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Is critique et clinique schizoanalytic?: schizoanalysis and Deleuze's critical and clinical project

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## EXTRACT

### Is *Critique et clinique* schizoanalytic?: Schizoanalysis and Deleuze's Critical and Clinical Project

Garin Dowd

As Jean-Claude Polack has pointed out, the specifically therapeutic propositions in the opening section of *Anti-Oedipus* derive from instances tested in institutional psychotherapy as practised by Guattari at La Borde:

The liberation of spaces (the 'stroll'); self-management and the decompartmentalization and rotation of tasks (the 'grid'); the abandoning of the reference only to speech and language; distrust and reservation with regard to familialist interpretations; the permanent cartography of collective assemblages of enunciation. (Polack 2010: 63)<sup>1</sup>

It is also true however that in the opening section of the book such propositions are often amplified by and – in terms of the sequencing of ideas – apparently inspired by moments in literature. This mutually informing relationship receives confirmation in Guattari's 1979 interview where his interest in Virginia Woolf and Samuel Beckett is explained (Guattari 1996) in the context of psychotherapy.<sup>2</sup> While the relationship between the multiple articulations of 'schizoanalysis' – and the many other names by which it goes – and the discipline of psychoanalysis is explicitly analysed by Deleuze and Guattari, that between the multifaceted project and literature does not receive a systematic account. *Kafka: Toward a Minor Literature* is, at first glance, the closest Deleuze and/or Guattari come to writing what could be described as a schizoanalysis of literature. The book, on one level, represents a consolidated and focused reframing of the often expressed importance of literature for their schizoanalytic enterprise as outlined in *Anti-Oedipus* and consolidated in *A Thousand Plateaus*. Deleuze's final volume of essays, *Critique et clinique*, however, this chapter will suggest, represents a more appropriate volume by way of which to approach the question of the conjunction of schizoanalysis and literature over the career as a whole, albeit in a language largely shorn of the idioms of *Capitalism and Schizophrenia*.

Setting aside the question of the relationship, however, schizoanalysis is in the first instance primarily the name of a set of procedures designed to get around the impasses, such as they were identified by Deleuze and Guattari, represented by psychoanalysis. The

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<sup>1</sup> Gary Genosko has examined the life and work of Guattari via the concept of transversality, displacing the more common focus on schizoanalysis (Genosko 2000).

<sup>2</sup> Guattari mentions Woolf, the example of *Orlando* with its gender metamorphoses and Beckett's collective perception which captures intensities. He also notes Beckett's interest in psychopathology, commenting: '[t]he use he makes of them is essentially literary, of course, but what he uses them for is not a translation, it's a collage, it's like a dance. He plays with these representations, or rather, he makes them play' (Guattari 1996: 210).

outline of a future schizoanalysis put forward in the concluding section of *Anti-Oedipus*, hardly demands synopsis, but may, nonetheless, be summarised by way of the formulas set out there: 1. that every investment is molar and social, 2. that the libidinal investment of the social field is primary in relation to familial investments 3. that there is a need to distinguish in social investments the preconscious investment of desire or group, 4. that the paranoid pole of psychoanalysis finds itself challenged by the schizophrenic revolutionary pole. The slogans of schizoanalysis are too well-rehearsed in the literature, and in the present volume, to require anything approaching a comprehensive restating here. Selecting some of those slogans, however, will assist in the exploration of the relationship between the schizoanalytic and critical and clinical projects [...]