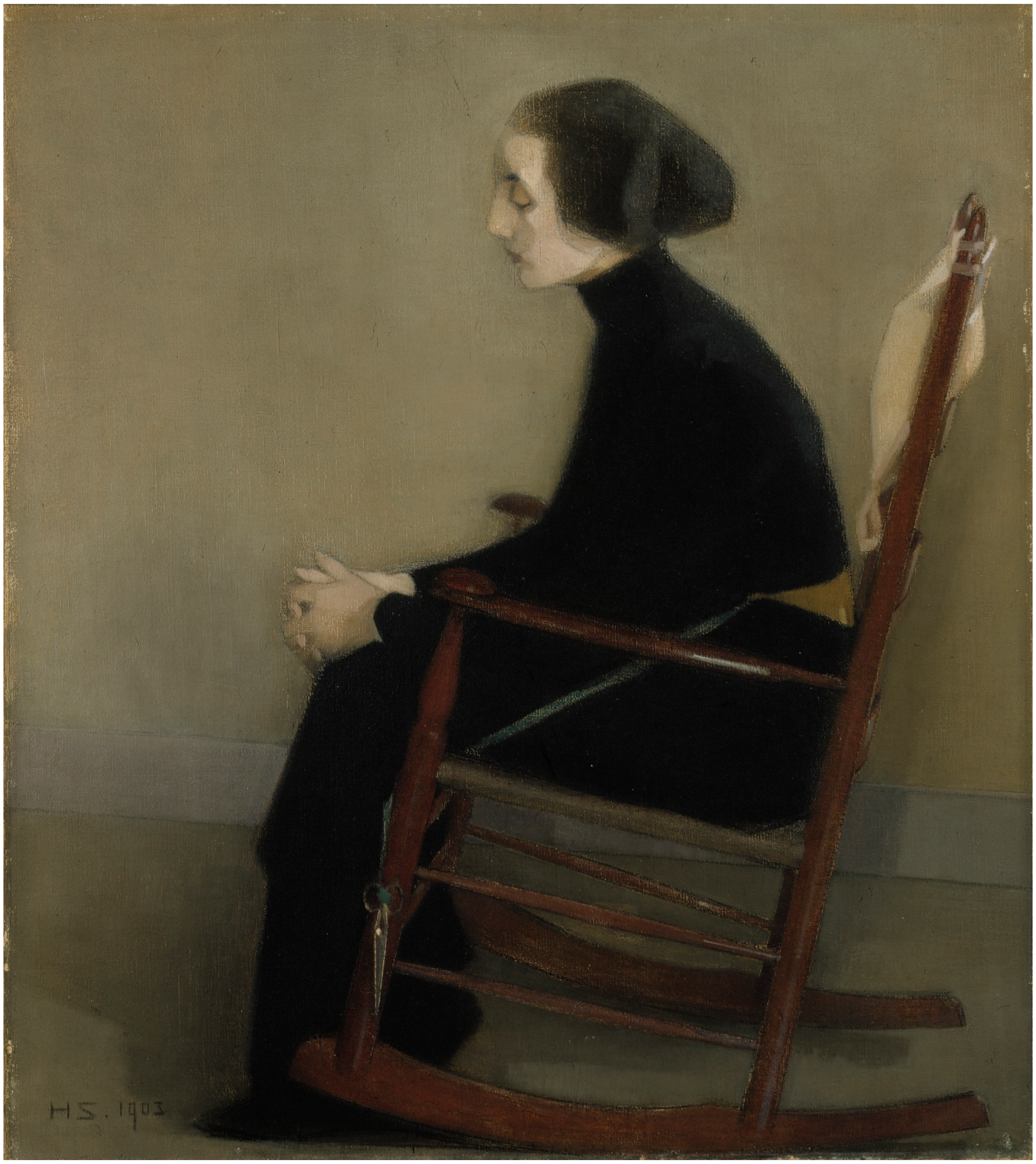

Fig. 1: Helene Schjerfbeck, The Seamstress (The Working Woman), 1905, oil on canvas, 95.5 x 84.5 cm, Ateneumin Taidemuseo, Helsinki. © Finnish National Gallery/ Central Art Archives/ Hannu Aaltonen.

which reveals an inner motion."[5] It is this "inner motion" that Schjerfbeck investigates and tries to capture in her art: "When models come and sit in front of me, I can see their beauty, but what is it that stirs them within? What are they thinking?"[6]

Despite the apparent silence of the painting the seamstress's self-absorption and her retained composure indicate an interior tenseness, which makes it difficult for the viewer to approach her. Symbolically, the ambivalent tilting movement of the rocking chair emphasises this trepidation. Her body, however, is relaxed: she leans slightly forward so her folded hands can rest on her knees. Throughout art history the image of folded or gripping hands has been used to indicate a person's grief, passivity, or contemplation. In the Attic sepulchral art of the 4th century BC, for example, this gesture can be seen as a sign of a deep, restrained pain. Later on it has also been used to depict introspective thoughtfulness, like in the tessellate portrait of Homer, which dates from 350 BC and shows the ancient poet with his hands folded, looking down contemplatively. The motif crops up in the Christian art of the Middle Ages and the Early Renaissance as well, like in Giotto's "Lamentation of Christ." The Trecento fresco of the Scrovegni Chapel shows at the right edge a figure with folded hands, which can be seen as an expression of grief, pain, and overwhelming passiveness. As an iconographic equivalent to the image of the head resting on one's hand the gesture also came to stand for melancholy or *Weltschmerz*, which has been a popular subject since Romanticism and recurred especially in modern art.[7]

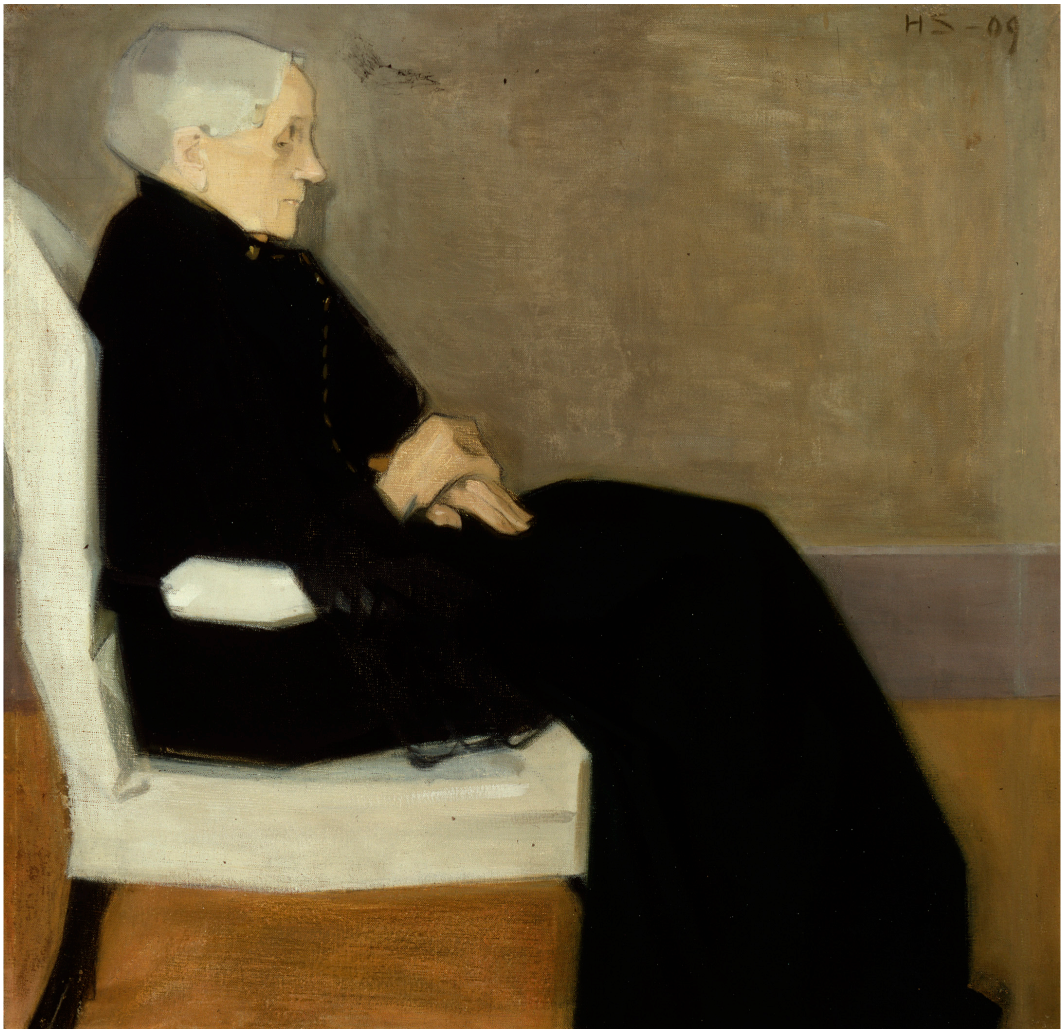

Fig. 2: Helene Schjerfbeck, My Mother, 1909, oil on canvas, 81 x 83.5 cm, Ateneumin Taidemuseo, Helsinki. © Finnish National Gallery/ Central Art Archives/Hannu Aaltonen.

The image of folded or gripping hands also appears in other Schjerfbeck paintings of that time, like "The School Girl" or "My Mother" (fig. 2). These "black paintings" mark a new period in Schjerfbeck's œuvre, which is characterised by a tendency to simplify forms and the frequent use of dark colours. Schjerfbeck herself maintained that she learnt about the multifaceted use of black from the Old Dutch Master Frans Hals, who expertly applied the dark pigment on his canvases, giving them even luminous accents.[8] In these two pictures we see again two female figures dressed in black, one standing, the other sitting in an otherwise empty room, both gripping their hands. As we have seen this gesture has been used in art history as a sign of grief, passivity, and contemplation. The Hungarian psychoanalyst Imre Hermann ascribed this gesture to the so-called "clinging instinct."[9] This instinct, he assumed, shows itself in the impulse of human babies to hold on to the mother, which cannot be satisfied due to the lack of biological endowments, but can be seen in certain reflexes, like grasping parts of one's own body, mainly one's hand or wrist. In "My Mother" this gesture is additionally highlighted by her seemingly "false" hands, which are in fact too big and held in an unnatural angle in relation to the rest of the body.[10]

This slightly disturbing detail, however, is not detrimental to the harmonious overall effects of both paintings, which are as well balanced as "The Seamstress." Stylistic unity, simplification of form and a sensible choice of colour add to a peaceful mood that emanates from Schjerfbeck's paintings. These portraits not only depict three silent women, but also, as the art historian Lena Holger points out, "an interior which breathes life, alone and still, yet pulsating with the rhythm of the colours."[11] According to the German philosopher and educationist Otto Friedrich Bollnow our moods are all-embracing states colouring our actions, feelings and thoughts as a whole.[12] In contrast to simple emotions, however, moods are less specific, that is, they are not related to a certain stimulus or event. In fact, as Martin Heidegger explains, mood or "Being-attuned" is a "fundamental *existentiale*," which constitutes our way of being in the world, our understanding of ourselves and of others.[13] Thus, moods neither come from the inside nor from the outside. In a mood state the human being and its life-space are closely intertwined, or, as the Austrian philosopher Stephan Strasser explains, "the boundaries of the I blur and vanish in a peculiar way. I and the world are embedded in an undivided experience of totality."[14] In Schjerfbeck's paintings, the phenomenon of the figure's dissolving boundaries is accentuated by the *sfumato*-like technique, which visually unites figure and ground. Thus, here the expression of a certain emotion or mood is less the depiction of a facial or gestural expression, but rather an act of expression, in which the artistic means of production—the application and treatment of colour, the composition etc.—play an essential role.

In 1915 Schjerfbeck began a series of light-coloured paintings that include "The Red Haired Girl I" (fig. 3) from the same year. The airy composition shows the bended head and the left shoulder of a young red haired girl in profile. Her lowered eyelids shimmer in a light green, while her cheeks seem to radiate a red glow, which forms a strong contrast to the otherwise pale, even mask-like incarnadine. This contrast is highlighted by the repetition of the red tone in the strand of hair framing the girl's face. The frail, reduced contours of the preparatory drawing are still partially visible, defining the figure's delicate features. The contours of her reddish hair, her neck and shoulder, however, become blurred and blend in with the blue-grey wash of the background, which has been applied in irregular, sweeping brushstrokes following the figure's outline. The thin application of the pigment, which in parts has been rubbed into the canvas accentuating its texture and leaving bits of it uncovered, adds to the *sfumato*-effect and gives the painting a transparent, pastel-like appearance. In other sections, mainly in those of the hair, the paint has been rubbed out again.

The girl's red-coloured cheeks and her lowered eyes indicate a highly affectionate reaction, namely the affect shame. Let us therefore briefly look at the affect of shame in more detail. On the one hand, the primary expression of shame—that is, to blush and to avert one's eyes—is a gesture of humbleness and modesty. On the other hand, however, it serves as a protective shield, which Max Scheler defines as a "refined aura of invulnerability and untouchability felt to be an objective guard (which enfolds the human body like a sphere)."[15] This sphere-like aura of shame finds its pictorial expression in "The Red Haired Girl," who seems to dissolve in the translucent mist of colour surrounding and veiling the figure. Moreover, the derivation of the word "shame" from the Indo-Germanic *skâm* (to cover oneself) exemplifies this shielding function that protects the individual from losing its self-value. Its Old High German root *scema* can be translated with "mask" and alludes to the modern German *Schemen*, which means "shadow" or "ghost."[16] Thus, the phrase "as if I wore a mask" is a common metaphor to describe the affect of shame, which "forces one to hide, to seek cover and to veil or mask oneself."[17] In Schjerfbeck's painting the girl's mask-like features as well as the hair, which veils her face, again can be seen as pictorial expressions of this metaphorical image.

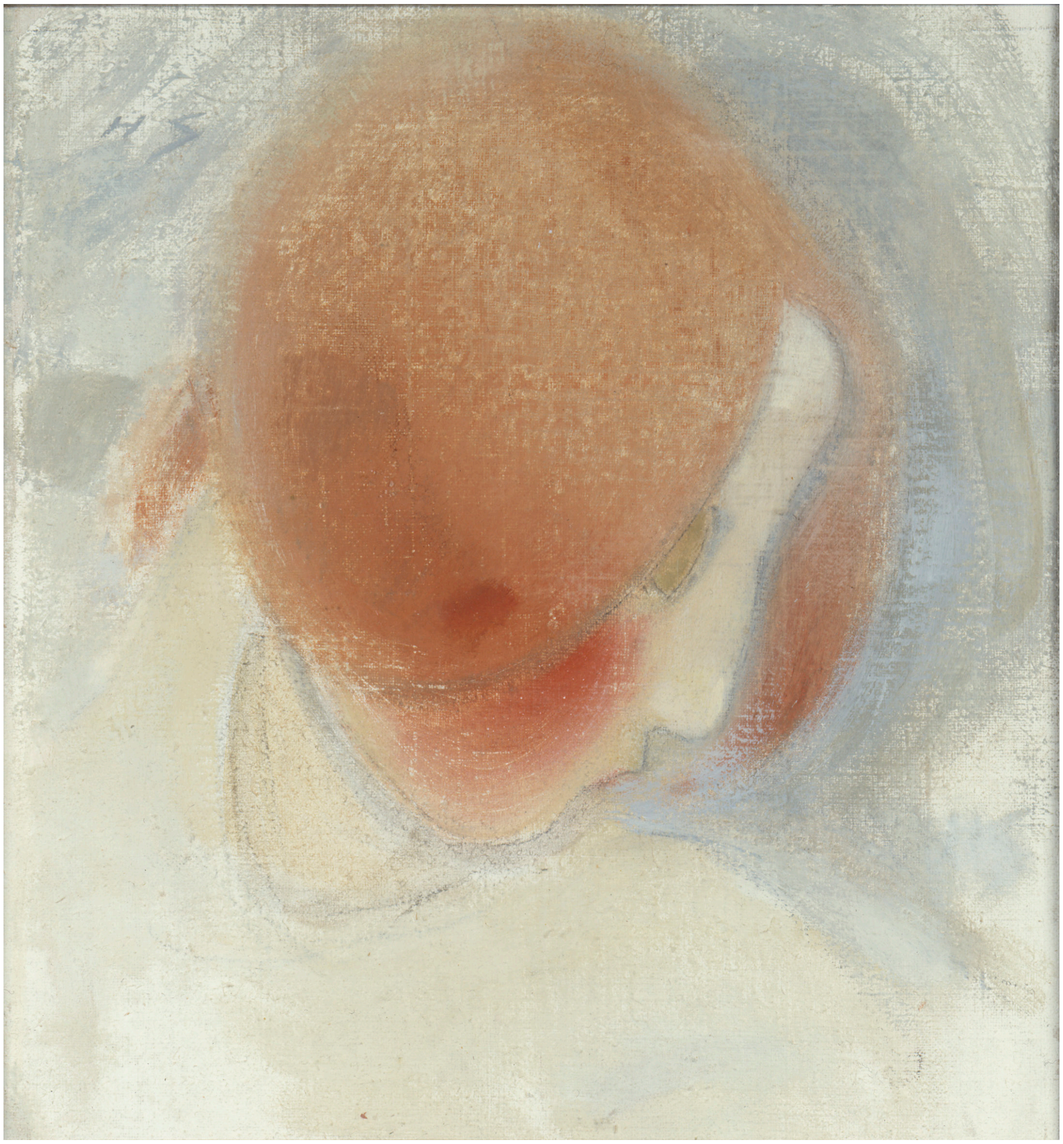

Fig. 3: Helene Schjerfbeck, The Red Haired Girl I, 1915, oil on canvas, 31 x 30 cm, private collection. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

According to Leena Ahtola-Moorhouse, Schjerfbeck sent her friend Reuter "The Red Haired Girl" as a gift, expressing "the artist's burgeoning feelings towards" him.[18] In this sense, the girl's blushing might be an expression of her amorousness, rapturously shying away from the beloved. As spectators, however, we do not know the real reason for her being ashamed; nevertheless we are affected by the intense emotion that is portrayed. We may have pity or even feel ashamed of watching her at such an intimate moment. Here, we are the "Other," who plays an important part in the affect of shame. In "Being and Nothingness" Jean-Paul Sartre investigates this interrelation more closely describing shame as:

> A shameful apprehension *of* something and this something is *me*. I am ashamed of what I *am*. Shame therefore realises an intimate relation of myself to myself. Through shame I have discovered an aspect of *my* being. … But the Other is the indispensable mediator between myself and me. I am ashamed of myself as *I appear* to the Other.[19]

Similarly, Sigmund Freud explains: "I reproach myself on account of an event—I am afraid of other people know about it—therefore I feel ashamed in front of other people."[20] Thus, shame is first and foremost shame before somebody. Before another person "I recognize that I *am* as the Other sees me."[21] In realising this, the incongruity between the ego ideal and the ego, between "what one wants to be" and "what one perceives that one is," becomes apparent.[22] Closely connected with the affect shame is, therefore, an aggression that is based on a feeling of inadequacy, that is, a narcissistic insult.

In this sense, we can read the following words Schjerfbeck wrote in a letter to a friend describing her struggle, distress, and anger that she had to undergo during the painting process:

> The *Red Haired Girl* got so greasy and shiny from being overpainted so many times, I wanted to scrape it all off—but then I didn't have the nerve. I wanted to bury her in the ground to get rid of the shine, but I hadn't the nerve to do that either, I had no idea what the result would be. And I didn't dare paint on the background, it was better for it to stay that way. Cowardliness—fragment.[23]

The scratching- and rubbing-marks in the area of the girl's hair might reveal the painter's underlying aggressiveness. In realising the incongruity between the ideal painting and the actual painting, Schjerfbeck is ashamed of her outcome, of her felt inadequacy as a painter, which resulted in an aggressive action against the painting. In the virtual flaying of the painted surface, which can be seen to be synonymous with the skin, our visual perception reaches its threshold of pain; we actually feel the painful experience that lies behind the painting. In "The Red Haired Girl" the expression of shame and aggression, therefore, is not restricted to the depiction of a facial or gestural expression, but rather can be seen as an act of expression, in which the artistic means of production—the application and treatment of colour, texture and composition etc.—play an equally important role. The motif of the red haired girl can be found earlier in Schjerfbeck's œuvre: "Fragment" (fig. 4) from 1904/05, which shows a red haired girl in a similar pose.[24] Here she experimented probably for the first time with a scratching technique that exposes large parts of the canvas in the background and distributes to its *fresco*-like appearance. Her idea of burying the painting and exposing it to natural forces like rain, sun, or snow is reminiscent of the technique of other artists. Edvard Munch, for instance, worked in the outside to expose his paintings to the weather: "just wait till it has been rained on a bit, had a few scratches from nails and things like that, and been dragged around the world in all sorts of wretched cases. … Yes indeed, it could be good in time."[25]

Schjerfbeck's "The Gipsy Woman" (fig. 5) from 1919 shows similar signs of aggressiveness, where sections have been rubbed out so that the structure of the canvas can be seen. The earth-coloured composition shows a young dark-haired woman in three-quarter length, whose sketchy outline recalls the curved figures of Henri Matisse. Apart from a horizontal yellow-coloured stream the greenish background remains undefined. As if in fear the figure's hands close around her bent head so her face is hardly recognisable. She shelters her eyes with her left hand and holds her right ear with the other one, rendering herself blind as well as deaf and thus avoiding any kind of contact to the outside world. We can find this gesture of despair in two more works from the same year:

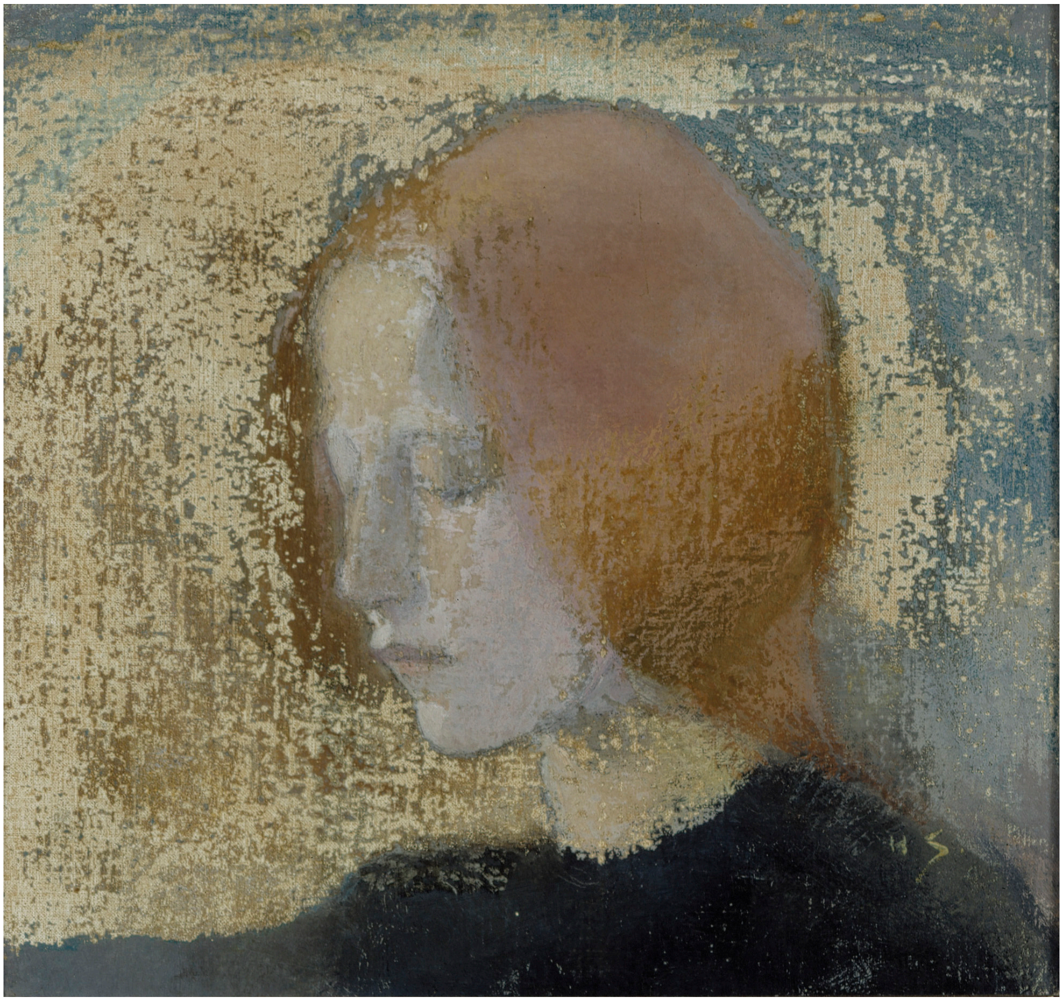

Fig. 4: Helene Schjerfbeck, Fragment, 1904-1905, oil on canvas, 31.5 x 34 cm, Signe och Ane Gyllenbergs Stiftelse, Helsinki. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

mer landscapes; the title "Sorrow" might give the theme of the depicted scenes. Indeed, the motif of sheltering one's face with one's hands is commonly known in art history as a sign of deep sorrow, grief, and despair. Early examples of the motif can be found in Ancient Greek keening-pictures on sarcophagi. It was later taken up in medieval as well as Renaissance Christian art, in particular in depictions of the Last Judgement, Christ's Entombment, and the Expulsion from the Garden of Eden. In Masaccio's fresco painting in the Brancacci Chapel in Florence, for instance, Adam hides his face with both hands, expressing his sorrow and despair. Moreover, a similar gesture with the head resting in one or both hands is a common expression of melancholy, which Albrecht Dürer depicted most prominently in his engraving "Melancolia I" from 1514.

For Schjerfbeck the year she painted "The Gipsy Woman" was overshadowed by personal disappointments as well as ill health. Probably most distressingly, Einar Reuter announced his engagement in July 1919 and was to be married three years later. Schjerfbeck, who was his senior by almost twenty years, probably misunderstood his feelings towards her and was deeply disappointed when she realised that her affections for him were not returned.[26] Consequently, her artworks became darker in subject and tone and seemed to mirror her depressed mood. “The Gipsy Woman,” in particular, testifies to her changed attitude. Sorrow and melancholy, fear and despair predominate in the picture and it is, therefore, worthwhile to look at them more closely. In the experience of sorrow the world seems to darken and devoid of all colour, *joie de vivre*, and vitality. Sorrow envelops

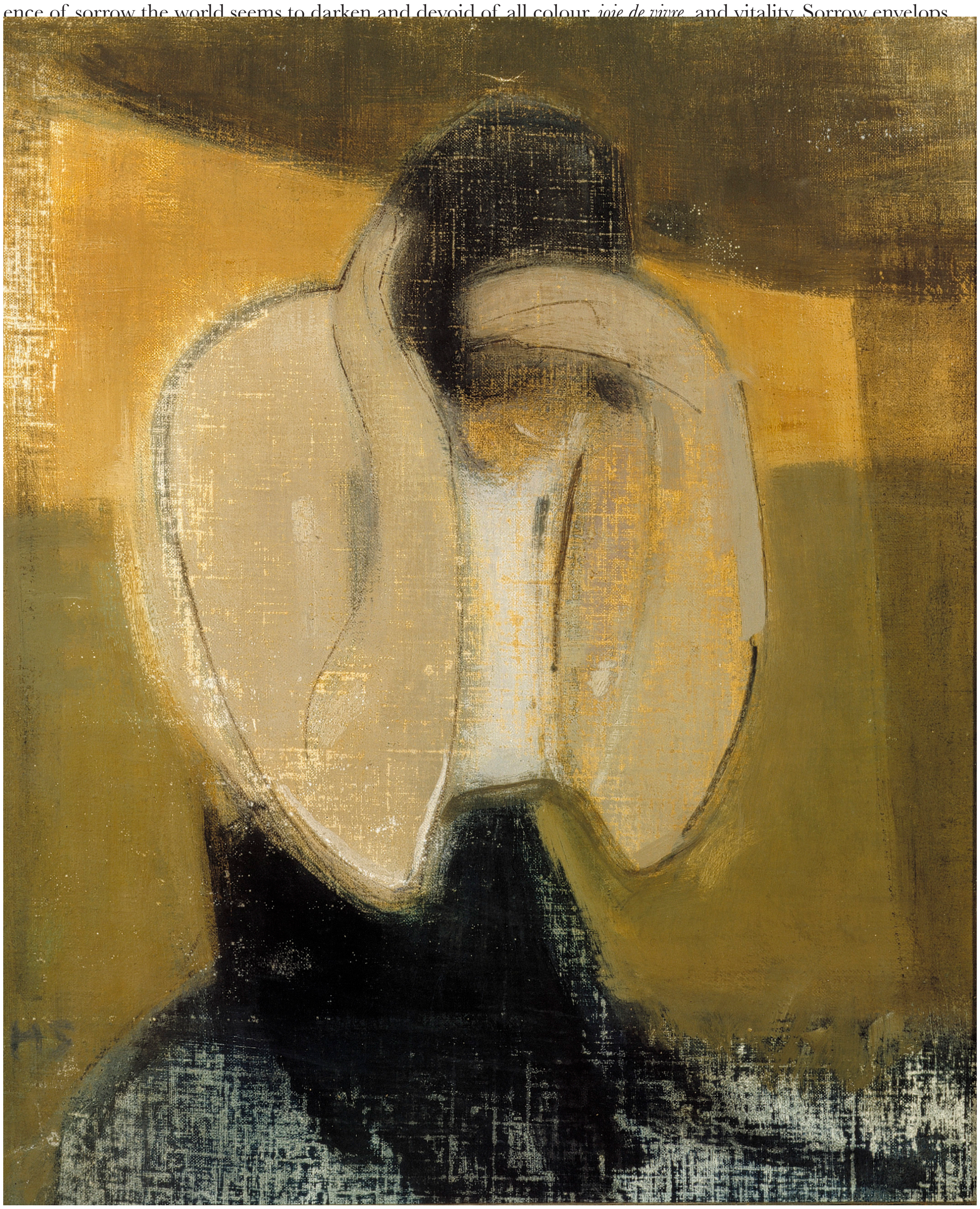

Fig. 5: Helene Schjerfbeck, The Gipsy Woman, 1919, oil on canvas, 66 x 55.5 cm, Ateneum Taidemuseo, Helsinki. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

a person like an invisible veil, which inhibits one's interest in the outside world as well as one's capability for love.[27] Often it is the loss of a beloved person or object that generates sorrow and sadness, but the loss is not always clearly definable. This indefinable sadness includes from minor grief to deep sorrow different stages of intensity.[28] If, however, one cannot overcome one's sorrow after a certain time, it might, according to Freud, develop into pathological melancholy.[29] Though both, mourning and melancholy can be summarised as deep painful disorders, it is melancholy that is characterised by a loss of self-esteem: "in mourning the world has become impoverished and empty, during melancholia, it is the ego itself."[30] Similarly, the Swiss psychiatrist and phenomenologist Ludwig Binswanger speaks of a "melancholic loss," which encompasses all areas of life and which ultimately leads to the loss of "one's inner life at large."[31] Quite clearly, he describes the melancholic experience in the words of a patient: "In the end there is total emotional exhaustion; you are extinguished …. A light is extinguished: mind and soul are empty."[32]

Already in 1844, Søren Kierkegaard postulates this emptiness as the origin of human despair and anxiety in his book "The Concept of Anxiety." According to Kierkegaard's Christian existentialist thinking, despair is a sinful sickness unto death and closely related to anxiety, which originates in "nothing":

> In innocence … there is peace and repose, but there is simultaneously something else that is not contention and strife, for there is indeed nothing against which to strive. What, then, is it? Nothing. But what effect does nothing have? It begets anxiety.[33]

Therefore, anxiety or angst in contrast to fear is non-directional, referring to an existential feeling of anguish, inner turmoil and apprehension. Similar to Kierkegaard, Martin Heidegger sees the source of angst in "nothing," which he explains in his concept of the uncanny:

> A state of mind makes manifest 'how one is.' In anxiety one feels '*uncanny*'. Here the peculiar indefiniteness of that which Dasein finds itself alongside with anxiety, comes proximally to expression: the 'nothing and nowhere.' But here 'uncanniness' means 'not-being-at-home' [*das Nicht-zuhause-sein*]. In our first indication of the phenomenal character of Dasein's basic state and in our clarification of the existential meaning of 'Being-in' as distinguished from the categorial signification of 'insideness,' Being-in was defined as 'residing alongside …', 'Being-familiar with …' This character of Being-in was then brought to view more concretely through the everyday publicness of the 'They,' which brings tranquillized self-assurance—'Being-at-home' with all its obviousness—into the average everydayness of Dasein. On the other hand, as Dasein falls, anxiety brings it back from its absorption in the 'world.' Everyday familiarity collapses. Dasein has been individualized, but individualized *as* Being-in-the-world. Being-in enters into the existential 'mode' of the '*not-at-home*.' Nothing else is meant by our talk about 'uncanniness.'[34]

Heidegger thus contrasts familiarity and Being-at-home on the one hand with anxiety and the "uncanniness" of Not-Being-at-home or homelessness on the other.

Referring to Schjerfbeck's "Gipsy Woman," we can say that, according to her name, she is a homeless nomad, a stranger in a foreign world. The anxiety and despair that her gesture shows might originate from what Heidegger calls "Unheimlichkeit," or "not-at-home." Indeed, the young woman seems to disintegrate into nowhere and nothing, into the emptiness that surrounds her. The perforation of the figure, which is achieved by partially rubbing out the paint and by allowing parts of the bare canvas to show through, adds to her translucent dissolving appearance. Thus, the disintegration of the self and the emptiness of mind and soul, which characterise melancholic experience, as well as the darkening of the world in the mood of sorrow all find their pictorial expressions in "The Gipsy Woman." Schjerfbeck's expressive approach to colour and form, the fusion of figure and ground, and in particular the gesture and theme of despair recall Munch's famously known painting "The Scream." While Munch's figure expresses his fear in a scream outwards, Schjerfbeck's "Gipsy Woman" literally withdraws from the world. In her inward bearing, therefore, she can be better compared with the lumped figure in Munch's "Melancholy (Sorrow)" from 1906/07. Here the figure, seated on a shore, protectively rests her head in her hands and seems to disintegrate into the surrounding seaside landscape. Munch applied his wet tempera in thin transparent layers, leaving parts of the canvas unpainted and thus giving the impression of a dissolving of the figure. While Munch used a wide variety of colours, Schjerfbeck reduced her palette to only a few corresponding dark tones. Moreover, the rubbing out of painted sections reveal the painter's more vigorous, aggressive style.

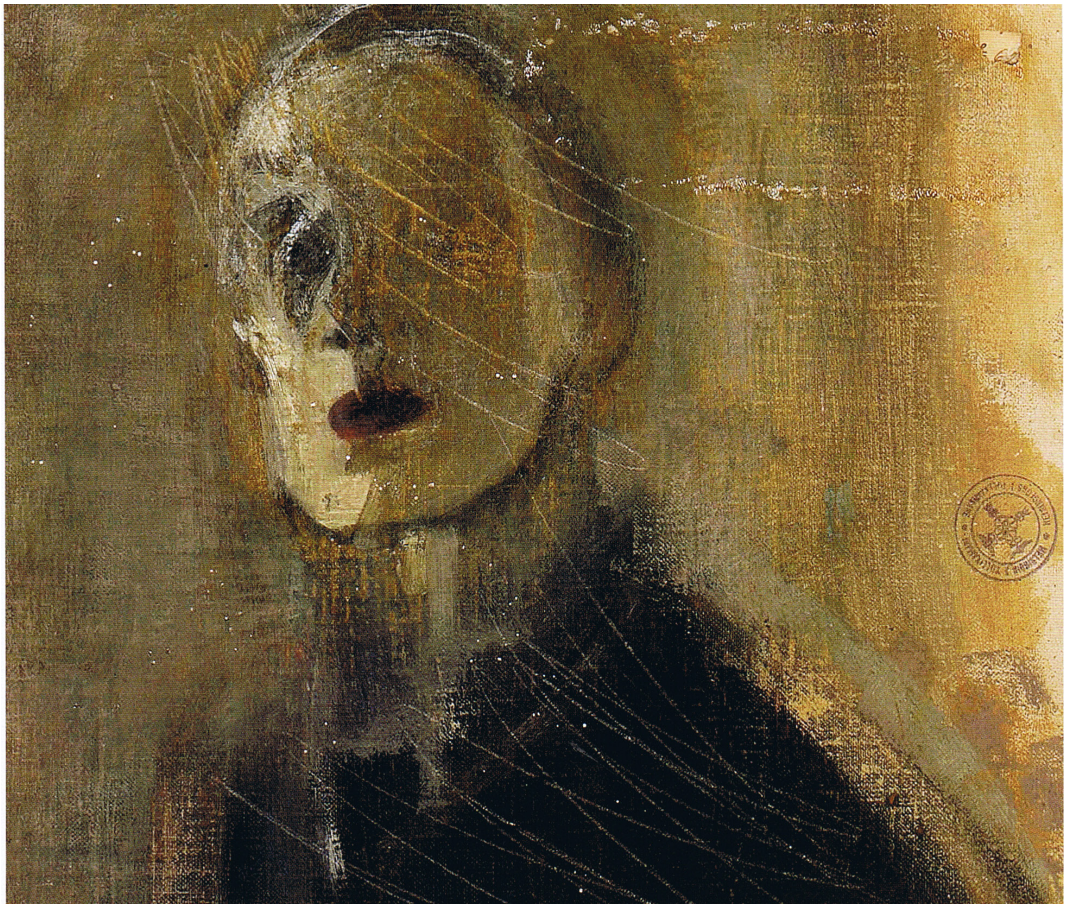

Fig. 6: Helene Schjerfbeck, unfinished Self-Portrait (verso), 1921/22, oil on canvas, 44.4 x 50 cm, Riihimäen kaupunki Taidemuseo, Riihimäki. © Finnish National Gallery/ Central Art Archives/ Hannu Aaltonen.

3. DECAY AND DISINTEGRATION—THE FINAL SELF-PORTRAITS

Similar marks of aggressiveness can be seen in Schjerfbeck's "unfinished Self-Portrait" (fig. 6) from 1921/22, where the whole figure seems to be censured by scratching-marks, which probably originate from a final dismissal of the portrait that remained unfinished and became the verso of another painting. It shows the artist's head and shoulders in a three-quarter view surrounded by a grey-green mist, which obscures the contours of her black dress. With her angular chin slightly raised she looks down upon the viewer, or rather upon her own reflection since artists used a mirror to portray themselves. It is hard to tell, however, what her actual focus is because the eyes remain merely fragments: while the preparatory drawing of the right eye has been rubbed out, the left one disappears under a lump of paint. The impasto, irregular application of paint indicates that this section has been repeatedly changed and repainted in search of the right expression. In contrast to the deeply

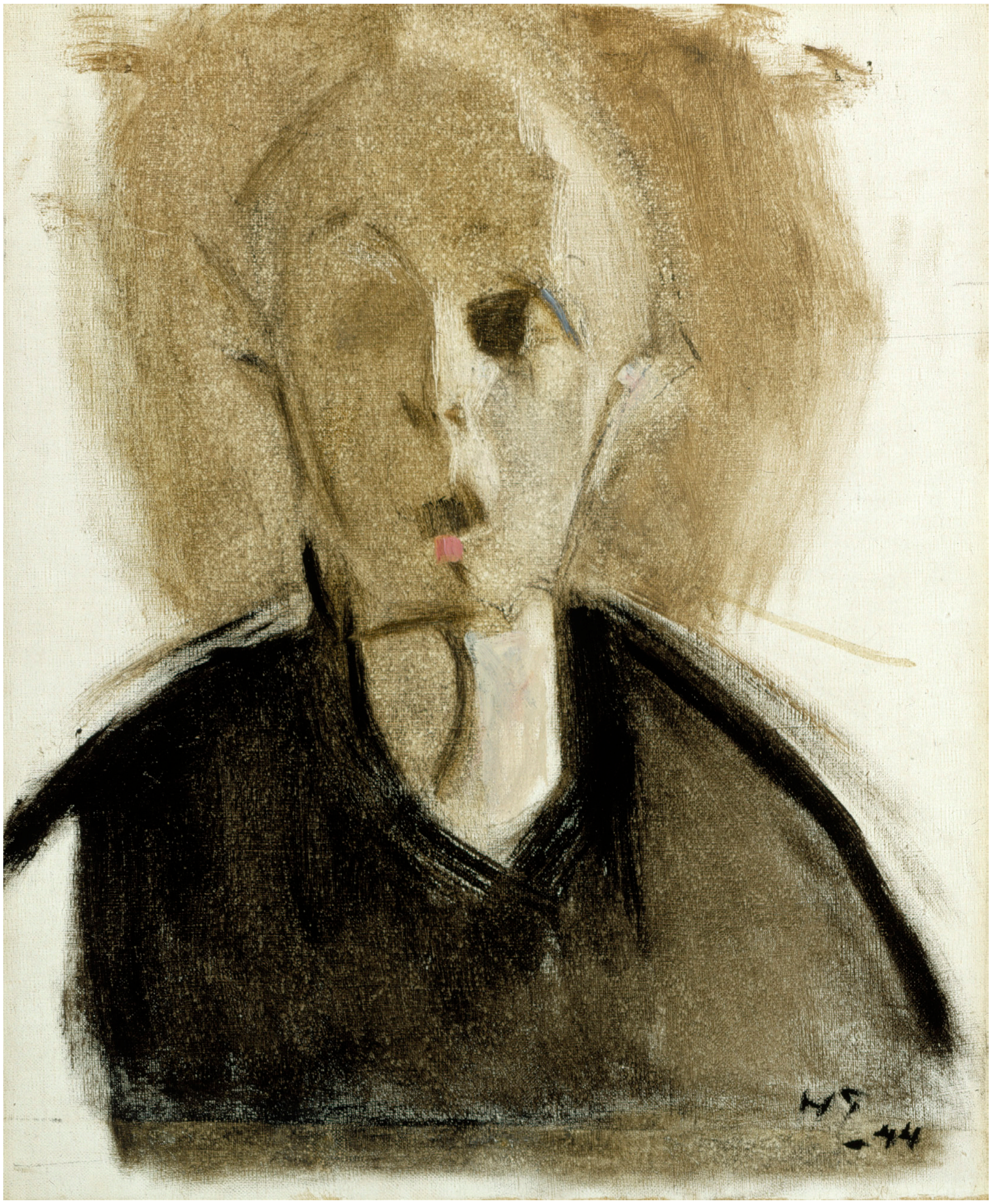

Fig. 7: Helene Schjerfbeck, Self-Portrait with Red Spot, 1944, oil on canvas, 45 x 37 cm, Ateneumin Taidemuseo, Helsinki. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

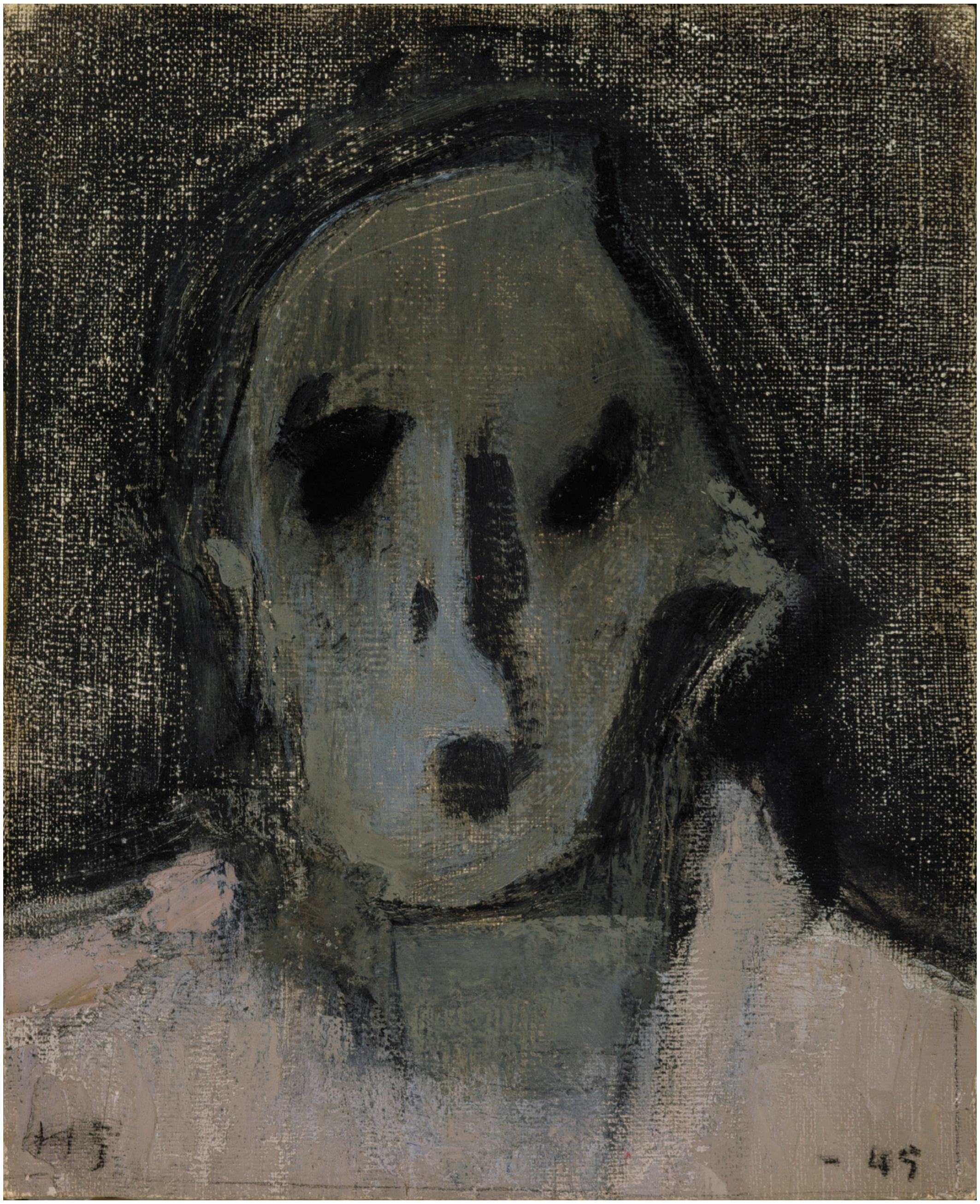

Fig. 8: Helene Schjerfbeck, Self-Portrait. "An Old Painter", 1945, oil on canvas, 32 x 26 cm, private collection, Helsinki. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

shadowed, almost featureless right side of her face, the illuminated, more angular left side ghostly resembles a half-mask of a skull. Only the dark red lips stand out against the wan incarnadine as a last sign of life. Like in earlier self-portraits Schjerfbeck shows herself with the ambivalent expression of mistrust and contempt; she is sceptical and reserved but also self-confident with a whiff of arrogance. Here, however, her youthful attitude of earlier self-portraits gives way to signs of morbidity, decay and death. In this sense, the "unfinished Self-Portrait" evidently anticipates Schjerfbeck's later self-portraits, especially those of her final years, like "Self-Portrait with Red Spot" (fig. 7), "Self-Portrait 'An Old Painter'" (fig. 8) or her "Last Self-Portrait" (fig. 9).

Schjerfbeck described her affinity with death and its expression in her self-portraits as follows: "My portrait will have a dead expression, thus the painter reveals the soul, and I can't help it. I'm searching for an expression, something gloomier, stronger."[35] As an intermediate stage of the creative process, the "unfinished Self-Portrait"

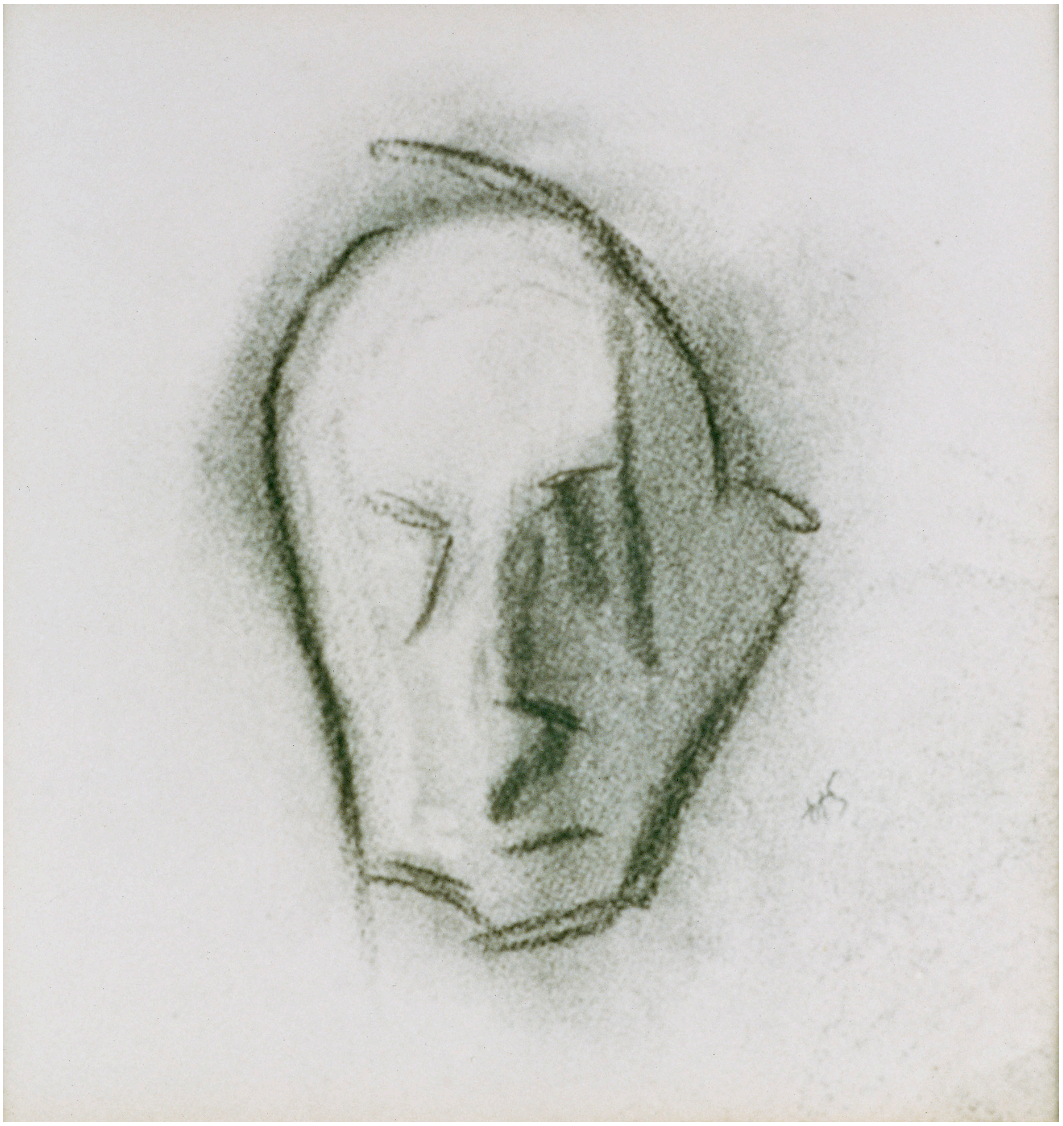

Fig. 9: Helene Schjerfbeck, Last Self-Portrait, 1945, charcoal on paper, 185 x 175 mm, Signe och Ane Gyllenbergs Stiftelse, Helsinki. © Finnish National Gallery/Central Art Archives/Hannu Aaltonen.

not only reveals Schjerfbeck's painterly approach and technique, but also her psychological constitution at the moment of painting: the final dismissal of the portrait and the aggressive scratching marks bear witness to her high ambitions as a painter as well as to her shame and aggressiveness that were caused by failing these. In several letters to her friend Reuter she put her frustration in words: "I have drawn from the mirror a melancholy eye in a large, dark shadow."[36] Shortly after, "Yes, I will paint, but it's hard to look at oneself. The sketch is done."[37] Just some days later she writes:

> Perhaps an artist can only go into herself, I thought, into the hard, icy *it's only me*—I saw paintings that were rendingly harsh—and I threw them away ... Why do I react to everything so intensely that it kills the work. I draw so violently that I have to wipe it away.[38]

Again the artist's words attest to what her painting does already show: in search of the ideal expression she seemingly falters and questions herself and her outcome, reacting with shame and consequently with an aggressive dismissal of the painting in the end.

In the self-portraits Schjerfbeck painted during the last two years of her life she continues on her way to abstraction, honestly showing the process of her own physical decline. Her "Self-Portrait with Red Spot" from 1944 shows the aged artist *en face* in a monochromatic half-length portrait. Ghost-like and without clear contours her seemingly hairless greyish-brown head with pointed devil's ears vanishes into the similarly coloured background, which is painted with rapid strokes that swirl the head like a halo leaving the edge of the picture unpainted. By contrast the black of the roughly outlined dress, which appears to be too big and too heavy, stands out clearly from the white, irregular priming of the canvas. While the features of the left side of her face are reduced to fragmentary lines, the other more painterly modulated part of her face is dominated by an oversized dark eye, which in form and tone echoes the mouth that seems to be opened with shock. The expected scream, however, remains voiceless and is literally prevented by the red spot set as a coloured focal point beneath her lower lip. It is in this spot where all tension is released. It seems to preserve the last remains of vitality in the otherwise morbid face, which would freeze into a death mask without the revitalising red spot. In "Self-Portrait with Red Spot" Schjerfbeck experiments again with different painting techniques—like scratching, rubbing out, colour accents, thick versus transparent application of paint—that reveal her zest for painting and, thus, despite its uncanny expression, for life.

The same is true for her "Self-Portrait. 'An Old Painter'" from 1945. Here Schjerfbeck is even more daring, aggressive and expressive. It shows the artist *en face* with the morbid features of a decaying face. The opened mouth is reduced to a dark hole, the fleshless nose is indicated by a black shadow and the eyes are sunken into deep sockets. The asymmetrical, hair- and apparently neck-less head rests on broad shoulders, which take in the lower part of the painting. Strong black contour lines define the figure's outline and set it apart from the background, in which the black paint has been rubbed in and out time and again so that the weave of the raw canvas can be seen. There are scratching marks visible that again partially reveal the artist's aggressive approach. The application of the greenish paint of the incarnadine and the pink-coloured paint of her dress, by contrast, is thicker, though irregular, with loosely set impasto highlights. The green paint in front, for instance, has been thickly applied with a palette knife, forming an angular green block against the face. It is, however, the pointed right ear that attracts attention due to its prominent shadow. Despite decline and deformation Schjerfbeck shows herself attentively, yet suspiciously listening and observing herself carefully. Her distorted, dead-like face seems to be petrified with horror—of her own reflection?—and reveals the artist's aging without idealising this process in any way. In contrast to earlier portraits that Schjerfbeck painted of old women, like those of her mother, whom she painted gracefully and respectfully, she shows herself with remarkable boldness and decidedness at old age.

Interestingly, Schjerfbeck did not show her deformed body in her self-portraits, as, for example, painters like Frida Kahlo did, nor did she mention her injury in her letters. In later years, however, she frequently wrote about her poor health and complains about the hardships she had to endure: “painting is difficult, and it wears you out body and soul when it doesn’t come out right—and yet, it is my only joy in life.”[39] Psychologically, an accident at such a young age with a long time of convalescence and permanent injuries will lead to the formation of the identity of a disabled person. As a consequence of the fall it is possible that young Helena might have suffered from a shameful guilt complex. In a time when any kind of disability was discriminated against, the deformity of her body must have effected the configuration of her psyche as well as her art. According to the German ethnologist Klaus E. Müller the encounter with “different,” “deformed” people often causes a feeling of unease or insecurity.[40] In former times one was even afraid of infection with the disability, which then was seen as a sort of illness. The following words of the American painter Howard R. Butler, who met Schjerfbeck in St Ives, make clear the discrimination against disabled persons in those days: “lately there has arrived a young lady from Finland—she has a wonderful talent and is a most interesting person altogether, although unfortunately lame.”[41]

Having suffered from poor health since childhood, the discomfort of old age must have been particularly hard for Schjerfbeck. It is therefore no surprise that she expressed also a fear of ageing in a letter to a friend: “Most of the time I live in fear and despair here, because I can’t travel, I’m old, sick. … Maybe one day I need to go to a (nursing) home.”[42] Her final self-portraits mirror not only her fearful anticipation of death but also her eagerness and auto-aggression, seeing that her strength and independence was fading. Instead of seeking compassion, however, she was driven by an inexhaustible curiosity and a passionate desire to experiment. “My paintings are not beauty,” she wrote to Reuter, “I should be seeking marvellous soft shades, and I give only my dark, poor inside.”[43] It was the “dark, poor inside” that interests her more than an idealised version of herself: “I am looking at a book of painters’ self-portraits. The ones that make themselves more beautiful are boring—Dürer and many others besides.”[44] She certainly is the most daring, most honest and closest to death in her “Last Self-Portrait” from 1945, made only a few weeks before her passing away. It shows her disembodied head in an abstract charcoal drawing. Eyes, nose and mouth are reduced to single lines, which add to the skull-like appearance of the head. As last traces of a declining life the figure’s dark contours are blurred, emphasising its inexorable disintegration. Here the disappearance and negation of the own self find their expressions in drawing and can be compared to the aggressive approach that characterises Schjerfbeck’s later painting techniques, like scratching, rubbing out of sections as well as impasto application of paint.

The disintegration of human physiognomy in portraiture was a rather popular theme in the art at the end of the nineteenth century and has to be seen in the light of radical changes of the idea of man at that time. Commonly known phrenological theories were overthrown by new insights of psychology, above all psychoanalysis, biology and medicine, which revealed the complexity of human existence and disproved the idea that man’s moral nature could be explained by his external appearance. After anthropocentric as well as evolutionist ideas had lost their validity and the theory of relativity had qualified the spatiotemporal conditions, the pictorial representation of man according to hitherto known artistic conventions seemed to be impossible. For artists this resulted in the development of new forms of artistic expressions, which enabled them to reveal their complex interior. Edvard Munch and members of the Brücke-expressionism like Ernst Ludwig Kirchner, Erich Heckel, and Karl Schmidt-Rottluff were among the most prominent artists that found their individual artistic means to express their inner feelings and affects. Closer to Schjerfbeck, however, is the sculptor Medardo Rosso, who in his busts delicately reduces the facial features, which seem to melt into nothingness. The negation of human physiognomy testifies to the negation of modern man at large and expresses his existential angst before a constantly changing insecure world. It was the philosophical existentialism of the 1940s that with the experience of two world wars took up anew the question of man’s being, which included his being thrown into the world, to use Martin Heidegger’s phrase, and his fundamental experiences of angst, death and ennui. The same year Schjerfbeck painted her “Self-Portrait. ‘An Old Painter’” Jean-Paul Sartre published his magnum opus *Being and Nothingness*. Though we do not know whether Schjerfbeck was familiar with his work, her self-portraits of that time show the nihilation that Sartre describes as “le néant”, nothingness, which he sees as the origin of “être-pour-soi” (being-for-itself), the human being.[45] Indeed, when Schjerfbeck took up an earlier self-portrait and finished it some ten years later she wrote: “I’m completing a picture of my young self by sticking my old mouth on it—now I'm free."[46]

4. CONCLUDING REMARKS

Throughout her life as an artist Helene Schjerfbeck was constantly searching for the "dense depths of the soul," the unconscious realms of her inner life, that she hoped to explore and make visible in her art works. Thus, she sensitively captured the emotions and moods of her models as well as the atmosphere of the room in her paintings, which became more and more reduced and focused on the essential characteristics. Her modern painting techniques include scratching, rubbing out of sections, impasto as well as thin, pastel-like application of paint, therefore reveal an underlying aggressiveness and frustration that seems to originate in a shameful feeling of inadequacy. Though she suffered from an early childhood injury and ill health throughout her life, she demanded a great deal of herself and continuously strived to fulfil her ambitions. She is probably most daring, honest, and aggressive in her final self-portraits that show the continual decline of her own self until only a death-like skull remains. Besides her choice of motif it is in particular her painting technique—that is her choice and treatment of colour and texture, the composition of the motifs—that function in her paintings as primary means of expression.

Expression, here, means not only the depiction of facial or gestural movement but encompasses also—and most particularly—the over-all structure of the painting. In this sense, Matisse spoke of "condensation of sensations" that he wanted to achieve in his paintings, in which everything, the entire arrangement and not only the movement of the figures' bodies or other figurative details, are expressive and become "representative of (his) state of mind."[47] Schjerfbeck, who was familiar with Matisse's art, wrote, "Yes, I did understand Matisse …. Painting that goes its own way has made me realise that."[48] She understood that the painter "wants harmony, without having to bother about whether it shows or resembles something."[49] For Schjerfbeck, therefore, painting meant more than naturally depicting the other or herself in a certain affective state, it meant to delve deeper into the unconsciousness, to explore the unknown depths of her soul and to finally attain peace with herself.

CHRISTINE TAMS graduated in 2009 in Art History and American Studies at Humboldt-University, Berlin, with a master thesis about the expression of mood and emotions in the work of the Swedish-Finnish painter Helene Schjerfbeck. During her studies she worked as a student research assistant at the Institute of Art History and later as a graduate assistant at the Institute of Cultural History and Theory at Humboldt-University. She is a post-graduate student at Berlin University of the Arts, working on a doctoral thesis on the problem of artistic expression in the art of Helene Schjerfbeck and Gwen John. Since spring 2011 she has worked as curatorial assistant at the Alfred Ehrhardt Foundation Berlin.

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NOTES

1. Letter to Einar Reuter, April 14, 1920?, quoted in Leena Ahtola-Moorhouse, “‘It is basically human life that most fascinates me.’ The Life and Work,” in *Helene Schjerfbeck 1862-1946*, eds. Annabelle Görgen and Hubertus Gaßner, (Hamburger Kunsthalle. München: Hirmer, 2007), Exhibition Catalogue, 20-31, here 28.
2. See: Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, (London: Routledge, 2005), 346-350.
3. F.J.J. Buytendijk, *Allgemeine Theorie der menschlichen Haltung und Bewegung* [General Theory of Human Posture and Movement], (Berlin et al.: Springer, 1956), 207. Author’s translation.
4. Merleau-Ponty, *Phenomenology of Perception*, 347. On the philosophical concept of expression see also: Karl Bühler, *Ausdruckstheorie* [Theory of Expression], (Jena: Verlag Gustav Fischer, 1933); Ludwig Klages, *Grundlegung der Wissenschaft vom Ausdruck* [Foundation of the Science of Expression], (Bonn: Bouvier, 1950); Helmuth Plessner, *Laughing and crying: A Study of the Limits of Human Behaviour*, trans. J. S. Churchill and Marjorie Grene, (Evanston: Northwestern University Press, 1970). On the concept of expression in art, especially outsider art, see: Ferenc Jádi, “Identität und Ausdruck [Identity and Expression],” in *Bewegung in der Lebensspanne* [Movement in the span of life], ed. Werner Beudels, (Lemgo: Verl. Aktionskreis Literatur und Medien, 2008), 23-62.
5. Oskar Kokoschka, *Mein Leben* [My Life], (München: Bruckmann, 1971, 263). Author’s translation.
6. See note 1.
7. For more information on melancholy in art history see: *Melancolie: Genie et Folie en Occident* [Melancholy. Genius and Madness in the West], ed. Jean Clair, (Réunion des Musées Nationaux, Paris and Staatliche Museen zu Berlin. Paris: Éditions Gallimard, 2005), Exhibition Catalogue.
8. See: Salme Sarajas-Korte, “Towards synthesis,” in *Helene Schjerfbeck. Finland’s Modernist rediscovered*, eds. Leena Ahtola-Moorhouse and Lena Holger, (Phillips Collection, Washington D.C. et al. 1992), Exhibition Catalogue, 19-37, here 28. Schjerfbeck was quite familiar with Hals’s work and copied for example his painting “Portrait of a Young Man Holding a Glove” (circa 1650) in 1892 at the Hermitage, St Petersburg.
9. See: Imre Hermann, *Az ember ösi ösztönei* [The Primeval Instincts of Man], (Budapest: Magvetö, 1943). French translation: *L’instinct filial*, trans. Georges Kassai, (Paris: Denoël, 1972).
10. On the meaning of hands in portraits see: Wilhelm Waetzoldt, *Die Kunst des Porträts* [The Art of Portraiture], (Leipzig: Ferdinand Hirt & Sohn, 1908), 180-185.
11. Lena Holger, “Nothing ventured, nothing gained. Helene Schjerfbeck’s struggle for her painting from 1892-1917,” in *Helene Schjerfbeck. Finland’s Modernist rediscovered*, 55-63, here 58.
12. Otto Friedrich Bollnow, *Das Wesen der Stimmungen* [The Essence of Moods], ed. Ursula Boelhauve et al., vol. 1, (Würzburg: Königshausen und Neumann, 2009), 22.
13. See: Martin Heidegger, “The existential Constitution of the ‘there,’” § 29 Being-there as state-of-mind, in: *Being and Time*, trans. John Macquarrie and Edward Robinson, (New York: Harper & Row Publishers, 1962), 172-140.
14. Stephan Strasser, *Phenomenology of Feeling. An Essay on the Phenomena of the Heart*, trans. Robert E. Wood, (Pittsburgh: Duquesne University Press, 1977), 188.
15. Max Scheler, *Shame and Feelings of Modesty. Person and Self-Value*, trans. Manfred S. Frings, (Dordrecht: Martinus Nijhoff Publishers, 1987), 23. I added my own translation from the German original in parentheses, which Frings did not include in the English translation.
16. See: Léon Wurmser, *The Mask of Shame*, (Baltimore and London: John Hopkins University Press, 1981), 302. See also Art. “Scham,” in *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm* [German Dictionary by Jacob Grimm and William Grimm], vol. 14: R—Schiefe, (München: Deutscher Taschenbuch-Verlag, 1984), 2107-2110.
17. Wurmser, *The Mask of Shame*, 302.
18. Ahtola-Moorhouse, “The Life and Work,” 28.
19. Jean-Paul Sartre, *Being and Nothingness. An Essay on Phenomenological Ontology,* trans. Hazel E. Barnes, (London: Methuen, 1957), 221-222.
20. Sigmund Freud, “Draft K The Neuroses of Defence from Extracts from the Fliess Papers,” in *Standard Edition of the Complete Works of Sigmund Freud*, vol. 1, ed. James Strachey et al. (London: The Hogarth Press and the Institute of Psychoanalysis, 1953-74), 225.

21. Sartre, *Being and Nothingness*, 222.
22. Wurmser, *The Mask of Shame*, 49.
23. Letter to Einar Reuter, October 29, 1928, quoted in Annabelle Görgen, "'…and I'm afraid, I long for great, profound and wonderful things,' Helene Schjerfbeck—Eloquent Silence," in *Helene Schjerfbeck 1862-1946,* 9-18, here 16.
24. Due to the title, "Fragment," I believe that it is this painting Schjerfbeck mentioned in her letter to Einar Reuter (see note 23).
25. Edvard Munch to Christian Gierløff, quoted in Jan Thurmann-Moe, *Edvard Munchs Hestekur: eksperimenter med teknikk og materialer* [Edvard Munch's Kill or Cure Treatment: Experiments with Technique and Materials], (Munch Museet, Oslo 1995), Exhibition Catalogue, 58.
26. See: Ahtola-Moorhouse, "The Life and Work," 29.
27. See: Sigmund Freud, "Mourning and Melancholia," in *The Standard Edition of the Complete Works of Sigmund Freud*, vol. 14, 237-260, here 246.
28. Bollnow, *Das Wesen der Stimmungen*, 32.
29. See: Freud, "Mourning and Melancholia," 243. According to the Ancient Four Humours theory the Greek term μελαγχολία (μελαινα χολή: black bile) refers to an emotional as well as physical state, which is caused by an excess of black bile and which can be recognized in a brownish-coloured skin, lowered eyes, angst, misanthropy, and sorrow. In contrast to the Romantic era of the 19th century, which saw melancholy as a means to increase one's sensual abilities, modern times saw melancholy as a woebegone illness. Today, however, melancholy refers to symptoms of depression and despondency.
30. Ibid.
31. Ludwig Binswanger, "Melancholie und Manie [Melancholia and Mania]," in *Ausgewählte Werke* [Selected Works], ed. Alice Holzhey-Kunz, vol. 4, (Heidelberg: Asanger, 1994), 351-428, here 372. Author's translation. In his work as a psychiatrist, Binswanger was largely influenced by existential ideas and the philosophy of Edmund Husserl and Martin Heidegger. On Binswanger's interest in phenomenology see: Caroline Gros, *Ludwig Binswanger. Entre Phénoménologie et Expérience Psychiatrique*, (Chatou: Les Editions de la Transparance, 2009).
32. Binswanger, "Melancholie und Manie," 378.
33. Søren Kierkegaard, "The Concept of Anxiety. A Simple Psychologically Orienting Deliberation on the Dogmatic Issue of Hereditary Sin," in *Kierkegaard's Writings*, ed. and trans. Reidar Thomte, (Princeton: Princeton University Press, 1981), 41.
34. Heidegger, *Being and Time*, 233. Of importance is the translator's note: "While 'unheimlich' is here translated as 'uncanny,' it means more literally 'unhomelike.'"
35. Letter to Einar Reuter, December 4, 1921, quoted in Uwe M. Schneede, "'Thus the painter reveals the soul.' The Self-Portraits," in *Helene Schjerfbeck 1862-1946,* 33-39, here 35.
36. Letter to Einar Reuter, October 6?,1921, quoted in Leena Ahtola-Moorhouse, *And Nobody knows what I'm like. Helene Schjerfbeck's Self-Portraits 1878-1945*, (Helsinki: Taide, 2002), 38.
37. Letter to Einar Reuter, October 11, 1921, quoted ibid.
38. Letter to Einar Reuter, October 23?, 1921, quoted ibid.
39. Helene Schjerfbeck quoted ibid., 15. See also: Schjerfbeck's letter to Einar Reuter, February 22, 1927, quoted in *Helene Schjerfbeck. Konstnären är känslans arbetare. Helene Schjerfbeck om konsten och livet* [Helene Schjerfbeck: The Artist is a Worker of Feeling. Helene Schjerfbeck on Art and Life], ed. Marjatta Levanto, (Stockholm: Statens konstmuseum, 1992), 36.
40. Klaus E.Müller, *Der Krüppel. Ethnologia passionis humanae* [The Cripple. Ethnologia passionis humanae], (München: C.H. Beck, 1996), 30.
41. Howard R. Butler quoted in Soili Sinisalo, "Introduction to the art of Helene Schjerfbeck," in *Helene Schjerfbeck. Finland's Modernist rediscovered*, 9-16, here 11.
42. Letter to Elin Emgren, August 10, 1945, quoted in Levanto, *Helene Schjerfbeck*, 86. Author's translation.
43. Letter to Einar Reuter, April 14, 1920, quoted in Schneede, "The Self-Portraits," 35.
44. Letter to Dora Estlander, 1944, quoted in Ahtola-Moorhouse, "The Life and Work," 30.
45. See: Sartre, *Being and Nothingness*, part 1, chapter 1: The Origin of Negation.
46. Letter to Einar Reuter, October 3, 1926, quoted in Ahtola-Moorhouse, *Helene Schjerfbeck's Self-Portraits*, 42.
47. Henri Matisse, *On Art*, revised edition, ed. Jack Flam (Berkeley: University of California Press, 1995), 38.
48. Letter to Einar Reuter, May 26, 1918, quoted in Ahtola-Moorhouse, "The Life and Work," 193.

49. Letter to Einar Reuter, January 24, 1926, quoted ibid., 195.

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VIOLENT AFFECTS: NATURE AND THE FEMININE IN LARS VON TRIER'S *ANTICHRIST*

Magdalena Zolkos

> *[Of all my films] Antichrist comes closest to a scream.*
> Lars von Trier

INTRODUCTION / INVITATION: "THE NATURE OF MY FEARS"[1]

Lars von Trier's 2009 film *Antichrist*, produced by the Danish company *Zentropa*, tells a story of parental loss, mourning, and despair that follow, and ostensibly result from, the tragic death of a child. The film stars two protagonists, identified by impersonal gendered names as She (Charlotte Gainsbourg) and He (Willem Dafoe). This generic economy of naming suggests that *Antichrist*, in spite of, or perhaps because of, the eschatological signification of its title, is a story of origins. *Antichrist* stages a quasi-religious return (within the Abrahamic tradition) to a lapsarian space where the myth of the female agency of the originary transgression,[2] and the subsequent establishment of human separateness from nature, are told by von Trier as a story of his own psychic introspection. In the words of Joanne Bourke, professor of history at Birkbeck College known for her work on sexual violence and on history of fear and hatred, *Antichrist* is a re-telling of the ancient Abrahamic mythology framed as a question "what is to become of humanity once it discovers it has been expelled from Eden and that Satan *is in us*."[3] This mythological trope grapples with the other-than-human presence, as a demonic or animalistic trace, found at the very core of the human.[4]

At the premiere of *Antichrist* at the 2009 Cannes Film Festival, von Trier welcomed the audience with the words: "I would like to invite you for a tiny glimpse behind the curtain, a glimpse into the dark world of my imagination: into the nature of my fears, into the nature of Antichrist."[5] What seems to be at play in this cryptic invitation is the effect of ambiguity set off by the polysemic play of the word "nature." The operation of the figures of nature in *Antichrist* is ambiguous both in the sense of double signification, and as a mark of uncertainty or dubiety regarding the protagonists' motivations and identities. First, nature means a character, an essential disposition or appearance of a subject (both human and non-human), as in the proverbial phrase "the female nature." Second, nature refers to the category of the physical world, which includes animals, plants, and landscapes, and which is conventionally contrasted, often in dualistic terms, with the symbolic of the human-made world ("civilisation" or "culture"). In *Antichrist*, this latter meaning of nature is synonymous with *wilderness*: the world of nature includes other-than-human phenomena and living beings that the female protagonist invokes through a collective metalepsis. She names it, in a fearful whisper, as "the woods." The symbolism of nature is doubled when, prior to the couple's departure to their cabin in a forest, in a grief therapy session She identifies "the woods" as an object of her anxiety. In *Antichrist* the polysemy of nature establishes a set of complex (though non-homologous) semantic connections between the discourses of gender and the discourses of species. The interplay between the multiple socio-cultural idioms of gender and species in the film inspires a post-humanist reading of the subjective constructions in *Antichrist* in the light of its affective and performative impact, which is, perhaps, nothing short of 'traumatizing.' By the reference to the psychoanalytic concept of trauma I don't mean to reduce the interactions between the protagonists to the effects of the shock of their child's death, or to suggest that *Antichrist* is a study of the psychic operation of grief.[6] Rather, I suggest that the titular 'violent affects' in the film fuel its traumatizing effects insofar as the depictions of physical, psychological, and structural-linguistic violence in *Antichrist* resist the transformation of the violent image into a consumable product of cinematic entrainment.[7] 'Traumatic' refers here not only to the psychic experience of the child's death by his mother, but also to the cinematic structure centered on un-sutured representations of horror in human existence. As such, *Antichrist* (as perhaps all von Trier's movies) aims to achieve a particular visceral response of its audience. This film's 'traumatic' quality is a site where the viewer confronts her/his own pleasure at the sight of another's pain,[8] as well as her/his desire, shared with the male character of *Antichrist*, to relate to the world through economies of rationality and calculation. As Nina Power has aptly suggested, *Antichrist* undermines "the unthinking acceptance of modern rationality" and the (masculine) facades of "caring liberal humanism," by depicting scenes of "cosmic misalign[ment]" between its hierarchically ordered categories—man and nature, and woman and man.[9]

The reactions to *Antichrist* in European press were a curious mixture of outrage, scandal, and open dismissal. Nothing demonstrates better this sense of public indignation and apprehension than the infamous press conference at the 2009 Cannes Film Festival, when von Trier was asked by one of the journalists to explain and justify (or, in von Trier's interpretation, "to apologize for") *Antichrist*. At stake in the journalist's call, and in numerous subsequent critical discussions of the film, has been the alleged lack of clarity of 'message' and of 'authorial intentionality,' but also, and perhaps more importantly, it is a way of questioning the ethics of this film. This criticism has been articulated in particular from a standpoint of the gendered identification of von Trier's cinematic production as misogynous, and as such involved in "psychically and socially normative genderings"[10] that legitimize sexual violence and cruelty, and that stage a spectacle of debasement and destruction of women's bodies.

Such critique points to the deliberate elimination of critical distance in von Trier's films, as well as to the lack of clarity around the questions of political responsibility in his work.[11] For example, contributing to a collection of opinions about *Antichrist* published in *The Guardian*, journalist and feminist activist Julie Bindel said, rather tersely: "watching this film was like having bad sex with someone you loathe—a hideous combination of sheer boredom and disgust." For Bindel *Antichrist* makes no contribution to understanding why sexual "cruelty and brutality is inflicted by some people on others." Rather, this film represents violence and cruelty, in an obscene and pornographic fashion, for "the purposes of gruesome entertainment" and Sadean enjoyment.[12]

The emphasis on the film's sexually explicit and violent images, including the infamous scene of the self-inflicted clitoridectomy, fails to shape an understanding of what is at stake in the public outrage, unease, and anxiety caused by *Antichrist*. I suggest that such interpretative engagement with von Trier's cinematic text must account for its performative and, in turn, affective aspects—and, accordingly, to consider this film as *a work of trauma*.[13] In this context, my assumption is that *Antichrist* is a testimony to the continuing influence of the *Dogme95 manifesto* on von Trier's film-making (even if it also constitutes an obvious departure from, or reinterpretation of, the tenets of *Dogme95*).

Dogme95 was formed as an artistic and political protest against what its creators, Lars von Trier and Thomas Vinterberg, considered cinematically *unreal*, such as the "technologically advanced film editing and the Hollywood ideological, economic, and aesthetic representations."[14] The manifesto proposed instead a turn from the "fictional film narrative towards the framings of documentary film within traditional cinema" in a search for an "authentic" cinematic experience. As Linda Badley suggests, referring to J.L. Austin's theory of illocutionary and perlocutionary functions of language, the *Dogme95 manifesto* created a "performative space" for the achievement of cinematic effects of "'pure' … emotion and provocation."[15] Badley situates the manifesto in the context of wide-ranging cultural and artistic responses to postmodern "irony, regress, and dispersal," which, under the heading of "the return of the Real,"[16] seek to produce "an affect, 'an aesthetic experience of transcendence' in which subject, sign, and thing come together."[17] By "bracket[ing] off the space for an ostensive narrative act," von Trier has thus "encouraged … identification with the character" in the pursuit of a cinema that "resists deconstruction."[18]

In "Making Waves: Trauma and Ethics in the Work of Lars von Trier," Caroline Bainbridge argues for the centrality of affect and trauma both as a *subject* and as a *form* in von Trier's cinema.[19] Numerous critics have pointed out that trauma has been von Trier's primary aim in urging particular *response* from his audiences by "induc[ing] emotional, ethical, and intellectual distress."[20] Focusing on the "Europa trilogy" and on the "Goldheart trilogy," Bainbridge suggests that the tropes of trauma and affect enable in von Trier's cinema critical interrogation of the "ambiguities and ambivalences around [any binary formations] of good [and] evil, guilt [and] innocence." Rather than rendered as oppositional and clearly separated categories, they function in von Trier's work as excessive, mutually penetrating, and reciprocally contaminating spaces. Von Trier's post-*Dogme95* cinema flags the inter-connection between the "ambiguities and ambivalences … central to his narrative forays and the gender of his protagonists."[21] In *Antichrist* this aspect is perhaps most striking in regard to its depiction of the intricate interrelation of love and violence in the figuration of the female character. In contrast to the Christian imaginary of love as a redemptive or sacrificial site that resists and counters violence, for Her violent acts become an expression of the erotic (and perhaps, as it is suggested at the end of the film, also maternal) attachment.

The approach to a cinematic image as a "performative space" (suggested by Bainbridge) is highly pertinent to *Antichrist*. Instead of offering a narrative engagement with the subject of grief and mourning, the film seems to *enact* it at the level of affective transmission, impression, and permeability.[22]As Gillian Wearing poignantly observes, *Antichrist* is a deeply "visceral film," almost "suicidal," in its demonstration "how depression, dislocation, and desperation *feel*," rather than *what they are*.[23] For Wearing this subjective experience of intense affectivity makes *Antichrist* "close to [a] painting," in the ways that it "plays with the abstract, the real, and the unreal." These sensuous and affective operations in *Antichrist* are highly gendered, which, however, as Wearing and Bourke agree, is not synonymous with their *feminisation*. Rather, the mournful affects of the parental grieving are "articulated [both] through violence (female) or close sterility (male)."[24] A few commentators have in fact suggested, contrary to the dominant line of feminist criticism, that *Antichrist* is a misanthropic, rather than misogynic, film.[25]

These suggestions lead me to draw a connection between, on the one hand, the affective figurations of femininity and masculinity and the provocative (traumatizing) effects of the film and, on the other hand, von Trier's accompanying disclosures of his personal and psychic life. Von Trier has revealed that he embarked on the production of *Antichrist* after a two-year-long severe depression. He has also explicitly acknowledged the therapeutic psychic effects of the process of film-making.[26] In a statement titled "Director's Confessions" von Trier discloses:

> The work on the script did not follow my usual modus operandi. Scenes were added for no reason. Images were composed free of logic or dramatic thinking. They often came from dreams I was having at the time, or dreams I'd had earlier in my life.
> Once again, the subject was "Nature," but in a different and more direct way than before. In a more personal way.
> The film does not contain any specific moral code and only has what some might call "the bare necessities" in the way of a plot.
> … I can offer no excuse for *Antichrist*.[27]

How does the idea of an artistic work that *one cannot offer an excuse, or apology, for* frame von Trier's enigmatic "welcoming words" at the 2009 Cannes Film Festival (to "a tiny glimpse behind the curtain … into the nature of [his] fears")? I suggest that in the process of offering a testimony to a psychic collapse and destruction, *Antichrist* also becomes a work of secretive and intimate self-disclosure.[28] As a type of speech act (Badley's "performative space"), this disclosure identifies itself as a "confession" where the uttering subject *makes oneself known* in the act of avowal or acknowledgment, as well as professes some unknown culpability, or transgression. Von Trier's "welcoming words" at the film's premiere are a gesture of invitation, predicated not as an option (something the spectator may or may not do), but as a forceful and ineluctable condition of engagement with *Antichrist*. Through this welcoming speech, von Trier indicates to the viewer that she/he has left the privileged site of cinematic spectatorship and is being interpellated into a position of a subject that "glimpses" secretly, and, perhaps, not without shame, into what is necessarily hidden from the public view. The audience is thereby challenged to break with the economy of the rational and the calculated, or what von Trier codifies in the male protagonist of *Antichrist* as the "neatlessness of rationality."[29] In an interview with the Danish *Politiken*, Charlotte Gainsbourg confirms that "it was my character that Lars has personally identified with. He was very close inside the life of my character and my feelings, my vulnerability, … my anxiety attacks were his. It was [von Trier] that was *her*."[30]

It is in this context that I read *Antichrist* as a very personal and revealing film –interwoven with idioms and images that document von Trier's struggle with serious psychic disorder, and highly informed by his experience of cognitive-behavior and exposure therapy, shamanism, and Jungian psychoanalysis. What approximates best that cinematic experience is perhaps a figure of a *retrogressive journey*, which parallels the journey that She and He undertake in the film: it is a simultaneous movement *backwards* (into the pre-lapsarian space) and *inwards* (into the psychic world structured by grief).

Many of von Trier's earlier works have been discussed for their invocation and construction of complex gendered allegories, including films in the "Europa trilogy" (*The Element of Crime/Forbrydelsens element*, 1984; *Epidemic*, 1987; *Europa*, 1991), the "Goldheart trilogy" (*Breaking the Waves*, 1996; *The Idiots/Idioterne*, 1998; *Dancer in the Dark*, 2000), and the incomplete "U-S-A trilogy" (*Dogville*, 2003; *Manderlay*, 2005). Incorporating a rich register of literary, mythological, and theological allusions and references, and often centered on figurations of the feminine, von Trier's (post-)*Dogme95* films have inspired philosophical and theological readings, and met with critical response of feminism. A question that arises with *Antichrist* is whether it also provides grounds for philosophical discussions. It is, after all, a testimony to private suffering and struggle with mental disorder, which demands transformation of the viewer's reflective gaze into an ephemeral and secretive glimpse; that deliberately situates itself outside the platform of public dialogue and critique. What are the semantics of von Trier's new female figuration—so different from his earlier self-abnegating, and self-sacrificial Christ-like heroines? As I argue, von Trier's female protagonist in *Antichrist* initiates a radically different gendered imaginary register, and marks a departure from his soteriological preoccupations in a direction of non-redemptive, non-sacrificial, and non-transcendental violence. At issue here is a construction of non-homologous idioms of gender/nature that reinforce each other in a tale of violence, which focuses in both a pre-lapsarian and apocalyptic sense, on the formation of a subject that resists "all forms of victimization."[31]

GENDER/NATURE IN EDEN

In contrast to those interpretations of *Antichrist* that have, often quite productively, positioned von Trier's film against the background of the genre of horror films,[32] my reading relies on strategies that throw into relief its *pornographic* aspects. The reason is that it is the affects of *lust* and *desperation*, rather than *fear*, which becomes operative in the film and thematise its subject of parental loss and grief. In her essay "The Pornographic Imagination" Susan Sontag investigates the transgressive spark in pornography through a well-known dissociation of the pornographic from the erotic or the sexual. Instead, she purports an intimate connection between pornography and death, which she finds in Bataille's "erotics of agony." In exploring the sexual expression as morbid in its tonalities, Bataille "exposes in extreme erotic experience … its subterranean connection with death," which is being conveyed not through "devising sexual acts whose consequences are lethal, littering his narratives with corpses," but by "invest[ing] each action with a weight, a disturbing gravity, that feels authentically 'mortal'."[33] For Sontag, in its conflation of the "self-transcending" with the "self-destructive," transgressive literature is indebted to religious vocabulary inasmuch as it operates within the dichotomy of the sacred and the profane. It points to "something more general than … sexual damage," namely "the traumatic failure of modern capitalist society to provide authentic outlets for the perennial human flair for high-temperature visionary obsessions, to satisfy the appetite for exalted self-transcending modes of concentration and seriousness." The pornographic "poetry of transgression" testifies to certain truths "about sensibility, about sex, about individual personality, about despair, about limits," and engenders *knowing* insofar as "he who transgresses not only breaks a rule, [but also] goes somewhere that the others are not; and he knows something that the others don't know."[34]

Notably, the inscription of the plot of *Antichrist* within the horror genre collapses incessantly throughout the movie, subverted *as if* from within. This happens, for example, when the horrific effect disintegrates at the encounter with the comical, or the grotesque, gesture as in the case of the figure of a talking fox. The fox is one of the three "animal-messengers" in the film: he appears to utter the line "chaos reigns." When asked about the (intended) comical function of the fox, von Trier not only insisted that "we take the fox seriously," but associated it with attributes of intentionality and agency—the fox comes into the film from the psychic space of a dream, or a trance, by its own demand:

> [Interviewer] Is the fox a joke?
> [Lars von Trier] No, it comes from these Shamanic journeys that I did. … You have a drum beat and you go into a trance that takes you into this parallel world. And there, I talked to this fox and it demanded to have a line.
> [Interviewer] Did he say anything else?
> [Lars von Trier] Well, the first fox I met was a red fox. And it started to split itself to pieces. And afterwards, I met a couple of other foxes. Silver foxes with little cubs. And they said to me, 'Never trust the first fox you meet.' So it was interesting.[35]

The shared characteristic of the three "animal-messengers" in the film is their cross-species appearance in that they acquire features, which position them outside of the specificity of their genus: the *talking* and *self-consuming* fox; the *undying* raven; and the prancing deer with an attached dead fawn. The figures also represent the three organising affects of the film: grief, pain, and despair (as well, these are names of figures of three beggars in the son's room, and the titles of three chapters in the film). The figures are phantasmagoric creatures of nature. Insofar as the animals are "messengers" that signify knowledge inaccessible to the masculine subject, they throw into question the epistemological privilege of the human.[36] At the same time, they all contain a disturbing reminder of their *un-nature-like-ness*. They are characterised by an idiosyncratic symbolic surplus in that their cross-species appearances exceeds any representational function, and seem to serve as a pure demonstration, as W.J.T. Mitchell puts it in a different context, of the "irreducible plurality and otherness of nonhuman or posthuman life forms."[37] Bodil Marie Stavning Thomsen suggests that the animal figures in *Antichrist* are strongly *totemistic* as they constitute a link between the human subject and cosmos, or "the forces of nature."[38] Notably, their cross-species formation and their symbolic excess structure an encounter with what cannot be contained within the episteme of the human universe, and, as such, their sight is *unbearable;* in the encounter with the animal-messengers He finds himself dangerously proximate to the site of repulsion or abomination.[39]

In addition to its contamination of the comical, the horrific effect of the film also collapses by the force of sublime aesthetisation. One of the striking scenes in the film depicts the protagonists' sexual intercourse at the undergrowth of a tree with roots and branches transfiguring into human hands and arms. In this scene, the naked female body remains hidden from the audience's view behind the male. Then, as the camera recedes, a sudden transformation becomes apparent: the roots and branches change into arms in a hybrid and dynamic constitution of a human-dendrological form. The connection between the arms and the roots is both metonymic and metaphoric—i.e., it invokes a primal relation of proximity (shared space) and a relation of resemblance (shared beginnings).[40] It points to a *within-ness* or *inside-ness* of the human and the other-than-human in their mutual permeability: as Thomsen argues, at issue is an "experience of nature as something 'within', and not only as something situated beyond our own corporeality."[41] The naked bodies of the couple and the naked arms/roots are cross-coded within the economy of alienation and abandonment. In spite of its representation of intimate connectivity and permeability of bodily boundaries (in sexual penetration and in the hybridal incorporation of the human and dendrological forms), the scene also communicates a *failed* gesture of connection with another in the subject's desperate grasping, or holding on, or encountering another's body.

To use a term from the formalist study of folk tale morphology, *Antichrist* starts with a moment of "absentation" (in a formal analysis of folktale morphology, the concept of absentation describes a narrative stage where the represented world, as a seemingly coherent and harmonized unit, is infringed or interrupted). In the moment of absentation a foreign element or an event (here, the tragic death of the child) ruptures the space of safety of the homely environment (located in the urban setting, in *Antichrist* it is not only the assumed security of the family unit, but also the illusory human safety *from nature*). It is the "traumatic point of departure and … the turning point of the film."[42] In an opening slow-motion black-and-white series of images, accompanied by an aria from George Frideric Handel's *Rinaldo* (*Lascia ch'io pianga mia cruda sorte,* "Let me weep over my cruel fate"), the toddler son of She and He climbs on a window and falls to his death, while his parents, inattentive to their son's whereabouts, are indulging in sexual intercourse. Referring to the black-and-white images, Thomsen has suggested that the viewer encounters here "how haptic visual organisation dwells with modulations on the surface of the image" (following Deleuze and Guattari, Thomsen understands the haptic as the "specific sensation of how it feels to touch what is [being looked at].")[43]

In the wake of the child's death, She becomes overwhelmed with sorrow (and is sedated), and He, who, as it happens, is a cognitive-behavioural therapist, takes upon himself the task of healing his partner. He "tackles" her anxiety and fear in sessions of exposure therapy. He is a rational, calculated, and disengaged man, who forces her to give up the sedatives, and to subject herself to the therapeutic regime of habituation (repeated exposure to her anxiety-inducing objects) and cognitive dissonance (confrontation with her conflicting feelings). In a pivotal therapeutic moment, She names "the woods" as her anxiety object:

> [He] Let's make a list of things you are afraid of.
> [She] The woods.
> [He] What scares you about the woods?
> [She] Eden.[44]

She and He own a cabin in the woods, which is called "Eden." This is where they spent the previous summer with their toddler son, while She was working on a postgraduate dissertation on mediaeval witch-hunts and demonisation of women in the Middle Ages. Following the critical moment of identification, She and He travel from the urban space of their (now traumatically disrupted) home into the wilderness of their cabin Eden. In the discourse of a formalist folktale morphology, this initiates a stage of "interdiction"—a warning addressed to the protagonists ("don't go there," or "don't do that,") which is ignored and violated.

The couple's entry into the woods initiates the cinematic restaging of the myths of origins. Spatially removed from civilisation, society, and its laws, She and He enter the place of Eden, which constitutes another pivotal ambiguity in the text of *Antichrist*. Within the gendered parameters of the Abrahamic myth of originary transgression, Eden demarcates a pre-lapsarian space of perfect relations and communication between the human and the other-than-human (both divine and animal), as well as a stage for a destruction of that halcyon coexistence. But there is also another signification of the paradisiacal space in *Antichrist*, which points to the Greek notion of *paradeisos,* from an Old Iranian source, *pairidaeza*, meaning "the enclosure of nature," or "garden [park] surrounded by walls."

The destination of the couple's journey—Eden in the woods—is a place that operates upon a figure of a double "enclosure." The space of the "woods" depends on the demarcation of the border between nature and the human realm of civilisation, society and law, and, analogously, the space of the cottage is carved out for the human subject within (and thus as an enclosure from) nature. Just as the Abrahamic myth of originary transgression presupposes a spatial category of the outside (the place of humanity's banishment and abandonment), the couple's cottage, Eden, operates upon a doubled figure of the wall. Importantly, though, the enclosing and demarcating wall appears fractured and pervious, which, at the ontological level, suggests profound incongruities and "contaminations" of the categories at hand, and, at the political level, problematises any strict separation between the human and the other-than-human subjects as a work of, to use a term from Giorgio Agamben's book *The Open*, "anthropogenic machine."[45] To continue with the Agambenian vernacular, the various and multiple implosions of these demarcations or separations in *Antichrist*, create curious "zones of inseparability" or "indistinction" between the human and other-than-human, which in turn produce a response of disorientation and dislocation. While Sontag's modernist and aestheticist essayistic preoccupations are not aligned with my mythic reading of *Antichrist* that draws to the surface its post-humanist capital,[46] it might be potentially productive to note that Sontag attributes the disorienting and dislocating effect to the pornographic genre. As Sontag writes (in a way that bears a resemblance to some of the contemporary conceptualiations of affect)[47] "the singleness of pornography's intention is spurious [since t]he physical sensations involuntarily produced in someone reading [a pornographic] book carry with them something that touches upon the reader's whole experience of his humanity—and his limits as a personality and as a body."[48]

Wayne Tunnicliffe, the curator of an exhibition *Wilderness: Balnaves Contemporary Painting* at NSW Gallery, suggests that in being constituted as an "outside" of the human realm, the figure of wilderness in the Western imagination has been "a place in which the known world gave way to unmapped and uncultivated land, terrain that offered … the benefits of discovery and transformation and the risks and fears of the hazardous and the unknown."[49] Wilderness also inhabits edges of our consciousness, "a world where disorder rather than religious, royal, or secular law might reign." This "potential lawlessness and bestial wildness" enables "ways of thinking outside the everyday and of giving imaginative form to the previously inconceivable."[50] In *Antichrist*, the other outside of the cottage (Eden) is instituted as a site of protection from nature provided by the cottage, which is, however, *always already* profoundly compromised. The cottage appears to be under the relentless pressure (if not a siege) of nature: acorns fall with a disturbing noise on the veranda; the roof leaks; He wakes up one morning with his hand covered by thistles. There is a homologous relation between, on the one hand, the construction of Eden through its separation from wilderness (compromised by the centripetal force of nature) and, on the other hand, the mechanisms of psychic defense that She displays, and which are akin to an ultimately porous dam, stopping the flood of her visceral response to the death of the child.

One of the therapeutic exercises devised by the male protagonist is to make Her *touch* certain items associated with nature, and thus experience its unprotected and unmediated immediacy and tangibility. In the final and most confronting exercise, He makes Her visualize her own surrender to, and dissolving in, nature. This obliterates not only the protection offered by the walls of Eden, but the most personal boundary of all, her own skin. She is lying in grass, which splits and separates at the touch of her body. The positioning of Her body bears a striking resemblance to a corpse in coffin, as well as to medieval Christian figures of female saints in a pietistic gesture of complete surrender to the divine. Both references illuminate this experience as proximate to dying (either as a transitional or unifying figuration of the body). This re-inscribes the feminine subject of the film through a relation of submission or capitulation to nature (wilderness) to the point of inseparability and indistinction from it. The scene of her bodily surrender to wilderness or, in Deleuzian language, "becoming nature," marks a moment of breakthrough in her therapy (it is thus telling that von Trier saturates it with both deathly and saintly connotations; the female subject seems to once die in, and transcend, the masculine rationalistic and psychological discourse). Viewing the scene from the perspective of the male protagonist, it appears to signify an overcoming of psychic indisposition. However, the scene also operates as a surprising narrative hinge: it is when the interdiction is violated—and the villain enters the story.

The first identification of the villain is made in a subsequent therapy session when She makes a demonic reference in an unanticipated constative sentence: "Nature is Satan's church." What is interesting about this statement is its unclear intentional status. Within the discourse of cognitive therapy, by unlocking her repressed memories and emotions, She is accessing, at the level of consciousness, a triadic nexus of nature, demonic force, and the death of the child. This nexus forms a connection between three, thus far separate, psychic events: the inscrutable and threatening surroundings of the forest; her readings in the history of religious misogyny; and an accident when She loses the child in the woods a year before his death (codes as a proleptic traumatic event, which foreshadows and prefigures his demise).

However, the inconclusive and ambiguous signification introduces into the cinematic plot a new possibility. Contrary to the beliefs of the male protagonists, who interprets the words "Nature is Satan's church" as a confirmation that She rationalizes and regains control over her traumatic memories, this odd statement is interpreted as a disclosure of a secret knowledge, which introduces demonic element into their relations. Similarly to Sontag's "pornographic knowledge," the statement gestures beyond, and thus disrupts, the rational therapeutic discourse. Rather than being constative or representative of certain traumatic entanglement, her speech becomes a linguistic performance, or a metaphysical enactment, which creates an immediate change of the ontic status of the female subject. As such, the statement resembles a magical speech act as it brings into existence a *new* reality by the force of the linguistic appearance. It remains unclear how She has gained access to this knowledge, or what is the source of its revelation, and what exactly is the position of epistemic power that She comes to inhabit in the act of magical utterance. The unresolved and cryptic status of this single statement in the film institutes ambiguity regarding her cosmological position vis-à-vis the natural and the demonic realms, which coincide in the statement "Nature is Satan's church." What is enacted and established, rather tentatively, and what spurs violent events in the subsequent part of the film, is thus the nexus of indistinction between the natural, the demonic, and the feminine. In other words, in this scene both the natural and the demonic are coded *in relation to* the gendered corporeality of the female protagonist.

From the perspective of how the male subject operates in *Antichrist* (i.e. as representative of myopic and reductive ways of perceiving and ordering the world), this gendered indistinction between the human and the non-human (natural/demonic) is significant insofar as von Trier's coding of the masculine topos in the film must ultimately capitulate vis-à-vis the powers and threats of femininity—that is the uncompartmentalised realm of nature, gender, and sacrality. At one level, von Trier returns here to a theme already explored in the "Goldheart trilogy," which is that gendered relations reflect particular ways of ordering and disciplining profoundly incompatible worlds and are framed by historically-situated forms of violence. At another level, however, *Antichrist* drives further the exploration which was already initiated in *Dogville*, with its female figuration of an apocalyptic and justice-oriented violence.[51] The violence that She undertakes in *Antichrist* is not unlike the Benjaminian "divine violence,"[52] as it rebels against any forms of gendered victimization, and seeks to intercept and cancel the rationalizing powers of masculinity.

DEMONIC AMBIGUITIES

What makes *Antichrist* quite unlike a conventional horror film is, *inter alia*, the lack of clarity about the villainous intent, or demonic agency, of the female protagonist. There is only an accumulation of hints, insinuations, and possibilities. *She can always be otherwise*—never unambiguously demonic, but always also a grieving and traumatised mother.

This aporetic coexistence of (seemingly) incompatible scenarios is maintained even in moments that position Her as the character of the "evil mother." First, in a scene that bears a striking example to folk tales about the evil step-mother, He discovers, in the pictures of their toddler, taken approximately a year before the accident, that She might have been deliberately mixing his right and left shoes. This had led to his tarsal disfigurement, causing discomfort and instability, and ultimately compromising his ability to walk (which might have contributed to the son's fatal accident). The autopsy report indicates that the bones in toddler's feet were deformed. Second, towards the end of the movie there is a flashback to the initial slow-motion and black-and-white scene—the simultaneous scene of the parents' love and the child's death—in which (now) an additional element is supplied. Engaged in a sexual act, in a supine position on the floor, She turns her head and is not facing her partner (who is oblivious to the toddler climbing the window), but turned to the side. Gazing straight at the camera, through the open door She sees the child climb the window and fall.

Thomsen argues, in reference to that opening scene, that:

> This endlessly beautiful series of virtual time, which is presented to the spectator at the beginning of *Antichrist*, … is shown as mythical time towards the end. It is a non-individual time, a non-anchored, non-materialised, anti-sensory-motorical time …. As the two pictures of the woman's being—possessed with her eyes closed or aware of what is happening with her eyes open—exist side by side, *Antichrist* makes it impossible to know what is true and who is guilty.[53]

In that scene there remains, Thomsen argues further, a "built-in doubleness: because all peaks of present cannot be true at the same time, but on the other hand, they remain intertwined to a degree that makes it impossible to make a distinction between them."[54] She oscillates between the possible identifications, or interpretations, of the evil mother and demonic vehicle—witch or maenad; a promiscuous woman, who remains unrestrained and uncontrollable in her sexual and aggressive allegorisation of nature and wilderness ("she puts her own lust as before her feelings as a mother");[55] mad with uncontrollable grief for the loss of her child and with anxiety for being abandoned by her partner; and a self-punishing, self-abnegating, and self-mutilating woman. The significance of this new gendered figuration of ambiguity in von Trier's cinema, or, as Thomsen puts it, its "virtuality" or "potentiality," is that it articulates a particular *dogma* of *Antichrist*: She must ultimately remain indeterminate, uncategorised, and in possession of the multiple possibilities. She must remain un-disciplined by the linear ordering forces of masculinity, which, perhaps, the viewer comes to recognize as integral to her/his own desire vis-à-vis Her pornographic "non-identity."[56]

IN CONCLUSION, TRINITY OF VIOLENCE: BESS, GRACE, SHE…

Read as von Trier's re-telling of the myth of originary transgression and of the founding operations of violence, *Antichrist* forms an interesting dialectic with the gendered thematic of power and alterity in von Trier's earlier films,[57] especially in regard to the sacralised femininities in *Breaking the Waves* and *Dogville*. Both Bess and Grace are "idealist outsider[s]," who are also indicative of a striking "excess of virtue," and who are "summoned into being as the fundamental invention that consolidates group identity."[58] These female figurations have a key place in communal relations of power, which gradually "shade, or even explode, into sadism." In *Breaking the Waves,* the Christ-like Bess, in her loving surrender to another, transgresses the community's law and practices self-sacrificial giving and patriarchal devotion, to the point of her abnegation and death. In *Dogville*, Grace ultimately defies the vortex of self-sacrificial love, and undertakes an "enigmatic and excessive" gesture of divine violence (as Costica Bradatan suggests, she becomes a gendered embodiment of *Deus ludens*).[59] Through her enactment of apocalyptic violence, Grace "breaks the cycle of envy, hatred, and inequality [perpetuated in] all stable and regulated social exchange."[60]

In von Trier's (not-quite) horror film, Bess and Grace encounter the Anti-Christ of Her. Through an "untamed erotic and aggressive aesthetic without redemption"[61] von Trier creates a radically different heroine, which is partly, due to her strong connectivity to—and, indeed, an *indistinction* from—the other-than-human (natural/demonic) subject. Located within the prelapsarian space of wilderness and Eden, She is situated beyond the rationalizing and therapeutic laws of patriarchy. She evades the powers of masculine discipline, thus remaining untouched by its work of structural-linguistic violence and does not internalise and exhibit Nietzschean "bad conscience." Compared to Bess and Grace, She is *beyond* the possibilities of sacrificial destruction of the body for the "preservation, protection, and healing [of] the body of another,"[62] which was so central to von Trier's earlier renditions of femininity and its redemptive and salvific promise.

The reading of *Antichrist* offered in this paper as a performance and an affective transcoding of gender and species, points to its generative potential in subverting the larger economy of not only masculine, but also anthropocentric domination. As such, this reading dovetails with Gordon's attempts to complicate the feminist critique of von Trier's cinema as "oppressive," by questioning whether there can be any "easy distinction between objects that are either 'good' or 'bad' for feminism."[63] Suzy Gordon shows that in the case of Bess from *Breaking the Waves,* just as love and violence form non-oppositional spaces, but are interconnected and cross-fertilising, so do gendered subjectivity and gendered dispossession mutually sustain each other. As Gordon convincingly argues, in *Breaking the Waves*, Bess' "love can barely conceal the violence and aggression that sustains it," as "the film depends as much on Bess' belief in her destructive powers as on her powers of reparation."

In his demonising and animalising figurations of female subjectivity in *Antichrist,* and in his provocative rendition of the transgressive origins of the human subject, von Trier makes an artistic, and, I suggest, politically significant, gesture, which could be described, with some intended exaggeration, as an experiment in countering an anthropocentric cinematic perspective. This paper has interpreted *Antichrist* as the product an of non-anthropocentric cinematic imagination not because of any sacred, mysterious and metaphysical *conjunction* between the human and the other-than-human in the figure of Her, but because of its poignant demonstration of what is at stake—subjectively, ethically, politically—in drawing a *separation* between these two. The significance of the female figuration in *Antichrist* rests in her uncompromising resistance to any forms of violence and victimisation implied in this separation. Notably, the acts of destruction and mutilation that She undertakes (and undergoes) in the film *do no redemptive work* and *offer no salvific promise,* but they also point beyond (by a way of confronting) the Sadean pleasure of the spectator. These acts of violence do not signify any outside of themselves, or outside of the immediacy of their execution. She becomes an ethical agent in a different sense than the female characters in von Trier's earlier films, insofar as She asserts herself as free from the forms of self-victimising and self-destructive love that were co-constitutive of the "Christ" of Bess. She is an Anti-Christ not in being an adversary or oppositional relation to Christ,[64] but in a literal sense of coming "in the place of" Christ. If Bess is an emancipatory promise, She is its fulfillment. She subjects herself to violence, commits violence as a site of resistance and of love, and undergoes transformation through violence, while denying femininity as a site of redemption.

MAGDALENA ZOLKOS is Research Fellow in Political Theory at the University of Western Sydney. She is the author of *Reconciling Community and Subjective Life. Trauma Testimony as Political Theorizing* (Continuum, 2010), and editor of *On Jean Améry: Philosophy of Catastrophe* (Lexington, forthcoming).

NOTES

1. Many thanks to Robert Sinnerbrink for fascinating discussions of von Trier's *Antichrist*, and for his useful comments on the earlier version of this paper. I also want to thank those who gave comments and raised questions at the occasion of presenting this paper at the 2010 conference of the Australasian Society for Continental Philosophy in Brisbane (Geoff Boucher, Simone Drichel, Fiona Jenkins); and at the 2010 In-House Conversations at University of Western Sydney (Emilian Kavalski, Mridula Nath Chakraborty, Gerda Roelvink, Allison Weir); as well as the editors of the special issue, Marguerite La Caze and Martyn Lloyd, and the two anonymous reviewers for their insightful and helpful comments.
2. For (critical) theological readings of von Trier's cinema see: e.g. Linda Mercadante, "Bess the Christ Figure?: Theological Interpretations of *Breaking the Waves*," *Journal of Religion and Film*, 5.1, (2001); Michael P. Murphy: "Breaking the Waves," in Michael P. Murphy, *A Theology of Criticism*, (Oxford: Oxford University Press, 2008), 91-126; Carleen Mandolfo, "Women, Suffering and Redemption in Three Films of Lars von Trier," *Literature and Theology*, 24.3, (2010): 285-300.
3. Joanna Bourke in Xan Brooks, "Antichrist: a Work of Genius or the Sickest Film in the History of Cinema?" *The Guardian*, July 16, 2009, accessed on 27 March 2011 (*my emphasis*).
4. Cary Wolfe, *Animal Rites. American Culture, the Discourse of Species, and Posthumanist Theory*, (Chicago: University of Chicago Press, 2003), 17 (*my paraphrase*).
5. Lars von Trier at http://www.antichristthemovie.com, accessed on 26 Dec 2009.
6. The films of Lars von Trier are interpreted as belonging to the 'anti-psychological' tradition of cinema in that his protagonists' actions and motivations resist psychological explanation, and figure instead as projections of mythological and theological allegories.
7. I thank one of the reviewers for pointing this representational dynamic in von Trier's film. The argument that von Trier's films raise questions about the stakes of the contemporary medialisation of violence in all its diverse genres and forms, suggests their proximity to what has been at the heart of, for example, Michael Haneke's cinema. For an in-depth exploration of the "traumatizing" quality of *Antichrist* see: Robert Sinnerbrink, "'Chaos Reigns': Anti-cognitivism in Lars von Trier's *Antichrist*" in Robert Sinnerbrink, *New Philosophies of Film. Thinking Images*, (New York: Continuum, 2011).
8. See for example: Angela Tumini, "Eros and Thanatos: The Murderous Struggle of Pain and Desire in Gabriele D'Annunzio's *Triumph of Death* and in Lars von Trier's *Antichrist*," in Jane Fernandez, ed., *Making Sense of Pain: Critical and Interdisciplinary Perspectives,* (Oxford: Inter-Disciplinary Press, 2010), 165-172.
9. Nina Power in "Antichrist: A Discussion," *Film Quarterly* 22 May 2011.
10. Suzy Gordon, "*Breaking the Waves* and the Negativity of Melanie Klein: Rethinking 'the Female Spectator'," *Screen*, 45.3, (2004): 206-225.
11. Gordon "*Breaking the Waves…*" (*my paraphrase*).
12. Julie Bindel in Xan Brooks, "Antichrist…"
13. In approaching *Antichrist* as a trauma film I am particularly indebted to Robert Sinnerbrink's reading of its affective force.
14. Govedic, Natasa, "What a Wonderful Fascism: Claiming the Real in Lars von Trier and Dogma 95," *Filozofski Vestnik*, 23.3, (2002)" 167-178.
15. Linda Badley, *Lars von Trier*, (Champaign: University of Illinois Press, 2011), 6.
16. Foster Hal, *The Return of the Real: the Avant-garde at the End of the Century*, (Cambridge: the MIT Press, 1996).
17. Badley, *Lars…*, 15.
18. Badley, *Lars…*, 16.
19. Caroline Bainbridge, "Making Waves: Trauma and Ethics in the Work of Lars von Trier," *Journal for Cultural Research*, 8.3, (2004): 353-370.
20. Badley, *Lars…*, 6.
21. Bainbridge, "Making…" 353. See also Gavin Smith, "Imitation of Life," *Film Comment*, 36.5, (2000): 22-26.
22. For the theoretical cross-coding of affect and transmission on which I draw conceptually see: e.g. Teresa Brennan, *The Transmission of Affect*, (Ithaca: Cornell University Press, 2004).
23. Gillian Wearing in Xan Brooks, "Antichrist…"

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24. Joanne Bourke and Gillian Wearing in Xan Brooks, "Antichrist…"
25. Joanne Bourke in Xan Brooks, "Antichrist…"; Badley, *Lars…*
26. Numerous authors have noted the connection between von Trier's cinematic work and his (often mythologized) public identity in narratives of psychological damage, anxieties, moments of crisis and traumatic personal history. Badley notes in particular the importance of therapy and psychoanalysis in the "myth of Lars von Trier" as he "uses therapeutic language to explain himself to himself and to others." Badley, *Lars…*, 6.
27. Lars von Trier, "Director's Confession," at http://www.antichristthemovie.com, 9 May 2009, accessed on 26 Dec 2009.
28. The statement also makes reference to Strindberg's creative psychosis as von Trier's artistic inspirations.
29. Joanne Bourke in Xan Brooks, "Antichrist…"
30. Charlotte Gainsbourg, "De overlevede Antikrist - og von Trier," *Politiken*, 23 May 2009 (*my translation, emphasis in original*).
31.Carleen Mandolfo, "Women, Suffering and Redemption in Three Films of Lars Von Trier," *Literature and Theology*, 24.3,(2010): 285-300, 290.
32. See: e.g. Robert Sinnebrink, *New Philosophies of Film: Thinking Images*, (New York: Continuum, 2011).
33. Susan Sontag, "The Pornographic Imagination," Susan Sontag, *Styles of Radical Will,* (London: Picador, 1969).
34. Sontag, "The Pornographic…"
35. Lars von Trier in Jonathan Crocker, "RT Interview: Lars von Trier on *Antichrist,*" *Rotten Tomatoes* 29 July 2009.
36. Cary Wolfe, "Introduction," Cary Wolfe, ed., *Zoontologies*, (Minnesota: Minnesota University Press, 2003).
37. W.J.T. Mitchell, "Preface," Cary Wolfe, *Animal Rites. American Culture, the Discourse of Species, and Posthumanist Theory*, (Chicago: University of Chicago Press, 2003).
38. Bodil Marie Stavning Thomsen, "*Antichrist*—Chaos Reigns: the Event of Violence and the Haptic Image in Lars von Trier's Film," *Journal of Aesthetic and Culture*, (2009): 1-10, 3.
39. I am grateful to one of the anonymous reviewers for suggesting reference to the idea of abomination.
40. Cf. Nina Power in "Antichrist: A Discussion."
41. Thomsen, "*Antichrist…*" 9.
42. Thomsen, "*Antichrist…*" 1.
43. Thomsen, "*Antichrist…*" 1.
44. Lars von Trier, dir., *Antichrist* (2009).
45. Giorgio Agamben, *The Open. Man and Animal*, (Stanford: Stanford University Press, 2004).
46. Many thanks to the anonymous reviewers for helping me to spell out the dialectical connections and tensions between these two interpretative approaches.
47. See e.g. Melissa Gregg and Gregory J. Seigworth, "An Inventory of Shimmers," Melissa Gregg and Gregory J. Seigworth, eds., *The Affect Theory Reader* (Duke University Press, Durham, 2010).
48. Sontag, "The Pornographic…"
49. Wayne Tunnicliffe, *Wilderness,* (Sydney: NSW Gallery, 2010).
50. Tunnicliffe, *Wilderness…*
51. Mandolfo, "Women…"
52. Benjamin, Walter, "Critique of Violence," Marcus Bullock and Michael W. Jennings, eds., *Walter Benjamin: Selected Writings, Volume 1: 1913-1926*, (Cambridge: Belknap Press of Harvard University Press, 2004).
53. Thomsen, "*Antichrist…*" p.9.
54. Thomsen, "*Antichrist…*" p.8.
55. Thomsen, "*Antichrist…*" p.9.
56. Thomsen, "*Antichrist…*" p.9.
57. See: e.g. Brian Michael Goss, *Global Auteurs. Politics in the Films of Almodovar, Von Trier and Winterbottom*, (Berlin: Peter Lang, 2009).
58. Goss, *Global...*
59. Bradatan, Costica, "'I Was a Stranger, and Ye Took Me Not In': Deus Ludens and Theology of Hospitality in Lars von Trier's *Dogville*," *Journal of European Studies*, 39.1, (2009) 58-78.

60. Nobus, Dany, "The Politics of Gift-Giving and the Provocation of Lars von Trier's *Dogville,*" *Film Philosophy*, 11.3, (2007): 23-37.
61. Bourke in Xan Brooks, "Antichrist…"
62. Mcloughlin, Becky, "Playing Ball with God: Breaking the Law in *Breaking the Waves*," *Textual Ethos Studies*, 26, (2005) 85-100.
63. Gordon "*Breaking the Waves*…"
64. Nina Power in "Antichrist: A Discussion" even suggests that "[i]n some respects, *Antichrist* is a misleading title, implying a simple reversal of the Christian opposition between good and evil."

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REVIEW ARTICLE
Joanne Faulkner, *Dead Letters to Nietzsche, Or the Necromantic Art of Reading Philosophy*, Ohio University Press, 2010

Matthew Sharpe

1

We live in a time when our professional work in Continental European Philosophy consists largely, perhaps exclusively, of reading texts. But rarely do we ask: So what then is it we are doing, when we read a work of philosophy? What is it we hope to achieve by doing so? Who, or which part of ourselves, are engaged in the process? And with which interpretive or other forms of desire? Differently, whose voice is it that we hear when we read some celebrated authority or other? What other experiences of authority, positive or base, might shape who we are able to hear, and how we can understand what they have to say?

To be sure, these questions have seemingly banal answers. It is “Heidegger,” “Freud,” or “Sartre” who speaks. And we are here to learn. Perhaps we have one or other political or ethical ambition, which we discuss often enough, and which shapes what we read. Perhaps we read to know we are not alone, as C.S. Lewis came to say. But then, the nature of writing means the issues are not so simple. The author, and his or her voice, are of course absent. He or she cannot be there, with us, to answer our questions and check our misreadings.

To be sure, as readers, we can and do feel that, when we love an author, we know their voice, just as we know what they meant to say. We imagine this voice’s timbre or its tone as we read to ourselves. We have a sense, perhaps, of knowing the author personally. Through the written medium alone, authors can play transformative roles in our lives, form the bases for our careers or our break-through books, or perhaps restore us to peace and direction in difficult times.

But it remains that the author’s voice we hear in our heads, as we read, is always our construction. Few theorists of interpretation will deny that there is some interaction between what hermeneuticians call the forestructures of the reader, and the text as it presents itself. This is so, even for those who want strongly to deny that this means we need give up the ghost of more or less true, accurate, thorough, or rich readings. But then, where do these forestructures we bring to a text come from? Why for instance can one text mean so much more to us at one time than another, either intellectually or existentially? And why is it that some authors seem so much more to "speak to us" than others, and attract different, stronger species of identification?

It will be suggested that these questions can be answered sufficiently by recourse to a traditional answer: we are rationally attracted to some authors over others, because we find these authors say more that is true and revealing about the world than others. It is not they, but their *logoi* that compels us, as Socrates used to say. Yet why is it that, on the strength only of the reading of old books, we turn proper names into adjectives, and dub entire traditions of thinking, and we ourselves as "Heideggerians," "Lacanians," "Foucaultians," etc.? Posing the question of truth reflexively, isn't it rational and philosophical, to wonder whether there must be more about us which is engaged in reading old books than some Platonic pure mind?

It is these general questions that frame Joanne Faulkner's fascinating study *Dead Letters to Nietzsche*, and give it its intriguing subtitle: *On the Necromantic Art of Reading Philosophy.* For Faulkner, the nature of the written text, which circulates beyond the supervision of its author, renders reading akin to a work of mourning someone lost or absent, and perhaps near and dear. More than this, there is sorcery afoot: "the act of reading involves the necromantic art of resurrecting the author." To read is to interpret, with "the particular reading constructing a presence in lieu of [the author] actually being there."(4)[1] To read is to conjure up this authoritative, authorial presence, from somewhere, often after the actual author is centuries dead. It is not only to hear again their voice, or their voice as we imaginatively conjure it. It is also, often, to come to invoke their name and legacy, to speak in their name, or as if he or she might speak through us. In many contexts in our culture of the book, such an invocation can stand as sufficient to reshape an argument: "is it not written ...? does X not say that ...?"

2

Faulkner's particular study in *Dead Letters* is German philosopher Friedrich Nietzsche and his diverse "brood" of legatees, as she sometimes calls them. How much more difficult do the questions we raised above come, when we consider Nietzsche? As Faulkner opens by observing, Nietzsche commands a following "which would be the envy of any philosopher and renown that crosses disciplinary boundaries, extending even beyond the academy."(2) This following cuts across nearly every conceivable doctrinal divide,: feminist and fascist, authoritarian and libertarian, left-wing and right-wing, reactionary and postmodernist, poet and philosopher, gentile and Jew. "Many of these thinkers have dedicated a great deal of their lives not only to reading and interpreting Nietzsche's texts," Faulkner moreover observes, "but also attempting to actualise the 'event' his writings only envisage: the revaluation of values wherein philosophers forge their truths from strength, rather than in the spirit of life-negation."(1)

All of these "Nietzscheans" differently claim Nietzsche's name and authority, and their very legion gives some credibility to Nietzsche's oft-repeated claims that surely his time was yet to come, since some are born only posthumously. The diversity of Nietzsche's following, it can be observed, is matched only by the marvellous, prolific rhetorical diversity of Nietzsche's *oeuvre*, or what could be called his different voices. For f in addition to argumentative forms more acceptable in polite philosophical circles, as we know Nietzsche's texts are fabrics artfully stitched out of intimations, invocations, wagers, taunts, polemics, bathetic swaggers, dialogues, aphorisms, masks, myths, enigmas, paradoxes, genealogies, anecdotes, fictions, rhetorical questions, poetry, and even songs.

Faulkner's analysis is informed by her own long, personal, and professional wrestling with Nietzsche and her impressive erudition. What can be involved in reading Nietzsche, and claiming to speak in his name, she argues, is trebly complicated by what might be called the writerly reflexivity of Nietzsche's texts. It is not simply that these texts seem to contradict each other, and contain elements which, alongside all that obviously recommends itself, we can find repulsive today, including seemingly anti-semitic, misogynist, anti-democratic, anti-modern, and anti-religious sentiments, topped with dalliances in eugenics, social engineering, and narcissistic Platonic fantasies of philosopher kings.

Faulkner throughout *Dead Letters* highlights how Nietzsche was highly self-conscious about the way that he would be read. Nietzsche taunts us repeatedly, she notes, with the prospect that there will be good and bad readers of his texts, and warns us each, lest we fall into the latter category. Nietzsche's texts indeed actively posit certain positive and negative types into which his readership might fall: the philosopher-legislators or philosopher-artists, overmen or philosophers of the future, master-types or free spirits; as opposed to the herd man, the mediocre, the decadent, the motley crowd, the last men, the slaves and reactive spirits. At certain points, Nietzsche even suggests that he not only will, but must and should be misread, and that this misreading and misappropriation will form part of the revaluation of all values his work pronounces, too early. Then there is the infamous esoteric-exoteric distinction Nietzsche waves before our eyes, as an allegedly sure mark of any higher culture.[2]

If all these reflexive complications were not enough, Faulkner notes also the famous, final paradoxical trap awaiting the would-be Nietzschean. This is Zarathustra's famous warning that—although as worthy readers we must surely also read with delicate eyes and fingers (64)—we must also beware that we do not become his disciples, let alone mere scholars or philosophical labourers.

So the paradox *Dead Letters to Nietzsche* sets out to resolve is that Nietzsche, less despite than somehow *because* of these writerly features of his books, has attracted the most diverse, impassioned, and often the most intimate, following of the modern philosophers. One exegetical task of Faulkner's book is to document, and to try to explain the passionate nature of the attachments leading interpreters of his work have formed with "Nietzsche"— the work, or the name. For Stanley Rosen and Lawrence Lampert, Nietzsche's philosophical rhetoric and esotericism serves to interpellate a happy few, the present writers apparently included, into the ranks of Platonic philosopher-legislators (63-4; 77-84); Bataille talks of the need to become "vulnerable to trials and tribulations" (108) of the solitary wander-philosopher; David Farrell Krell surely protests too much that his novel *Nietzsche* which reconstructs the ten, final years of Nietzsche's madness often in the first person), does not indulge a "mania for biography" and a deeply personal investment (114); Klossowski discerns in Nietzsche and Sade the leaders of a conspiracy of philosopher-villains devoted to overturning present culture.(168-176) All these are, indeed, extraordinary responses to a series of dead letters from an author, like Nietzsche, long dead.

3

To navigate this hermeneutic maze, Faulkner brings the Ariadne's thread of an extensive knowledge of psychoanalytic theory: Freud and Lacan first, but principally Melanie Klein and the object-relations school. Her argument turns on the notion that if Nietzsche was not a necromancer, then at the very least he was a terrible enchanter, sorcerer, or sophist, as Plato's Diotima famously described Eros.[3] Nietzsche's texts, Faulkner argues, are shaped to persuade and convince. But they also do more. They are ingenious devices "to incite the reader's attachment," or to form, rather than to inform them.(5) The object of her concern, Faulkner then reflects, is:

> The manner in which Nietzsche's texts affect readers in their subjectivity, producing in them a sense of belonging to his philosophical project, and thus investing them with a duty to it. / … the purpose of his texts was … in part to recruit the reader to his program of the revaluation of values.(6/7)

This is how *Dead Letters* situates Nietzsche's employment of the complex rhetorical and highly reflexive textual strategies introduced above. The principal amongst these, mentioned above, is to have anticipated and "written into" his philosophy, in advance, the possible subject-positions of those who would read him:

> In effect, the text interpellates the reader in relation to various "figures of excess": identifications that are either impossibly ideal or abject, such as "the philosophers of the future," "the blond beast," "we wise ones," or else the slavish "last man." To the extent, readers are initiated into Nietzsche's philosophy by its own ideological apparatus, which they internalise through reading his books.(7)

Faulkner's analysis of how this interpellation operates leans on her recourse to Freud's account of incorporation; the Lacanian theory of interpellation and its structuring excess, the Real; and Klein's and Bion's work on early childhood psychology. Her contention is that Nietzsche's texts incite the same types of deep, deeply ambivalent attachment in his followers that characterise children's relations with the earliest authority figures. For Faulkner's Nietzsche, manipulating these constitutive psychic dynamics was moreover quite a conscious thing. As Faulkner shows at length (Chapter One), Nietzsche's account of the formation of stable language-using subjectivity significantly anticipates psychoanalytic accounts—as it almost certainly influenced Freud. The civilised, rational "I" emerges from out of the multiplicity of bodily drives. Its structured formation, and the controlling force it exerts upon the world, partially expresses these somatic drives. But it also represses their decentred, chaotic multiplicity and immediacy. This primordial corporeal "depth" can henceforth then only appear to the subject, and to wider culture, as an excess. It is at once a fascinating reminder and a promise of the enjoyments which for the subject are prohibited; as it is a threatening abyssal, abject remainder. Nietzsche's contradictory appeal to his readers to "be yourself" then involves, for Faulkner—who here as elsewhere draws most from Klossowski:

> an attempt to awaken a sense of the excess—that there is another, vaster self that the regularity of everyday existence obscures. "The self" to which Nietzsche's writing appeals is then supposed to be drawn from the limitless reservoir to which language bars access, ironically, by the *language* employed by Nietzsche.(21)

Fascinatingly, there is a further twist in Faulkner's account. While Nietzsche posits this bodily corporeal depth as ontologically primary, it is epistemologically secondary: first in itself but not for us, as Aristotle would have said. The primordial innocence of the body's chaotic becoming looks very like a retroactive construction or fantasy, and certainly it is nothing which we *qua* organised "I's" have directly experienced, and lived to tell the tale. Just so, Faulkner provocatively contests the surface narrative of Nietzsche's genealogy of morals, in which the slave revolt in morals overturns the active, life-affirming cast of the masters. This surface narrative conceals a competing intimation. This is that the master figure is also a projection of slave-psychology, the subject of the slave's (and as modern legatees of the slave revolt, also *our*) own deepest, repressed wishes:

> The reader might tell herself that a negative response to the noble is merely a hangover from her slave upbringing—that she can work through this discomfort by devoting herself to Nietzsche's works. Or, she might deny the unbridled malevolence that Nietzsche had in mind when he wrote of the noble as a "beast of prey." Yet either way, the noble is the ambiguous object of the reader's aspiration and fear: a figure of excess through which he or she casts subjectivity.(24)

4

Faulkner's Nietzsche then is the master of a discourse which interpellates its reader on not one level, but at least two different levels. To clarify immediately: hers is not a rehash of the types of esoteric-Nietzsche interpretations we find in the students of Leo Strauss, including Stanley Rosen and Lawrence Lampert, which Faulkner critiques. For Faulkner against the Straussians, it is decisive that there are not simply different ranks of readers of Nietzsche: the few and the many, the bad and the good. Drawing differently on object relations a Lacan, Faulkner fascinatingly argues that the appeal of Nietzsche's texts divide *each* reader. On the one hand, we find in his texts figures of our direct or conscious, idealising identifications: figures such as the artist, the free spirit, the happy few, the overman, etc. On the other hand, however—and more provocatively—there are at least three different points of excess in Nietzsche's texts, "commerce with which" (to borrow one of Faulkner's phrases) undergird the reader's more official interpellation.

First: the very ambiguity that Nietzsche's multi-levelled, masked, playful, ambiguous texts has a role in engendering what Slavoj Zizek has called "precipitate identification."[4] (As we will see, Nietzsche the man's abject, physically ill, socially-rejected, then mad state also has this role). The very fact that Nietzsche does not tell us the final words, that his *Grunde* secret remains unsaid, as Rosen puts it (90), means that the reader is drawn themself to actively provide this final word. The fascinated reader, responding to their own inability to make full sense of the whole, makes Nietzsche's words their own, in order to make them whole, in a much more powerful way than if we were told fully or directly the "Nietzschean" position. In this way, Nietzsche the author becomes a kind of confidant, or perhaps a co-conspirator, with his interpellated readers. Nietzsche skilfully augments this conspiratorial effect, for Faulkner, by proclaiming himself born too early or as necessarily betrayed and misunderstood by his contemporaries: all before intimating that his appeal goes out only to a happy few, philosophers of the future, without whose assistance his own work cannot be completed.

The second species of excess which Faulkner sees as significant to the way Nietzsche captures his readers, are those moments in his texts which should be deeply discomfiting to modern readers: Nietzsche's invocation of the culture-conquering blond beasts in the *Genealogy of Morals*, his anti-semitic statements, Nietzsche's eugenic moments, the misogynistic moments ("go to woman with a whip"), his diatribes against discussion, reflexivity, and democracy. Sarah Kofman's dismissal of such moments is typical:

> Without a doubt, certain texts, taken out of context, isolated from the whole of the *corpus* and from all reference, mounted on a pin, and what's more, that are falsified, when they fall in the hands of men of a certain type … could have been able to contribute to a misinterpretation and to a dangerous, scandalous reappropriation. (Kofman quoted 143)

Yet for Faulkner, trained in psychoanalytic modes of reading, the gesture of Nietzscheans to peremptorily dismiss these moments as of no account in understanding Nietzsche is deeply question-worthy. Her claim is rather that, in such moments, Nietzsche presents us with the bodily, corporeal excess his account of the subject promises. It is as if he were saying: *so, you agree to my view of the "I" as formed out of vital forces which can only thenceforth appear transgressive or excessive to the rational, pacified, modern self—well then, here they are!* To try to deny or suppress such moments, to try in this way to "save" Nietzsche from them, is for Faulkner an ambiguous gesture, and a misrecognition of the textual features that make his work so uniquely enticing for many readers.

Third, Faulkner contends that Nietzsche's evocations of those "others supposed not to know", the bad readers—the weak, the reactive, the motley crowd, the scholars, philosophical labourers, etc.—is more important than we might take it to be. Again, as with the excessive, politically incorrect elements in Nietzsche, the first tendency of the "Nietzschean"—here in line with the rationalist—is to dismiss Nietzsche's evocation of these figures as incidental to the main game of his ideas. The bad readers, Faulkner by contrast claims, play an essential role in Nietzscheans' attempt to render consistent the apparently decentred Nietzschean *oeuvre*—and exactly to *save* Nietzsche or his name from those excessive moments in the texts that threaten to discolour the whole. In particular, Faulkner's claim is that the bad other/reader is typically invoked by Nietzscheans as the figure responsible for falsely highlighting the most excessive, troubling moments in Nietzsche's texts. They are the others who have misquoted Nietzsche or quoted those passages artificially, out of context and out of malice. In this way, it is they whose hermeneutic misconduct allows us to preserve, pure or uncontaminated, our Nietzschean identity—even though we may also be liberals, democrats, socialists, feminists, and so exactly the types of modern citizens Nietzsche seems often to have reviled.

So it is in attempting to explain this contention that Faulkner's psychoanalytic thesis fully hits home. These others supposed not to know are for Faulkner a necessary double to the good identity we form when we become Nietzscheans, taking ourselves as those who understand him, Nietzsche's intimates, his legatees, the happy few. These misunderstanding others are the objects onto whom, in Kleinian terms we can each project our own attraction to the excessive moments in Nietzsche' texts. Thereby, these others can become the projective containers for the excessive repressed drives in ourselves Nietzsche has known how to invoke to shake us up and entice us—forbidden inegalitarian, sexist, racist, and parochial sentiments.

Nietzsche's texts meanwhile, under Faulkner's pen, become something they may never have been before: writerly "containers" for repressed, excessive drives where first the readers' parents and then perhaps their analysts ought to have been.

V

This is why the body of *Dead Letters* is a series of detailed critiques of earlier Nietzsche-interpreters which we cannot do full justice to here: Lampert, Rosen, Bataille, Krell, and Kofman. We are called by Faulkner to pay "a heightened attention to the commerce of psychic material between us and Nietzsche's texts," as we read these figures, and read Nietzsche ourselves.(179) If the kind of ethical revaluation she sees in Nietzsche is to transpire, she argues, we are called upon to pose to Nietzsche's dead letters the enigmatic question Lacan places at the subjective origin of symbolisation *per se*: *che vuoi?* What does Nietzsche want, when he tells us what he does? But equally, or rather primarily, Faulkner proposes we should ask, *what do I want from this?* "to each of Nietzsche's propositions."(185) What is it we "get" out of the exchange with our author: what sense of self, or of becoming who we are? Nietzsche, in what has always seemed to this author to be one of those aphorisms that one cannot cut one's teeth upon too often, asks us to wonder whether we have not made our virtues from out of our weaknesses. So too, above all, Faulkner enjoins us to take on responsibility for those moments of ambivalent *jouissance* or attraction-repulsion in Nietzsche's dead letter: "instead of locating the excesses elsewhere, readers must take responsibility for them in the knowledge that their attraction to Nietzsche's philosophy demands excess as the site of projective identification."(185) This means we ought, as Derrida for one does in *Otobiographies* or Camus and others have done, accept for all our love of Nietzsche that there are moments, indeed entire strata, of Nietzsche's *oeuvre* that speak to reactionary, authoritarian, fascist wishes and tendencies. By contrast, Faulkner incisively suggests:

> The tendency instead to deny the inherent ambiguities in the text—and to send the "bad reader" into the desert burdened with our collective guilt—indicates the very (schizoid) mechanism that leads to racism and sexism.(180)

If Faulkner is right, then, we *should* suspect David Farrell Krell of protesting too much that he is not "mad" enough to think a biographical novel on the lost years of Nietzsche's life could recover the hidden truth of Nietzsche (when he has written such a text, moreover, in the first person: "mama holds my head by the hair… "(at 112)). We *should* question what was "in" Bataille's impossible fantasy of shared madness and suffering with his literary progenitor, for Bataille and for us.(see: 110-111) We *should* wonder if we find ourselves in a Straussian mode transformed one day by reading Nietzsche or anyone else from a bashful modern youth , to a next generation philosopher-king in company with Plato, Farabi, Maimonides, or Machiavelli. We should equally question Sarah Kofman's affecting lifelong engagement with Nietzsche, and the attempt to purge his text of all anti-Semitism, instead wondering at "the extent to which she is invested in Nietzsche's good name for the sake of her own purity."(179)

In the vein of such inquiries, *Dead Letters to Nietzsche*'s critical work enacts an ascent from hermeneutic and psychoanalytic premises (chapters 1 and 2), via the central chapters of exegesis and critique (3 and 4), towards a final rung on Klossowski's Nietzsche. For Faulkner, Klossowski's reading of Nietzsche comes closest to the type of reading of Nietzsche towards which what her own, psychoanalytically informed engagement would aspire:

> although Klossowksi documents Nietzsche's mental disintegration as if it were the object of the philosophy, he approaches what I consider an ethical reading of Nietzsche to the extent that his interpretation preserves the ambiguity so central to its writing and to its effects upon the reader.(151)

At its height or end, that is, the stake of *Dead Letters to Nietzsche* is a call to a new ethics of reading Nietzsche, and more widely, of reading philosophy. We have not been able in this review essay to unpack all the riches and nuances of psychoanalytic theory Faulkner draws upon: in particular, the role of the figure of the mother in the Nietzschean texts Faulkner analyses, and the Lacanian notion of the object-gaze, which like Nietzsche's abyss, stares back at us and prompts us to confront our own desire. Anticipating the dismissive tendency presently very strong in our culture to dismiss psychoanalysis as "all bullshit … psychobabble … unscientific … implicated in a torpid, last man therapeutism, tainted by Freud's ills ..." Faulkner asks us in her Introduction to consider her arguments in relative independence from questions concerning psychoanalysis—a request we have tried to honour here.(7) One merit of Faulkner's work is to have highlighted how Nietzsche, who after all asked us to read other philosophers' works as unwitting confessions ,[5] is psychoanalyst enough.(12-23) For all of Nietzsche's contribution to the reactionary discourse which issues in critiques of the therapeutic culture, it is apposite to remember that he prided himself on his own psychological acumen. More than this, *Beyond Good and Evil* represents a call to reinstate psychology to the most august theoretical place:

> Never yet did a *profounder* world of insight reveal itself to daring travelers and adventurers, and the psychologist who thus "makes a sacrifice"—it is not the *sacrifizio dell' intelletto*, on the contrary!—will at least be entitled to demand in return that psychology shall once more be recognized as the queen of the sciences, for whose service and equipment the other sciences exist. For psychology is once more the path to the fundamental problems.[6]

There is not the space available here for us here to present in full our criticisms of Faulkner's book. The largest of these must concern the effect that this type of highly reflexive form of psychoanalytic reading of Nietzsche has on the status of the "thetic content" in his books: in other words, on all of Nietzsche's substantive hypotheses about the will to power, overman, slave revolt, and so on.[7] To the extent that we highlight the way Nietzsche's texts operate to fascinate and capture our desire, as Faulkner strongly shows that we must, does this necessitate that we downplay Nietzsche's great theses as so many more psychological means to entice us, independently of their external truth? Does not such an emphasis on the rhetorical, *ad hominem* shaping of the Nietzschean text threaten to bracket its wider theoretical concerns?, or at least call for an analysis which can incorporate *both* dimensions of Nietzsche as necromancer-seducer, and also as philosopher-ontologist in more recognised senses. Of course, readers attracted by different Nietzsche interpreters will likely find more specific criticisms to level at Faulkner's various, always-provocative readings of Nietzsche's legatees.

But let us close, in Faulknerian spirit, by making a more intimate set of critical remarks. On the back of its criticisms of Krell, Bataille, and the other authors Faulkner considers, *Dead Letters on Nietzsche* at times seems to turn upon a notion of the irreducible ambiguity in Nietzsche's texts. When she for instance criticises Rosen and Lampert's post-Straussian Nietzsche, the ground of the criticism is the allegedly irreducibly Protean aspect of Nietzsche's texts. This is what the Straussians' dividing of these into esoteric and exoteric strata denies. Yet, to speak directly, we wonder whether positing the ultimately unfathomable mystery of Nietzsche's texts is not one more potential mask or ruse which must halt us in our transferential efforts to get to terms with, and so to pass beyond, Friedrich Nietzsche. In several of the (few) places in Faulkner's text where she emerges from behind the guise of the commentator, and speaks in the first person, Faulkner significantly confesses "my strongest impulse is to twist myself away from Nietzsche, as if I were a snake shedding its skin."(181) It is a revealing moment, and a rich metaphor. With disarming candour and insight, the author situates this "strongest impulse" as the flipside to a disciple's desire to speak for Nietzsche, and admits that in its own right it is akin "to a manner of incorporation" of the master.(181, 182-3) There can be no stronger anti-Nietzschean, Faulkner recognises, than someone who was formerly his fascinated devotee—just as hatred can be the last mask through which we derisively hold onto a lost, amorous attachment.

So we wonder whether hypostasising, as Faulkner does, the indefinite undecidability, the infinite depth and protean elusiveness of Nietzsche is not, alongside the impulse to above all leave *him* behind a final mask the author might question in her own "working through" of Nietzsche, in the name of the salutary ethics of reading him which her book proposes. To let Nietzsche the man rest, that is, we must surely—with Faulkner—try to come to terms with our debt, our love, our frustration, and our anger for him. But this will also mean realising that he was a finite, fallible man, whose prodigious culture and gifts also harboured the types of weakness a Nietzschean reading of his own biography would inescapably suggest. Above all, our *own* final secrets cannot be delivered by reading Nietzsche, just as the work of criticism of his work need not amount either to betrayal, or to decisively becoming who we are. Nietzsche said many things in many ways. Many of them are extremely seductive, revealing, and powerful, and continue to reward philosophical reflection. Many others are repulsive, and far from being the singular insights Nietzsche presented them as, belong in a long lineage of reactionary denunciations of the modern world. Others again simply reflect the type of smallnesses of character Faulkner points to when she notes, in the section on Kofman, how conveniently Nietzsche writes his own maternal, biological lineage out of the family myth he creates for himself in *Ecce Homo* ("true kinship is not a physiological, but also a typological order"). (129-131) Many of Nietzsche's inconsistencies surely remain just that: all-too-human inconsistencies, signs of a development in thought or a changing of the mind, rather than oracular ciphers of a withheld and fully worked-through teaching which might also explain to us completely who we are or can become.

Such a response to Nietzsche, we believe, would in no way violate the spirit of Faulkner's *Dead Letters to Nietzsche, or the Necromantic Art of Reading Philosophy*. Indeed, in paving the way for such a critical, "exorcised" reading of this remarkably brilliant and problematic figure in the history of philosophy, this book is to be highly commended.

NOTES

1. All bracketed page references in the text refer to Joanne Faulkner, *Dead Letters to Nietzsche, or the Necromantic Art of Reading Philosophy* (Athens: Ohio University Press, 2010).
2. See: Nietzsche, *Beyond Good and Evil*, sections 30 & 40.
3. Plato, *Symposium* 203a-b
4. See: Slavoj Zizek, *The Indivisible Remainder* (London: Verso, 1997), Chapter 2.
5. Nietzsche *Beyond Good and Evil*, section 6.
6. Nietzsche *Beyond Good and Evil*, section 23.
7. This criticism was well made by Dr. Jon Roffe at the review session of the 2010 Australasian Society of Continental Philosophy conference, at the University of Queensland.

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REVIEW ARTICLE

James Chase and Jack Reynolds, *Analytic versus Continental: Arguments on the Methods and Value of Philosophy*, Durham 2011

Paul Redding

With their *Analytic versus Continental: Arguments on the Methods and Value of Philosophy*, James Chase (an analytic philosopher) and Jack Reynolds (a continental philosopher) have co-written a stimulating and valuable book. Combined, the authors possess an extraordinary command of a complex and messy period of philosophical history, and working together in this way has allowed them to illuminate many issues. It is a unique and much needed contribution to contemporary philosophical culture, and the reader can only emerge from it both more informed and more reflective about the two traditions it compares.

After an introductory chapter the book is divided into three parts. The first of these examines key encounters (both virtual and historical) between major figures within each of these two traditions. Not surprisingly the first is between Frege and Husserl, who from the present perspective might be looked back upon as the two movements' founding fathers. This is followed by chapters on Russell and Bergson, Carnap and Heidegger, a three-way engagement between Frankfurt School thinkers, the logical positivists and Popper; an historical encounter at Royaumont between Ryle and Hare and various continental European philosophers, and the last on the exchanges between Derrida and Searle. All these chapters are illuminating and helpful for getting an initial grip on the different orientations able to be taken within the analytic and continental traditions.

Part II, the largest of the sections, is specifically devoted to the issue of *philosophical method* as applied within each tradition. After an introductory chapter, the next two analytic-leaning chapters deal with the methodological issues surrounding the roles of intuition pumps and thought experiments, and the notion of reflective equilibrium. The next chapter, chapter 10, looks at the idea of transcendental reasoning from both analytic and continental perspectives while the next two look at phenomenology (Chapter 11) and genealogy, hermeneutics and deconstruction (Chapter 12) as distinct philosophical methods. These three chapters, understandably, have a more continental focus, although Daniel Dennett's cognitive science based critique of phenomenology is examined and "post-analytic" figures like Donald Davidson and Charles Taylor are considered in relation to hermeneutics. Chapters 13 and 14 examine the different attitudes to issues of style and clarity and to the place of philosophy in relation to the sciences and the arts.

In Part III, the six chapters examine in turn six thematic topics: ontology and metaphysics; truth, objectivity and realism; time; mind, body and the debate over representation; ethics and politics; and other minds. The book finishes with a short conclusion.

The decision to have three different takes on the core material allows diverse features of this complex terrain to come into view. And of course, these features can only come into view because of the complementary skills of the two authors with their differing basic allegiances. Here there is none of those blunders and misunderstandings that are all-too-commonly encountered when philosophers start generalising about intellectual traditions which, at best, they only know from the outside. Chase and Reynolds describe the path they plot as an attempt to steer between the traps of "essentialist" and "deflationary" conceptions of each of the opposing traditions. As they point out, it is easy enough to set up purportedly prototypical instances of the two traditions: that continental philosophy engages in a critique of modernity, that it "embraces" the historicity of thought, say, whereas analytic philosophy adopts norms of argument constrained by formal logic or probability theory and is more science-focused than oriented to history and politics, are familiar commonplaces. But such "essentialist" approaches typically ignore the internal diversity characterising each tradition, while "deflationism" too easily plays down genuine differences and results in a bland ecumenism that fails to account for the deeply felt sense of difference found in philosophers on both sides of the divide. It is for these reasons that rather than attempt to list some necessary and sufficient conditions for each style of philosophising, the authors have opted for an approach that focuses on the *core methodologies* adopted by each side, and contextualised these within an overall attempt to capture something like the pragmatic relations operative within each intellectual tradition.

I read this approach to limning the structure of each intellectual tradition in a broadly Peircean fashion, and as attempting to capture something about the way that beliefs become "fixed" in each. Here there seem to be resonances with overtly pragmatic approaches to reason found in the likes of Habermas and Brandom, as well as the more historical orientation to science found, say, in the work of Thomas Kuhn. On this account, the analytic tradition is, importantly, a *tradition*, and its participants are influenced in, I take it, causal ways by past members of the tradition. And like all traditions, it achieves a type of communal self-consciousness in terms of the boundaries by which it marks itself off from others. Analytic philosophers communicate with other analytic philosophers of their time, and presumably have causal influences on their successors, if they are successful. But, more than this, it is said that "their communications are in part designed to bring out the inferential connections between pieces of philosophical work produced by different philosophers" (p. 5). But this model, I suspect, results in criteria that reflect the (apparently) more homogeneous and professionalised analytic community that embodies "a kind of interactivity … that is not extended to philosophical outsiders (including members of the putative continental tradition)" (p. 4). This analytic group of inquirers is described as promoting "a certain kind of 'inferential connectivity' without employing the kinds of structuring devices that are found in the sciences (such as explicitly hierarchical authority relations based purely on area of expertise, or explicit research agendas)" (p. 5).

This focus on inferential connections leads one to ask about the *sources* of the claims that the inferential connections are meant to hold between. The obvious question that raises its head here will be a consequence of the obvious fact that the differences between the philosophical language community and the scientific community are of course not *limited* to those listed above. For the most part, scientists have labs, philosophers do not. (Some analytic philosophers want to rectify this by *having labs*, but I don't think that this is as yet more than a minority movement.) So where do the claims that are to be inferentially unified come from?

On my reading of the book, the answer given to the question of the "origin" of the as yet *to-be* inferentially unified contents within the analytic community is linked to the role played by *intuition* within thought experiments (discussed in Ch 8), with *reflective equilibrium* (discussed in Ch 9) securing the balance between the evidence of intuition on the one hand and coherence with other beliefs on the other. It is acknowledged, of course, that intuition here plays nothing like a *foundational* role, but that intuition plays *any* serious role in the making of philosophical claims is found to be a worry by some members of *both* traditions. Deleuze's concerns about a philosophy that relies so heavily on intuition or common sense are raised (pp. 68–70), but within analytic philosophy itself, similar critiques of the role of intuition can be found in Richard Rorty,[1] as well as advocates of a radical naturalism in metaphysics such as James Ladyman and the co-authors of the recent book *Every Thing Must Go*.[2]

As Chase and Reynolds point out, continental philosophers are much more likely to incorporate a type of historicist element into their thinking. They are more likely to see intuitions more as "prejudices" in Gadamer's sense—prejudgments that in some sense form the conditions for explicit judgings and that cannot simply be reflected on at will (although they may not share what they see as Gadamer's traditionalist *stance* towards them). In any case, this will be linked to the greater relevance that *history* has for the continental philosopher, who is likely to turn to it—both the history of philosophy and history more broadly—in order to both bring into focus by way of contrast the *particularity* of the intuitions we have, and to look for the causes responsible for them. Chase and Reynolds fully acknowledge the differences between the two traditions on this count, but do so by predominantly treating the historical dimension of continental philosophy as a contrastive *methodological* feature. Thus commenting on the suggestion of Michael Dummett that it will be "only by going back to the roots of the divide [that we can] now hope to establish communication between the traditions," they note "we see no reason to think that this is the *only* way … to approach the divide. Our preference is to seek an informed understanding of the limits and possibilities of the methods employed in each tradition." (p. 6). But in its tendency to bypass the history of the genesis of these two movements, the book reflects a stance that is more typical *of* analytic philosophy, than that of philosophy practiced in the continental mode. I will end by mentioning one small symptom of this—the topic of time as treated in chapter 17.

It is certainly the case that writings from the continental tradition treat time differently to those standardly found in the analytic tradition. As Chase and Reynolds point out, the attitude towards time in the analytic tradition was largely fought out over McTaggart's famous distinction between the "A-series" and the "B-series" conceptions of time. To think of time according to the A-series is to think of events as ordered according to the *present-centred* categories of past, present and future. In contrast, in terms of the B-series one thinks of events as being related by relations of before and after or simultaneous with. Roughly, the A-series is conceived from *within* time, while the B-series is, as it were, conceived from some point outside of time. In analytic philosophy, the B-series has become the default way to think of time, but continental philosophers seem attracted to the A-series. Chase and Reynolds treat this as the "temporal turn" of continental philosophy (p. 190), but to describe this as resulting from a "temporal turn" is to regard the analytic embrace of the "B-series" as something like a default position. Might not the difference be equally described as the result of analytic philosophy having taken an "atemporal turn"? And if so, we might ask, what were the historical conditions and consequences of this turn?

In ancient logic and medieval logic, as Arthur Prior pointed out in his Locke Lectures from 1955-6, "it was taken for granted that … what is true at one time is in many cases false at another time, and vice versa."[3] Most of the beliefs we have in everyday life, beliefs such as "Christmas is only a few weeks away," are not timelessly true. It was only in the Renaissance that the idea of timelessly true or false propositions started to get a grip, and, according to Prior they only became dominant in the nineteenth century, and *even then* major logical thinkers like Boole, Mill, and Peirce all resisted the trend to divorce logic from issues of tense. Only at the very *end* of the century did the modern "timeless" view of the proposition became the standard view with the approaches of Keynes, Venn, Johnson and, especially, Russell.

The "timeless" view of the proposition was, of course, crucial for the types of projects that were taken to be core projects within the early decades of analysis, projects such as the attempt to give a logical foundation to arithmetic, and the extension of this approach to provide a symbolic framework for the physical sciences. These were important intellectual achievements, but that such a picture of time bound up with these projects should be thought of as *the default conception* for trying to think about *everything else* can seem odd indeed. From the ensuing intellectual perspective of mainstream analytic philosophy, continental philosophers like Heidegger have looked like they were obsessed with an odd picture of time, but it may have *just been the old one*, and perhaps a more *appropriate* one for thinking about a whole range of phenomena *other than* the very particular issues with which analytic philosophy in its early decades had been concerned.

Chase and Reynolds give us an intricate account of how conceptions of time and history play different roles in the two philosophical methodologies, but we may still feel the need for a philosophical account that incorporates an historical understanding of the establishment of these particular methodologies themselves.

NOTES

1. See, for example, Richard Rorty, "Introduction: Pragmatism and Philosophy" in *Consequences of Pragmatism* (Minneapolis: University of Minnesota Press, 1986). Rorty would typically argue that individuals only acquired the intuitions that analytic philosophers appeal to after having taken their first undergraduate course in philosophy.
2. James Ladyman and Don Ross with David Spurrett and John Collier, *Every Thing Must Go: Metaphysics Naturalized* (Oxford: Oxford University Press, 2007).
3. A. N. Prior, *Time and Modality: Being the John Locke Lectures for 1955-6 delivered in the University of Oxford* (Oxford: Oxford University Press, 1957), 104.

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REVIEW ARTICLE

Mission: Impossible—Matthew Sharpe and Geoff Boucher, *Žižek and Politics: A Critical Introduction*, Edinburgh University Press, 2010

Robert Sinnerbrink

THE CURIOUS CASE OF SLAVOJ ŽIŽEK

Slovenian psychoanalyst, political philosopher, and intellectual provocateur Slavoj Žižek is perhaps the most controversial yet popular public intellectual in the world. To cite some well-known media clichés, he has been variously described as an "intellectual celebrity,"[1] "academic rock-star,"[2] as the "Elvis of Cultural Theory,"[3] even "the most despicable philosopher in the West."[4] As Terry Eagleton quipped recently, adding to the growing list of media monikers, Žižek is a cross between "guru and gadfly, sage and showman."[5] More than a conventional public intellectual, Žižek is probably the foremost exponent of what we might call 'performance philosophy' (along the lines of 'performance art'): the 'live' performance of philosophy, not only on the page, screen, or blog but also in packed seminars, public events, and a variety of internet sources, such as YouTube and social network media. Žižek's cultural novelty lies in his combining of radicality and accessibility through the strategic use of interviews and public performances as popular media vehicles for the dissemination of his thought.[6]

Holding doctorates in both psychoanalysis and philosophy, this erstwhile political dissident in Tito's Yugoslavia is now a major figure in contemporary intellectual culture, enjoying the rare and peculiar honour of having an academic journal (the *International Journal of Žižek Studies*) dedicated to his work (intriguingly, the IJZS is a fully refereed academic journal to which Žižek contributes his own work!).[7] He describes himself as a Marxist, even a communist, yet has managed to garner a following not only in the alternative US media (he is a darling of the public TV political talk show, "Democracy Now") but even, bizarrely enough, in mainstream American media, hardly recognised for its progressive, diverse, or radical points of view (he writes columns for *The New York Times*, *Newsweek*, the *Times Literary Supplement*, and has been interviewed on various US and UK television talk-shows). There are also a number of films featuring Žižek: Astra Taylor's Žižek! (2005), Sophie Fiennes' *Pervert's Guide to the Cinema* (2006), and the philosophical art documentary *Examined Life* (2008), also directed by Astra Taylor, which stars Žižek, resplendent in worker's fluorescent vest and yellow hardhat, expounding his views on capitalism, ecology, and revolution while traipsing through a New York City garbage dump.

Despite his extraordinary public impact, the academic reception of Žižek has been more cautious and circumspect. To be sure, the international journal dedicated to his work features some excellent theoretical analyses, more critical than celebratory, of Žižek's impossibly voluminous oeuvre. Since the early 2000s, moreover, an increasing number of studies of Žižek's work have been published, for example by Sarah Kay, Tony Myers, Ian Parker, Matthew Sharpe, Rex Butler, Marcus Pound, and Jodi Dean.[8] In recent years, further critical theoretical studies have appeared, which have tended to take a more analytical or critical approach.[9] Despite Žižek's evident fame and "intellectual celebrity," however, such critical scholarly work has been slow to gain institutional recognition. As anyone who has researched Žižek's writing can attest, there is a striking disparity between the public/media and academic/institutional reception of his work.[10] The curious lack of dialogue *between* Žižek scholars, moreover, is itself a phenomenon calling for reflection. Indeed, the case of Žižek—as the prolific author of books of theory *and* the pop-intellectual media persona—presents us with an interesting example of how academic theory and media practice interact today. Depending on one's perspective, the case of Žižek suggests how (academic) theory is being superseded or circumvented by (media) practice today; alternatively, how academic philosophy—as 'professional' career path rather than cultural-political vocation—remains, given the accelerating dissemination of ideas via new media vectors, among the more technologically conservative and institutionally hidebound of humanities disciplines.

FACE/OFF: *ŽIŽEK AND POLITICS*

Whatever the case, it is encouraging to see a growing number of theoretical studies of Žižek's work now appearing in a variety of genres. The two co-authors of *Žižek and Politics*, Matthew Sharpe and Geoff Boucher, were among the earliest to contribute to this field: Sharpe's *Slavoj Žižek: A Little Piece of the Real* (from 2004) is a fascinating reconstruction of Žižek's Lacanian theory of subjectivity and ideology critique from the viewpoint of contemporary critical theory; Boucher's *The Charmed Circle of Ideology: A Critique of Laclau and Mouffe, Butler and Žižek* (from 2006) was the subject of a recent critical exchange (between the author and his critics) on the online journal *Global Discourse*.[11] These two books are among the best available critical studies of Žižek's work, for they move adroitly beyond dutiful explication or celebratory exposition in favour of more critical, independent analyses that test Žižek's claims against those of the theorists he deploys and the socio-political phenomena he addresses. Eschewing the prevailing clichés of moralising denunciation or over-identified devotion, Sharpe and Boucher engage instead in genuinely immanent philosophical critique, treating Žižek seriously as a philosopher and theorist, rather than as a cult personality or cultural-ideological symptom.

Despite its introductory intent, *Žižek and Politics* develops a powerful immanent critique that strives to comprehend Žižek's project as a whole, examining its internal logic, theoretical commitments, and argumentative inconsistencies, showing through analysis and criticism the key points at which there are important shifts in Žižek's philosophical development. It is the latter that represents the most original contribution made by *Žižek and Politics*: Boucher and Sharpe's claim that one can explain *theoretically* the recent shift in Žižek's political thinking towards a retrieval of the Leftist revolutionary tradition as a response to the immanent crises afflicting global capitalism (environmental, economic, biogenetic, and social). Like the wonderful line in Woody Allen's *Stardust Memories* (1980), Sharpe and Boucher, too, say to Žižek: "We enjoy your books, particularly the early, funny ones!" Indeed, they endorse the more Hegelian-Lacanian democratic texts, classics such as *The Discreet Object of Ideology* (1989), *For They Know Not What They Do* (1991), and *Tarrying with the Negative* (1993), while sharply criticising the more recent Marxist, neo-communist texts: Žižek's The *Parallax View* (2006), *In Defence of Lost Causes* (2008), and *First as Tragedy, Then as Farce* (2009).

We should add to this list Žižek's most recent tome (*Living in the End Times,* 432 pages), published in mid-2010, which features on its cover, as though to chime with Sharpe and Boucher's critique of Žižek's (political) romanticism, a version of Caspar David Friedrich's well-known romantic image of sublimity, *The Sea of Ice* (1824). In this remarkable volume, Žižek argues (or presents variations on various themes) that recent ideological, cultural, political, and intellectual responses to the recent Global Financial Crisis exhibit all the symptoms of a collective form of mourning, passing through states of denial, anger, bargaining, depression, and acceptance, a condition of ideological, economic, and political instability and flux that might yet open up the possibility of radical social-political transformation. Indeed it is against this theoretical and political shift in response to global economic and geopolitical developments since 2001 that we need to situate Žižek's more recent work as well as that of his critics.

Žižek and Politics is refreshingly clear and candid about its mission: to provide an accessible but philosophically informed introduction to Žižek's thought that is also a critical appraisal of his project and of the kind of politics Žižek has come to endorse. It combines admirable clarity with forceful argumentation, a lively and engaging style with serious critical analysis in its exposition and appraisal of Žižek's eclectic theoretical and political positions (his idiosyncratic versions of Lacanian psychoanalytic theory, Hegelian dialectics, Marxist theory, cultural-ideology critique, ambivalent attitude towards democracy, and provocative case for a "neo-communist" politics).

Drawing on a hermeneutic device familiar from studies of Heidegger (Heidegger I versus Heidegger II), Sharpe and Boucher contrast two Žižeks: one democratic, the other authoritarian, one committed to radical democracy, the other flirting with a violent revolutionary vanguardism. This contrast between Žižek1, the unorthodox Hegelio-Lacanian theorist of subjectivity and radical democracy, and Žižek2, the pseudo-radical apologist for violent revolutionary politics, structures their critical interpretation of Žižek's perplexing oeuvre. Žižek1, the good Žižek, is offbeat heir to the radical Enlightenment tradition stretching from Hegelian idealism to Freudian psychoanalysis and German critical theory. This Žižek (author of *Sublime Object of Ideology*, *For They Know Not What They Do*, and *Tarrying with the Negative*) develops a powerful Hegelian-Lacanian theory of ideology, is a brilliant cultural critic of contemporary forms of ideology (in popular culture, film, media), and an eloquent advocate of radical democratic politics.

From around 1996-97 onwards, however, Žižek1, for reasons that remain obscure, comes under the spell of the dark speculative metaphysics and romanticism of early 19th Century German thinker F.W.J. Schelling (arch rival of Hegel). This is evident in Žižek's major publications from this period, *The Indivisible Remainder: An Essay on Schelling and Related Matters* and his long essay on Schelling, *The Abyss of Freedom/The Ages of the World*.[12] Thanks to his dalliance with Schelling's "irrationalist" metaphysics (often taken to anticipate Heidegger as well as psychoanalysis), Žižek1 mutates into Žižek2, who moves away from the radical democratic Enlightenment heritage and embraces instead a pessimistic, "Hobbesian" vision of human beings as inherently aggressive and antagonistic, as driven more by the Freudian death drive than any higher moral or political ideals.[13] Žižek2 abandons the Enlightenment commitment to radical democracy and embraces instead a decisionistic, authoritarian form of politics with questionable connections with the Leninist-Jacobin tradition, one that has little room for democratic debate or human rights, and so cannot represent a viable political alternative to either neoliberal or social democracy. While maintaining an "official" position as radical but reasonable Left-wing cultural critic (as evidenced, for example, in Žižek's newspaper opinion pieces), Žižek2's "esoteric" position involves, on the contrary, a dangerous reversion to "divine" revolutionary political violence and questionable defence of the role of the "dictatorship of the proletariat" that has marred much of the Leftist revolutionary tradition. With impressive argumentative clarity Sharpe and Boucher thus seek to demonstrate the *theoretical* roots of Žižek's shift from radical democratic to authoritarian revolutionary politics, sounding a cautionary note concerning the curious phenomenon of Žižek's simultaneously rising media popularity and growing political radicalism.

As advocates of Enlightenment rationalism, Sharpe and Boucher are clear with their readers about their theoretical intentions and political concerns. They make their case through argumentative rather than rhetorical means, through textual evidence and conceptual analyses (rather than jokes, digressions, or striking asides). For this they are to be applauded, as they are for inviting readers to make up their own minds about the plausibility of their critique of Žižek. This kind of intellectual honesty is refreshing in today's market-driven, commercialised world of academic publishing. It is philosophical critical theory in the best sense of the term.

GOODBYE LENIN! THREE QUESTIONS FOR *ŽIŽEK AND POLITICS*

In this spirit of open inquiry, let me conclude by offering three questions that a critical reader of *Žižek and Politics* might pose (questions already anticipated in the book's concluding chapter):

1. *Žižek1 versus Žižek2*

Sharpe and Boucher argue that Žižek's late 1990s adoption of a Schellingian "metaphysical" version of the subject (the subject of the drives) is responsible for the theoretical shift from Žižek1 and Žižek2, and hence explains Žižek's turn from democratic to revolutionary politics after 1999-2001.[14] Sharpe and Boucher work through this claim in great detail via a complex critical analysis of Žižek's interpretation of the Lacanian "graph of desire." One could argue, however, that there are important historical, political, and ideological factors that should also be cited here. For instance, the geopolitical shift after 2001 towards more "authoritarian" versions of liberal democracy embracing neo-conservative forms of ideology, the open use and advocacy of violence to "promote" or export liberal democracy to non-democratic parts of the globe (military-backed "humanitarian" interventions, a permanent state of exception declared with the so-called "War on Terror," the misleading pretexts provided for the invasion of Iraq, and so on). And furthermore, the increasing destruction of any utopian and political imaginary in Western democracies, which only entrenches the "either/or" moral-blackmail position proffered to theorists today (either liberal democracy or totalitarian terror). It is important to acknowledge the explicitly *political* factors, in addition to purely theoretical issues, that have contributed to Žižek's shift in political rhetoric from a promotion of radical democracy to a retrieval of revolutionary politics.[15]

2. *The "Leftist Fool" versus "Rightist Knave" problem*

Žižek identifies this as one of the basic elements of philosophical and ideological critique in our current political context. The "Leftist fool" can freely critique liberal democracy, human rights, global capitalism, and so on, provided that this theoretical provocation remains largely symbolic, performative, or without "real" political effects (Derrida, for example, on 'infinite right of hospitality' to be extended towards all asylum seekers). The "Rightist knave," on the other hand, rejects all such utopian provocations as trivial and untenable in light of real-world politics where governments must do "whatever it takes"—including compromising or suspending democratic norms and institutional rights and liberties—in order to protect the conditions (material, economic, and political) securing and enabling our "Western"/ American (neoliberal capitalist) way of life. Both Žižek1 and Žižek2, one could argue, remain Leftist fools, and hence can play the critical game of philosophical-ideological provocation against an assumed background of social-cultural privilege. Sharpe and Boucher, however, claim that Žižek2 has become what we might describe as a *Leftist Knave*, who argues that we will now need to work the dark side (authoritarian politics) in order to confront the immanent crises of global capitalism (itself hardly liberal in political or ideological terms). Žižek's texts, however, arguably remain too heterogeneous, eclectic, and ambiguous for this kind of division and opposition between a Žižek1 and Žižek2, both of which "positions" are more concerned with refusing and problematising what Žižek calls the liberal-democratic moral blackmail (either existing democracy or indefinite terror) than with promoting a particular concrete political program or vision of a democratic future. That Žižek continues to make remarks endorsing a democratic ethos and basic pragmatism about contemporary politics is not simply a matter of rhetorical camouflage designed to beguile the unenlightened, but an indication and confirmation of the basic "Leftist Fool"—or critic of ideology—position that he continues to advocate, to which he has recently added a much stronger advocacy of the need to rethink—philosophically and politically—the idea of communism.

3. *Žižek's recourse to "religious" or "theological" discourse within contemporary political philosophy*

To my mind, Žižek belongs to that ambiguous line of thinkers that are pro-Enlightenment and anti-Enlightenment at once (Hegel, Nietzsche, Heidegger, Adorno, Benjamin, Foucault, Agamben, and so on). Such thinkers draw as readily on cultural conservatives (in Žižek's case, G.K. Chesterton, Heidegger, or Carl Schmitt) as on

Leftist radicals like Marx and Lenin, or, for that matter, Rancière and Badiou. Presumably Žižek's fascinating "atheist" appropriation of religious and theological discourse—as part of a renewed critical account of political theology—is motivated by the recognition that neoliberal democracy cannot function properly—maintain the basic faith and trust in social institutions, cultural norms, economic markets, and political processes—without an affectively charged ideological supplement of shared social-cultural beliefs (religious fundamentalism, paranoid nationalism, fear of Muslim Others, belief in personal freedom, "market fundamentalism" anxiety over asylum seekers, anti-State antagonism, religious-conservative populism, and on). Sharpe and Boucher, however, claim that Žižek's embrace of theological motifs is damning evidence of his political romanticism and reactionary conservatism. But what if it is an attempt, rather, to reclaim the motivating and normative power of religion for emancipatory and progressive purposes? What if Žižek's claim is that the Left needs to reappropriate religious thinking in order to counteract the devastatingly successful ideological appropriation of religion by the conservative Right? Here Benjamin's parable of the chess-playing automaton (historical materialism) secretly controlled and assisted by a hunchback dwarf (religion and theology) becomes strikingly relevant. Žižek's radical political turn, his embrace of "theological" motifs, and his qualified endorsement of a messianic revolutionary potential within a situation of growing global crises—economic, technological, bioethical, and environmental—all evince his enlisting of "counter-Enlightenment" forces to be pressed into the service of a radical critique of global capitalism. Together, these strands of Žižek's often chaotic critique comprise an argument for retrieving and reimagining the ideological and political-economic possibilities of a post-global capitalist form of life.

These questions are offered in a spirit of critical debate, precisely because this book is a major contribution to our critical appraisal of this controversial thinker. At the same time, the paradox raised by the case of Žižek still remains: how to further the critical reception of a philosopher who combines communism with comedy, philosophical provocation with media celebrity? *Žižek and Politics* takes such questions seriously, shows how one might respond to them, and thus represents an important advance in the critical reception of Žižek's work, deftly neutralising the intellectual celebrity that both solicits and stymies our philosophical attention.

NOTES

1. Rebecca Mead, "The Marx Brother: How a Philosopher from Slovenia Became an International Star", *New Yorker*, 79(10) (5 May), 2003.
2. Eugene Mc Carraher, "All Things New. *The Fragile Absolute. Or Why the Christian Legacy is Worth Fighting For*, By Slavoj Žižek, Verso" [Book Review] *In These Times*, June 26, 2000. http://www.inthesetimes.com/issue/24/15/mccarraher2415.html
3. Scott McLemee, "Žižek Watch," *The Chronicle of Higher Education* (February 6, 2004).
4. Adam Kirsch, "The Deadly Jester. Slavoj Žižek, *In Defense of Lost Causes*. London: Verso; Violence, Slavoj Žižek, Picador" [Book Review]. *The New Republic*, December 2, 2008. http://www.tnr.com/article/books/the-deadly-jester?page=0,0
5. Terry Eagleton, "The Phenomenal Slavoj Žižek", *The Times Literary Supplement*. April 23, 2008. http://isbrt.ruc.edu.cn/pol04/Article/UploadFiles/200804/20080423235645940.pdf
6. See, for example, the 50 minute performance documentary piece, "Living in the End Times, According to Slavoj Žižek" (VPRO International, backlight.vpro.nl), which features Žižek being bombarded with a series of media/video images and social commentary relating to "the important social issues of 2010" (the global economic crises, ecology, Afghanistan, the crisis in democracy, and so on), to which he then gives his "improvised" responses. See http://www.youtube.com/watch?v=Gw8LPn4irao
7. See http://Žižekstudies.org/index.php/ijzs/index.
8. See Sarah Kay, Žižek: A Critical Introduction (London: Polity Press, 2003); Tony Myers, *Slavoj Žižek* (Routledge Critical Thinkers), (London: Routledge, 2003); Ian Parker, *Slavoj Žižek: A Critical Introduction* (London: Pluto Press, 2004); Matthew Sharpe, *Slavoj Žižek: A Little Piece of the Real* (Aldershot: Ashgate, 2004); Rex Butler, *Slavoj Žižek: Live Theory* (New York/London: Continuum, 2005); Marcus Pound, Žižek: A (Very) Critical Introduction (Wm. B. Eerdmans Publishing Co.: Grand Rapids Michigan, 2005); Jodi Dean, Žižek's Politics (London: Routledge, 2006).
9. See, for example, Adrian Johnston, Žižek's Ontology: A Transcendental Materialist Theory of Subjectivity (Evanston: Northwestern University Press, 2007); Fabio Vighi, *On Žižek's Dialectics. Surplus, Subtraction, Sublimation* (New York/London: Continuum, 2010). See also the essay collections by Geoff Boucher, Jason Glynos, and Matthew Sharpe (eds.), *Traversing the Fantasy: Critical Responses to Slavoj Žižek* (Aldershot: Ashgate, 2005); and by Paul Bowman and Richard Stamp (eds.), *The Truth of Žižek* (New York/London: Continuum, 2007).
10. See Paul A. Taylor, Žižek and the Media (Cambridge: Polity Press, 2010).
11. Geoff Boucher, *The Charmed Circle of Ideology: A Critique of Laclau and Mouffe, Butler and Žižek* (Melbourne: Re.press, 2006). See Stuart Sims, Paul Reynolds, Robert Sinnerbrink, Reviews of *The Charmed Circle of Ideology* by Geoff Boucher with Author's Reply, *Global Discourse*, Issue II, 2010 http://global-discourse.com/contents/the-charmed-circle-of-ideology-by-geoff-boucher/
12. See Slavoj Žižek, *The Indivisible Remainder: An Essay on Schelling and Related Matters* (London: Verso, 1996) and Žižek, *The Abyss of Freedom/Ages of the World* (Ann Arbor: University of Michigan Press, 1997).
13. Strictly speaking, however, it seems inconsistent to articulate Žižek's embrace of a pessimistic psychoanalytic model of subjectivity emphasising the Freudian death drive as somehow fused with a rational egoist/instrumental self-preservation model of subjectivity as deployed by Hobbes.
14. We might identify the shift from Žižek1 to Žižek2 as becoming explicit in Žižek's *The Ticklish Subject* (London: Verso, 1999) as well as his three-way dialogue with Judith Butler and Ernesto Laclau in *Contingency, Hegemony, Universality* (London: Verso, 2000). The polemical pamphlets that have appeared post-September 11, 2001—from *Welcome to the Desert of the Real* (London: Verso, 2002) to *Violence: Six Sideways Reflections* (London: Profile Books, 2008)—mark an even more significant shift in Žižek's political thinking in response to the "authoritarian" turn in neoliberal democracies.
15. For an interesting discussion of this issue see Rex Butler's and Scott Stephens' 'Editor's Introduction: Slavoj Žižek's "Third Way" in R. Butler and S. Stephens (eds.) *Slavoj Žižek: The Universal Exception* (London: Continuum, 2006), 1-11.