The memory of another past: Bergson, Deleuze and a new theory of time

ALIA AL-SAJI

Department of Philosophy, McGill University, 855 Sherbrooke St. W., Montreal, Quebec, Canada (e-mail: alia.al-saji@mcgill.ca)

Abstract. Through the philosophies of Bergson and Deleuze, my paper explores a different theory of time. I reconstitute Deleuze's paradoxes of the past in *Difference and Repetition* and *Bergsonism* to reveal a theory of time in which the relation between past and present is one of coexistence rather than succession. The theory of memory implied here is a non-representational one. To elaborate this theory, I ask: what is the role of the "virtual image" in Bergson's *Matter and Memory?* Far from representing the simple afterimage of a present perception, the "virtual image" carries multiple senses. Contracting the immediate past for the present, or expanding virtually to hold the whole of memory (and even the whole of the universe), the virtual image can form a bridge between the present and the non-representational past. This non-representational account of memory sheds light not only on the structure of time for Bergson, but also on his concepts of pure memory and virtuality. The rereading of memory also opens the way for Bergsonian intuition to play an intersubjective role; intuition becomes a means for navigating the resonances and dissonances that can be felt between different rhythms of becoming or planes of memory, which constitute different subjects.

This paper reexamines the relations between past and present – the structure of their interpenetration and articulation in the flux of time. At first view, the order of filiation between past and present and the conduits of temporal transmission may seem straightforward enough – especially when viewed within a unidirectional or rectilinear schema of time. But the ways in which the lines of temporal filiation are conceived, and in which generation and transmission among the so-called dimensions of time are understood, are not without consequence for the form of time itself, for the role that memory plays in subjectivity and for the openness of subjects to the future. What I will attempt to explore with the help of Deleuze and Bergson is a different theory of time: one which conceives the relation of past-present in a way that escapes the closure of presence, is open to the novelty of the future and permits an innovative and differentiated role for memory in the lives of subjects and in relations of intersubjectivity. Most significantly, I will attempt to argue that the links between present and past are of consequence not only for the experience of temporality and memory in an individual subject, but for the possibilities of interplay and transmission between different subjects, different pasts, histories and planes or *sheets*

(nappes) of memory (to use Bergson's term). In so doing, this paper assumes from the outset that time is not internal to consciousness, nor are memories stored within consciousness or in the brain.[1] Rather, as Deleuze and the Bergson of *Matière et mémoire* have argued, "it is we who are internal to time" (IT 82; 110), to the flux of duration, and who move between memories of different levels and intensities in our acts of recollection, reminiscence and perceptual recognition.[2]

The view of time that will be challenged is what may loosely be termed the "standard" theory of time: time as the chronological succession of instants in consciousness, as an irreversible and linear progression of psychological states. This describes a longitudinal or flat temporality, one composed of threads that run horizontally between its successive points – time becomes line. This picture of temporality is most clearly instantiated by phenomenological time[3] – in particular, the formal and homogeneous schematization of inner time found in Husserl's lectures *Zur Phänomenologie des inneren Zeitbewusstseins*.[4] This "standard" picture of time maintains several illusions which lead to at least two problems: it fails to account for the passage of time and it cannot explain the constitution of the past *qua* past. These illusions stem from the ambiguous status of the past; "it is as if the past were trapped between two presents: the one which it has been and the one in relation to which it is past." (DR 80; 109)[5] But they also stem from our habit of identifying reality with presence – as the realm of action and utility, that which holds our interest – and of assigning the remainder not only to absence but to irreality.

In *Le bergsonisme*, Deleuze makes explicit the illusions that characterize the standard picture of time – illusions which lead to the past being seen as derivative of the present in one way or another.[6] Thus, "[o]n the one hand, we believe that the past as such is only constituted *after* having been present; on the other hand, that it is in some way reconstituted by the new present whose past it now is." (B 58; 53) Deleuze could be describing the way retention functions in the phenomenological theory of time, as an intentional ray issuing from actual consciousness and keeping the past content of consciousness in grasp. The being of the past, its conservation, draws upon its former presence and its survival is owed to the force of the new present that intends and retains it. Without these retentional threads, the past would fade away and be forgotten, i.e., it would fall out of existence. Although Husserl attempts to reformulate retention, extirpating traces of the previous hylomorphic schema – the past, in the *Time Lectures*, arguably remains a faded copy of the present that it was, an image of lesser intensity or affective force.[7] The phenomenological past is constituted as a lesser degree of the present, and the illusion is "that we can reconstitute the past with the present; [that] we pass gradually from one to the other; that they are distinguished by a before and an after; and that the work

of the mind is carried out by the addition of elements (rather than by changes of level, genuine jumps, the reworking of systems)." (B 61–62; 57)[8]

Due to these illusions, the phenomenological or standard view falters in accounting for temporality as such. For, as we will discover from the paradoxes of time, if time is a succession of instants, of atomistic and countable moments defined as before and after, then the actual passage of time becomes impossible. Moreover, there can be no genuine constitution of the past *qua* past. The present, under different aspects and in different degrees of intensity, takes over the whole of time; the past is merely a present that has passed and the future is a present which is anticipated and prefigured in the now. This fails to account for the complex interrelations of past and present, since in this picture the present only has to do with itself. This flattens the heterogeneous relations of filiation that give rise to our experiences of temporalization and of rememoration and that make these experiences sometimes appear surprising, even aleatory. For time in the standard picture forms a closed system where the new and the unpredictable are excluded – the future is the imminent prolongation of the present in action. In this sense, the future is anticipated according to the image of the past which is itself molded from the present, while the past, as a collection of antiquated presents, determines the actual present.

This paper will present an alternative theory of time drawn from the philosophies of Deleuze and Bergson, and inspired by Deleuze's characterization of Bergsonism in the afterword to the English translation of *Le bergsonisme* as an alternative to phenomenology.[9] In my articulation of this Bergsonian–Deleuzian theory, the threads that weave time are no longer mere horizontal lines of succession. Rather, they involve vertical transmissions within a duration that passes only because it also coexists with itself in the depths of Bergson's cone of memory. This will bring to light an ontological picture of time in Bergson's work – what Deleuze calls "non-chronological time" (IT 82; 110), a duration that has "extra-psychological range" (B 55; 50). Such duration relies on a different ordering of past and present than that of succession, another kind of coexistence than the juxtaposition of now-points. I will draw primarily, but not exclusively, upon Bergson's *Matière et mémoire*[10] and Deleuze's *Le bergsonisme* and *Différence et répétition* in elaborating this alternative theory of temporal filiation. This filiation does not follow the paths of resemblance, causality (whether efficient or final), deduction or derivation. What we will encounter is a non-linear and non-mimetic relation of transmission, a transmission that is also a becoming, at once transformation, differentiation and divergence.[11]

In what follows, I will first reconstitute Deleuze's appropriation of Bergson's theory of memory according to what he calls the paradoxes of time. This theory eschews the linear spatialization of time, but more importantly,

it broaches a non-representational understanding of memory.[12] I will use Deleuze to help uncover the interactions of past and present, the status of the "past in general" and the meaning of the "virtual image" for Bergson. In sections two and three of the paper, the seemingly straightforward role of the "virtual image" in *Matière et mémoire* will be problematized. Far from representing the simple *afterimage* of a present perception, Bergson's "virtual image" will be found to carry multiple senses. Contracting the immediate past for the present, or expanding virtually to hold the whole of memory (and even the whole of the universe), the virtual image can form a bridge between the present and the non-representational or virtual past. In this regard, it will be important to distinguish the concept of "virtual image" (what Bergson sometimes calls "memory of the present") from other uses of the term "image" in *Matière et mémoire*. In section two, this concept will be distinguished from the normal usage of the term *image* to denote a representation (as in Bergson's use of the term "memory-image"). In section three, I will show how the concept of virtual image both relates to and differs from another sense of *image* that is prominent in *Matière et mémoire*, that of the image as material object and of the universe as a nexus of material images.

Bergson's intuition that "[q]uestions relating to subject and object, to their distinction and their union, should be put in terms of time rather than space" (MM 71; 74) lies at the heart of this paper. This insight not only applies to the structures of subjectivity and of the world (or material universe), which become thoroughly temporalized for Bergson, I will extend it to the relations between subjects. It is then important to ask what it means for memory to be non-representational or virtual and what significance this may have for the understanding of intersubjectivity. In this context, my rereading of memory will open the way for Bergsonian intuition to play an intersubjective role – not only as an intuition into one's own past, but as a means of navigating the resonances and dissonances that can be felt between different rhythms of becoming that constitute different subjects. This theory of intersubjectivity will be sketched in section four of the paper.

1. Paradoxes of the past

Time, or more precisely the dynamic and non-linear time of Bergsonian duration, is a paradoxical structure. To understand this structure is to unravel its constitutive paradoxes. In addition to four paradoxes introduced by Deleuze under the second synthesis of time in *Différence et répétition*, two other paradoxes are discussed in his earlier text *Le bergsonisme*.[13] These supplementary paradoxes remain implicit in the later text, but can help us to navigate through it. It is important to note that, in effect, "[t]hese paradoxes are interconnected;

each one is dependent on the others." (B 61; 57) Together, they contribute to a unique theory of temporality, a manner of escaping while at once exposing the contradictions and failures of the standard picture. I will first analyze the two paradoxes of Being and of the leap introduced in *Le bergsonisme*, before turning to the four paradoxes of the past that are explicitly treated in *Différence et répétition*.

To follow Deleuze in his formulation of these paradoxes is to see how Bergson's analysis of the relation between past and present, memory and perception, spirit and matter, deepens as we advance through *Matière et mémoire*.[14] The first chapter of *Matière et mémoire* introduces a dualism *in principle* between present and past, between pure perception and pure memory – an absolute difference in kind. This is presented by Deleuze in *Le bergsonisme* as a "paradox of Being" ("*paradoxe de l'Etre*") (B 61; 57). Already we find that there can be no question of deriving the past from the present for Bergson. But this formulation of the difference between past and present remains insufficient, for we are left with isolated moments or dimensions of time. A relation of transmission or exchange must be established between these dimensions if we are to be temporal beings – that is, beings who do not merely act in the punctual and self-contained instant, but for whom the past bears on the present, and for whom the present passes, making a difference in the past. Thus in the second chapter of *Matière et mémoire*, Bergson reveals how past and present *in fact* interact in acts of attentive recognition (or concrete perception). This is, for Bergson, a psychological given of our existence, in which present and past come to be linked in a circuit; Bergson compares such concrete perception "to a closed circle, in which the perception-image, going toward the mind, and the memory-image, launched into space, careen the one behind the other." (MM 103; 113) (cf. Figure 1)[15] However, within the circuit which they share, the two elements of past and present do not blur. Their respective boundaries remain distinct – so that attentive recognition, far from being the locus of an encounter, remains a mixture of heterogeneous and dissonant dimensions. Hence we may describe how past and present function in unison without understanding their true relation – what they owe to one another and how their difference both separates and connects them. It is in the third chapter of *Matière et mémoire* that Bergson addresses this question – in the context of his ontological account of memory. Here we realize that, though present and past may seem to form a psychological continuity, the one following upon the other in degrees, ontologically they are discontinuous. This means that the only way of moving between them is by leaps ("bond" or "saut") (MM 135; 149–150). Thus we arrive at what Deleuze calls the "paradox of the leap" ("*paradoxe du saut*") in *Le Bergsonisme*: "we place ourselves at once [d'emblée], in a leap, in the ontological element of the past." (B 61; 57)
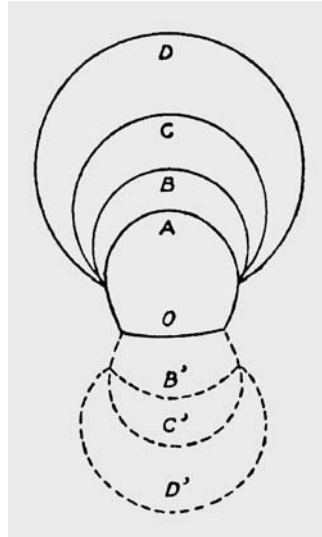
Fig. 1. Bergson's diagram of the circuits of attentive recognition (*Matière et mémoire* 105; 115).

The paradox of the leap, as well as that of Being, open up a new way to conceive the relation of past and present; for past and present are no longer located on the same line, but constitute different planes of being, related and articulated in coexistence. This coexistence offers a continuity of a different sort than that found in linear succession – a continuity that holds within itself the seeds of its own discontinuity and differentiation. This will mean that the present already includes the past (in principle and not merely in fact), that presence implies memory and cannot be conceived without it. Hence Bergson's surprising claim in the third chapter of *Matière et mémoire*:

> Your perception, however instantaneous, consists ... in an incalculable multitude of remembered elements; in truth, every perception is already memory. *Practically, we perceive only the past*, the pure present being the invisible progress of the past gnawing into the future. (MM 150; 167)

This must be read as more than a psychological finding concerning concrete perception. And Deleuze emphasizes the ontological dimension of Bergson's phrase when he invokes "the Bergsonian idea that each [actual] present is only the entire past in its most contracted state."[16] (DR 82; 111) For the mere fact that the present incorporates the immediate past does not release us from the standard picture of time. Indeed, it could be interpreted as a reformulation
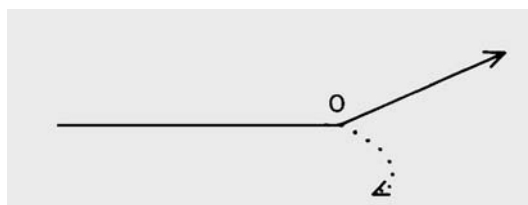
Fig. 2. Deleuze's diagram of the scisson of time into two dissymetrical jets (*Cinéma 2, l'image-temps* 295; 109).

of the Husserlian concept of retention – the phenomenological living present being that which holds together (or contracts) an otherwise indifferent succession of instants with no internal connections, except those imposed upon them by retention and protension. According to Deleuze, Bergson does not propose a reiteration of the phenomenological theory of the living present; what he offers is a vision of the present as an interval, not only of psychological, but of ontological scission. In this view, past and present are not simply moments of before and after, but two jets issuing from a common source, simultaneously. "[T]he 'present' that endures divides at each 'instant' into two directions, one oriented and dilated toward the past, the other contracted, contracting toward the future." (B 52; 46) [cf. Figure 2] This is the radical alteration that defines Bergsonian *durée*: a continual differentiation proceeding in several directions at once, a coexistence of tendencies that translate differences in kind. The continuity of duration is also discontinuity, divergence and scission. It is on this ground that past and present can be understood as both intertwined and different in kind.

To elaborate the Bergsonian theory of memory or duration, I will now turn to the four paradoxes of the past that Deleuze analyzes in the second synthesis of time in *Différence et répétition*.[17] These paradoxes point to a more profound rememoration than that offered by retention. They point to a survival of the past independently of the present and a structure of pastness – the "past in general" – which sustains the passage of the present. Ultimately, the four paradoxes reveal that "Bergsonian duration is . . . defined less by succession than by coexistence." (B 60; 56).

The first paradox stems from the impossibility of forming the past from the present. If a present had to await the arrival of a new present in order to be constituted as past, then it would continue to wait, and us with it in a perpetual and frozen presence. Nothing can impose movement or transformation upon this present, which has no *internal* reason or means for passing. According to Deleuze, the only way for the present to pass is if it passes while it is present – if the past is given along with itself as present and is internally implicated in

it. This is the paradox of "the contemporaneity of the past with the present that it *was*." (DR 81; 111) This paradox, however, raises other questions, for it seems to assume that the present is a sequence of discrete points, of natural divisions, each of which carries within itself its own past. In this sense, each present is pregnant with a "virtual image" – or, to use Bergson's term in *Matière et mémoire*, with its "afterimage" ("*image consécutive*") (MM 104; 114) – the image of itself as past. But if each present contains only this image and is closed to the rest of the past, then it becomes difficult once again to understand its passing.[18] Once the present is isolated in itself, cut off from any internal connection to the rest of the flux, then the possibility of transition or movement is removed. In order for the present to pass, the past must form, not at punctual points that count off a series of presents, but along the whole flow of duration (ES 130).[19] For there is no point at which one present stops and another commences. Just as the present is a fluid continuum, memory must be a virtual whole (and not merely a single image) that accompanies the present. To assure the passage of the present, it is then "*all* of the past [that] coexists with the new present in relation to which it is now past." (DR 81–82; 111) This second paradox is that of coexistence. Deleuze describes it as follows: "The past and the present do not denote two successive moments, but two elements which coexist: one is the present, which does not cease to pass, and the other is the past, which does not cease to be but through which all presents pass." (B 59; 54).

Beyond these two paradoxes, a third paradox can be derived from the first. This is because "when we say that [the past] is contemporaneous with the present that it *was*, we necessarily speak of a past which never *was* present [un passé qui ne *fut* jamais présent]" (DR 82; 111). Not only must the virtual image that accompanies the present be a contraction of the whole of the past, but this virtuality is not even properly an *image*. To be an image, in the narrow sense, is to be a representation in one way or another, and this applies only to what is actualized or participates in the present; "[i]t is always the former or [actual] present which is represented." (DR 82; 112) I will return to Bergson's *virtual image* and to the other senses of *image* in the following sections; although Bergson sometimes uses the term image in the narrow, representational sense, *Matière et mémoire* also presents more expansive and rich senses of *image* – two such uses are the virtual image and the material image (the connections and distinctions between these terms will be worked out in section three). For the moment it suffices to note that the past which is in question is a non-representational or "pure" past; it is not of this or that dateable past that we are speaking, but of the pure or *a priori* element of the past, the "past in general" as Bergson calls it. The third paradox is therefore that of preexistence: "the pure element of the past in general pre-exists the
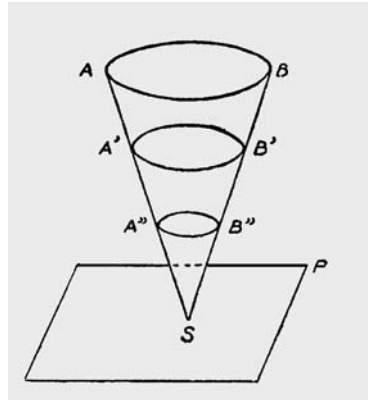
Fig. 3. Bergson's cone of pure memory (*Matière et mémoire* 162; 181).

passing present." (DR 82; 111) This is because the past is "presupposed by [the present] as the pure condition without which it would not pass." (B 59; 54).

The final paradox is contained in Bergson's famous image of the inverted cone [Figure 3]. This fourth paradox can be derived from the second, that of coexistence, as well as from the third paradox of preexistence. If the whole of the past coexists with every present, but also preexists the present in general, then the past is not dependent on the present for its existence. Rather, the past "preserves itself in itself" ("*se conserve en soi*") (B 59; 55). In this sense, it is not only with the present that the past coexists, but first and foremost with itself in a state of pure and dynamic virtuality. Deleuze notes:

> [I]n the past itself there appear all kinds of levels of profundity, marking all the possible intervals in this coexistence . . . Each of these sections [of the Bergsonian cone] is itself *virtual*, belonging to the being in itself of the past. Each of these sections or each of these levels includes not particular elements of the past, but always the totality of the past. It includes this totality at a more or less expanded or contracted level. (B 59–60; 55–56) [cf. Figure 3]

Thus the whole of the past is repeated "in an infinity of diverse degrees of relaxation and contraction, at an infinity of levels." (DR 83; 112) If we recall that this describes an ontological and not a psychological past – that the past is not conserved in us, but that it is we who find ourselves, by leaps and bounds, in the past – then the virtual coexistence and repetition of the past has important repercussions for the structures of memory and of intersubjectivity, to which I will now turn.

2. Virtual images and non-representational memories

The threads of filiation and transmission between past and present have been untangled by elaborating the four (or six) paradoxes presented above, but we have as yet not exhausted the depth of these relations. At this point questions arise concerning the "virtual image" or "afterimage," which Bergson discusses in the second chapter of *Matière et mémoire* (1896), as well as in his essay "Le souvenir du présent et la fausse reconnaissance" (1908) in *L'énergie spirituelle*. We first encounter this "virtual image" in the context of attentive recognition in *Matière et mémoire*. Perceptual recognition, according to Bergson, takes a material object as its point of departure and proceeds along a circuit that attains consciousness but does not dwell there [cf. Figure 1]. For perception to be accomplished, the opposite movement must also occur – the circuit must be completed, so that we have "the projection, outside ourselves, of an actively created image, identical with, or similar to, the object on which it comes to mold itself." (MM 102; 112) This circuit can draw upon more expansive levels of memory, perceiving in this way a more detailed and rich image of the object, embedded in "deeper strata of reality." (MM 105; 115) But even the most superficial perception, even the smallest circuit of attentive recognition, involves some reflection from *espirt* or memory back onto the object; this is the "virtual image."[20] It is the image of the passing present, the echo or afterimage that comes to overlie present perception (MM 103; 112 and 104; 114). In normal perception (or attentive recognition), this virtual image remains unconscious, since it is not an actualized image. In other words, it is not a memory-image that can contribute any useful content to the present perception, that can be inserted into perception and determine a future course of action. This is because the virtual image appears limited to doubling the present perception.[21]

But in experiences where attentive recognition or perception fails – where the attention to, or tension of, psychological life falters – the presence of this double comes to be felt.[22] In the 1908 essay "Le souvenir du présent et la fausse reconnaissance," Bergson describes one such phenomenon: the so-called experience of "false recognition" (*la fausse reconnaissance*), or what he more accurately calls "memory of the present" (*le souvenir du présent*). In this experience we become aware, albeit in affective rather than cognitive terms, of the doubling of the present into perception and memory.[23] Thus, "there is a [memory] of the present, contemporaneous with the present itself, as closely coupled as a role to an actor" (IT 79; 106). Or as Bergson says, memory of the present emerges alongside the perception of which it is the memory, like a shadow which accompanies and outlines the body.[24] The feeling that overcomes us in these cases is one of "déjà vu," or more precisely

"déjà vécu."[25] What this experience renders tangible is the unconscious doubling that makes conscious perception (or attentive recognition) possible – the splitting that constitutes the instant of time which is the present.[26] It is in this sense that Deleuze can say in *Cinema 2* that:

> [A]ttentive recognition informs us to a much greater degree when it fails than when it succeeds. When we cannot remember, sensory-motor extension remains suspended, and the actual image, the present optical perception, does not link up with either a motor image or a recollection-image, which would re-establish contact. It rather enters into relation with genuinely virtual elements, feelings of déjà vu or past 'in general' ... (IT 54–55; 75)[27]

The "virtual image," which is hidden in the smallest circuit of attentive recognition and assumed by all other circuits, is such an element.

But this little image teems with detail. As we have seen, the continuity and indivisibility of the present mean that virtual images blur and coalesce; they contract into one another, as presents succeed one another in the flow of duration. This implies that there can be no cuts or stops in the formation of the virtual and that speaking of "images," in the sense of distinct representations, is still to divide and quantify what unfolds as an interpenetrating and non-representational nexus. The virtual image cannot therefore be a mere "*cliché*" of the present, an exact double superimposed upon the perceived object (despite what Bergson sometimes says).[28] The virtual image is already pregnant with other memories, even the whole of memory; as Bergson also says, "[i]t is the whole of memory ... that passes over into each of these circuits, since memory is always present."[29] (MM 105; 115)

We may find some clarification by exploring what it means for Deleuze that "each [actual] present is only the entire past in its most contracted state." (DR 82; 111) This is given both by the identification of the present with the tip of the cone of memory [cf. Figure 3], and by the structure of perception as always a little delayed or deferred with respect to itself, as a memory of the immediate past. But these two structures are not necessarily equivalent; the links between them have yet to be shown. Indeed, there are at least three senses of "contraction" at work in Deleuze's phrase: (i) the relative contraction (or dilation) of the whole past in any level or plane of the cone, i.e., the degree of tension of each plane which corresponds to a different rhythm of duration; (ii) the contraction of a whole plane of the past as it moves into the present in the process of actualization; and (iii) the contraction of successive moments of the immediate past by the present.[30] Some light can be shed on this question by Bergson himself:

Consciousness, then, illumines, at each moment of time, that immediate part of the past which, impending over the future, seeks to realize and to associate with it. Solely preoccupied in thus determining an undetermined future, consciousness may shed a little of its light on those of our states, more remote in the past, which can be usefully combined with our present state, that is to say, with our immediate past; the rest remains in the dark. (MM 150; 167)

That the present is already memory allows it to come into contact with the rest of the past, for the tip of the cone is also part of the cone (cf. IT 80; 108). Thus from the point of view of memory and the cone: the present is the most contracted level of memory, the most condensed plane of the past. In it the whole of the past is condensed around the dominant image of the object of attention and is molded to the contours of that object (first sense of contraction). But from the point of view of perception and action: the present is that which contracts successive instants to produce sensation and translates that sensation into movement (third sense of contraction); "[m]y present is, in its essence, sensori-motor" (MM 138; 153). Between sensation and movement a gap (or *écart*) remains, into which memories from the cone can come to be actualized, contracted and inserted, orienting and even changing the resulting movement (second sense of contraction).

In my view, the question that the "virtual image" or "memory of the present" answers concerns this process by which memory-images are selected and inserted into the present.[31] For Bergson, it is the past itself that seeks to come into the present, to be actualized and made conscious, i.e., to be remembered. But since not all of the past can be actualized in each perception, and since "the choice is not made at random" (MM 102; 112), something else must be at play – attracting certain memories and certain planes of memory rather than others. Bergson's explication is that the present operates according to a principle of selection accepting certain memory-images and blocking others, guided in this choice by action and utility. But this explication remains insufficient in my view. What is difficult to reconcile in Bergson's account is the spontaneity of pure memory, on the one hand, and his claim, on the other, that "what presides, even from afar, over the choice [of memories] is the movement of imitation which continues the perception," in other words, the sensori-motor present aiming at the future. (MM 102; 112) If it is true, as Bergson says elsewhere in *Matière et mémoire*, that we cannot have access to the pure past through the intermediary of actuality (MM 135; 150), then the attitude and content of the present cannot explain why we jump to one plane of the past rather than another, and how it is that the present is able to make a selection among purely virtual elements from which it differs in kind (since these elements have not

been actualized prior to the selection taking place). Our only recourse is to appeal to other memories or virtualities that already intertwine with the present and that form a connection to the past. These can act as magnetizing elements attracting or repelling planes of the pure past and orienting its insertion in the present. In my hypothesis, the virtual image ("memory of the present" or "immediate past") represents such a bridge between present perception and the rest of the past. It acts, as Deleuze says, as a "genetic element" (IT 69; 93). Hence its importance: the virtual image forms an internal connection between perception (with which it is doubled and intertwined) and the past in general (to which it belongs).[32] It is in this way that memories can come to be usefully actualized and inserted into present perception, rendering it concrete. Like a shadow which renders visible the body it profiles – making it visible as a concrete material body in the world – the virtual image makes possible concrete perception (or attentive recognition), by contracting into it not only the immediate past but also the memories that resonate with this immediate past.[33]

In all this, the memory of the present remains itself virtual. It is not actualized. It only functions as the circuit or ground upon which other circuits (or planes) of memory come into contact with and are actualized in the present. What does this virtuality signify for Bergson? And where does the term "virtual image" come from? In the 1908 essay, Bergson understands the "virtual image" to be a pure memory (*souvenir pur*). As such, it cannot be represented, but must be described in metaphorical terms – in this case as "an image in the mirror."[34] The mirror image has much in common with the memory of the present: both always accompany actual objects, which they double; both lack efficacy apart from their connections to these actual objects. (ES 136) As the mirror image is *virtual*, so is the memory of the present. But the appeal to the mirror image presents Bergson's account with difficulties – unless we are to understand the mirror image differently, allowing it a certain spontaneity and power (something that Bergson does not do).[35] For this metaphor suggests that the virtual image is to the actual perceived object as copy to original – that the virtual image resembles the object and is derived from it as effect from cause. Moreover, this metaphor extends the representational status of the mirror image to Bergson's "virtual image" or memory of the present.[36] But if we are to take seriously Bergson's insistence that the virtual image is a pure memory, and not an image (i.e., representation) at all (ES 136–137), then our analysis must proceed in another direction – in the direction of a different sense of the *image* in Bergson's work, a sense linked to virtuality. We must then look for the virtual image in the direction of unconscious memory and of the pure or non-representational past – the "past in general" (Bergson), or the past that has never been present (Deleuze).

What does it mean to say in Bergsonian terms that the memory of the present (or "virtual image") is a pure memory? It is to say that this memory is neither a passive imprint on the mind, nor an inert and indifferent thing.[37] Pure memory has a certain power (*puissance*) which is not that of efficient causality, but of suggestion.[38] What pure memory suggests – what it desires to express – is not a copy of itself in the world, nor a correlative or re-presentation of the present from which it was formed.[39] Rather, what is suggested is a singular affective tonality, a particular rhythm of becoming or intensity of memory, a unique perspective that characterizes a plane of pure memory. This suggestion, however, can only be actualized in the form of *memory-images*; to enter the present, the richness and complexity of the plane of pure memory must be reduced in light of present utility. (MM 140; 156) It is thus artificial to speak of particular, dateable *pure* memories; these are rather memory-images that have already been actualized and indexed relative to the present.[40] Pure memories are not atomistic or separable moments, but planes in which the whole past is entangled and coexists at different levels of expansion and contraction, to use Bergson's term; each plane instantiates a different rhythm of duration, style, speed, configuration and affective coloration, a different perspective. And these rhythms of duration correspond to different levels of tension in Bergson's cone.[41] Individual memories can only be extricated from a plane of the past by actualization (just as we discern particular objects by selecting the sides and relations that interest us and by putting the background in abeyance). But as an interconnected and infinitely detailed whole, pure memory remains unconscious; it cannot be represented as such. And this applies as much to the memory of the present as to any plane in the cone. In this sense, pure memory is not recollection; the memories of Bergson's famous cone lie outside consciousness. The cone may constitute a huge ontological memory, as Deleuze says, but it is also a kind of forgetting. The non-representational past is not a state of consciousness or a content of the mind or brain, and this is why psychological forgetting or physical impairment cannot affect it, since it belongs to a different order. In the splitting of the present into two jets, the memory of the present arises as an original forgetting or unconscious.[42] The memory of the present is the virtuality that perpetually accompanies the present; it is the shadow that makes it an actual present by putting it in contact with the past. The past therefore need not be understood as an abyss, a remote and lost presence. As the memory of the present implies, the past is the invisible lining of present perception, constitutive of the present instant. (ES 136)

To see this, we must return to Bergson's image of the present as two jets, as a scission in the making (cf. Figure 2).[43] To quote Bergson:

The more we reflect, the less we will understand that memory could ever come about unless it was created along with [at the same time as] perception. Either the present leaves no trace in memory, or it doubles in each instant, in its very eruption, into two symmetrical jets, of which one falls back into the past while the other soars towards the future. (ES 131–132; translation my own)[44]

But if the jets are symmetrical, then past and present would appear to be produced not only at once, but through processes that mirror one another. A parity is posited between virtual and actual; the virtual is the equivalent or duplicate of the actual object perceived. The difference in kind which produces the scission, and upon which Bergson has insisted, is thus effaced.[45] When we turn to Deleuze, we find a different account of the two jets as witnessed in the crystal-image (*Cinema 2*).[46] Deleuze does not comment on the symmetry of Bergson's picture of time, but reformulates it while seeming to paraphrase Bergson: "Time has to split at the same time as it sets itself out or unrolls itself: it splits in two dissymmetrical jets, one of which makes all the present pass on, while the other preserves all the past." (IT 81; 109) Hence there are two jets that differ in kind, two heterogeneous processes or tendencies that divide the present in two: (1) a jet of actualization that is launched toward the future, guided by action and the "attention to life"; (2) a jet of virtualization that falls into the past and that is the condition for the formation of the past and the passage of the present. This splitting is not, however, complete.[47] The two jets continue to interpenetrate and to coexist, in a relation of "reciprocal presupposition, or reversibility": the virtual becomes actualized and inserted into new and successive presents, and the actual becomes virtualized as these presents continue to pass (IT 69; 94).

In light of Deleuze's image of two dissymmetrical jets, I can now reread Bergson's mirror metaphor in "Le souvenir du présent et la fausse reconnaissance." This mirror should not be seen as the static duplication of perception into memory, nor does it produce a passive reflection. Rather, Bergson's metaphor presents us with a mobile and reversible mirror, which constitutes the present instant as it passes. The present instant is not wedged between the before and after of past and future. It is rather the indiscernible limit between two dissymmetrical processes: the virtualization of the immediate past as it reflects, and makes possible, the passage to the immediate future; the actualization of the immediate future as it reflects the virtual past. The present is this active and asymmetrical reflection, this locus of reversibility which is a "mobile mirror" as Bergson says.[48]

Through this mirror, the immediate future appears unpredictable, radically transformed by the insertion of different actualized memories. But the past

in general is also dynamically transfigured by this mirroring. The continual doubling and virtualization of the present means that the past as a whole reverberates with every virtual image and is reorganized as a result. It is not the emergence of a new present, a new actuality, that changes the past. Rather, it is the contemporaneous virtualization of the present – its shadow or memory – that makes the present part of the past, internally intertwined with it, and that changes the past as a result. This transformation of the past implies in each case a reorganization and redistribution of memories on the planes of the past in question and hence a differently configured past (cf. IT 119; 156). Far from being a static given, the "past in general" consists of dynamic and transformative planes.

In all this, we must rethink the continuity of the present. Instead of the successive juxtaposition of actual time-points, the continuity of duration should be understood as the interpenetration and overlap of actual moments by means of a virtual dimension of pastness that coexists with each. This virtuality, which haunts every present, is the condition for the communication of the present with itself, as well as its passage. The uninterrupted virtualization of the present permits its continuity – bringing it into contact not only with the immediate past, but with the remote past that is reconfigured as a result of this virtualization. But this also means that temporal continuity will take the form of a radical differentiation and becoming.[49] This is because it is not only the immediate past that haunts the present but the whole past at different levels and rhythms, each plane of which suggests a different actualization and hence a new and unpredictable future. In my view, the discontinuity or scission of the present grounds the continuity of time as a heterogeneous multiplicity.[50] This interplay of continuity and discontinuity lies at the heart of Bergson's theory of duration and is probably one of the most puzzling aspects of Bergson's thought. Bergson is often taken to be a thinker of continuity to the exclusion of discontinuity. Indeed, Bergson criticizes discontinuities of a particular sort: the mechanistic and artificial divisions imposed on things in view of action and utility – the homogenizing grid of spatialized perception that sees in reality only differences of degree. Such distinctions may prove useful in the context of action and survival, but they should not be taken as representative of reality, life or memory as such. Bergson thus brackets these discontinuities to reveal reality as a fluid whole, as flowing and interpenetrating duration. But the duration he describes is not an amorphous or vague mass without distinction. If Bergson criticizes one kind of discontinuity, then it is in favor of other, more radical differences: the differences in kind between planes of pure memory; the heterogeneity and radical becoming of the flow of duration; and the splitting of the present which makes possible this flow, as we have seen.

3. Virtual images and the unconscious material universe

The virtual image can be approached from another angle. As pure memory, the virtual image was found to be unconscious. But a different sense of the unconscious is suggested in chapter one of *Matière et mémoire*. The material universe is defined by Bergson in opposition to conscious perception and is unconscious in this sense. My question here is whether the virtual image participates in this second sense of unconsciousness, and how it may relate to the material universe as a whole. An indirect connection between the virtual image and the material universe can be uncovered in Bergson's account. If we recall that the virtual image "doubles" conscious perception and that perception "represents" some aspect of the universe, then the virtual image repeats this universe, albeit differently, in non-representational terms. The virtual image is not only a bridge between memory and present perception; it opens onto the materiality and richness of the present that extend beyond what is simply seen.

According to Bergson, the material universe is an interpenetrating and mutually interacting nexus of "images" (or material objects).[51] This material sense of *image* is to be distinguished from its use by Bergson to denote either representation or virtual image. In this context, the universe is a systemic whole where objects are "referred each one to itself, influencing each other . . . in such a manner that the effect is always in proportion to the cause" (MM 25; 20).[52] The material universe is without center; it is not defined from any particular perspective, but rather from all perspectives at once. Each material image reflects all the others. Neither can the universe as a whole therefore be represented, nor is any particular material image, in its infinite interconnections and interactions within this plenum, ever fully representable. Representation, or more precisely perception, relies on a selection being made among these material "images" from the perspective of one of them. This perspective is defined for me by my body – which is a special kind of material image, since it is not only externally perceived, but also affectively experienced from within. (MM 17; 11) My body delimits those aspects of the object that are of interest to it; it suppresses the object's connections to its surroundings, as well as the complexity that fills it; it isolates the object as a figure against a background and is thus able to *see* it. (MM 36; 33) This is conscious perception for Bergson: the discernment and selection of material images in light of the possible actions of my body on them (MM 22; 17). It implies a diminution in the complexity of the universe, whereby its objects are made into representations or "pictures." (MM 36; 33) The sense in which perception is a representation for Bergson is, however, practical and material, not intellectual or mental. Representation is not an idea in the mind or brain, rather the delimitation and

framing of objects take place within the world. (MM 19–20; 14) Perception is not a picture of the world, but the world made picture.

The unperceived universe is a non-representational nexus, one in which no object can be isolated in itself (MM 38; 36). Bergson points out that any "unconscious material point" or image has an infinitely greater and more complete vision of the universe than my body's, for it "gathers and transmits the influences of all the points of the material universe." (MM 38; 35) Such an unperceived and unperceiving point *virtually* implies the rest of the dynamic and interpenetrating universe in its complexity and richness, with its infinite and incompossible relations. Its vision is a non-selective and indifferent kind, which registers everything but discerns nothing. This can only become perception by being *actualized* – in a process that limits and diminishes the virtual whole.[53] It is in this way that representation and consciousness come about.

Bergson's distinction between conscious perception and the unconscious universe, which is non-representational and virtual, brings us back to the question of the virtual image. Is the virtual image simply a double of current conscious perception, or does its virtuality imply a different configuration? In other words, how does the so-called "memory of the present" differ from perception of the present? If we note that the virtual is not limited to, nor resembles, actual perception – that unlike the relation of the possible to the real, the virtual is more expansive than the actual – then we can extend the memory of the present beyond what is explicitly found in Bergson. We may say that memory of the present implies more than conscious perception. It records the implicit and unconscious images, the whole interpenetrating nexus of material images, that constitute the universe for Bergson.[54] Through the virtual image, our memory goes beyond the capacities of our perception and includes a universe that has never been represented, never perceived as such. A connection thus exists between the virtual image (or memory of the present) and the material images that make up the universe. But what is this connection?

Is memory of the present identical to the indifferent vision of matter that we imagined as belonging to an unconscious material point, or *material image*, above? We may be tempted to conceptualize the virtual image in this way. For neither does the virtual image represent the universe, nor does it function by selection or gestalt; it is an unconscious contact with the present. However, if the virtual image is memory then some difference remains between it and matter. That is, a distinction remains between two senses of *image* for Bergson – between the material image (or object) and the virtual image (or memory of the present).[55] Matter, according to Bergson, has its own rhythm of duration. Infinitely more relaxed than my own, its moments lose their tension and spread out all at once, taking on extension.[56] The memory of the present may register the present universe as a dynamic whole, but it is not identical to

this universe. Bergson is clear in this regard: though it may have the present as its matter, memory of the present is pure memory in its form.[57] Therefore, the memory of the present is neither an indifferent universe imagined at the level of matter, nor an already actualized and fully determinate representation perceived in light of my actions and interests. To borrow a term that Deleuze uses in a different context, memory of the present is a kind of "world-memory"; it is the present universe or world made memory.[58]

There is another sense in which this world-memory differs from the total and indifferent vision of an unconscious material point. Since it is through my body that I am part of the universe, the unconscious vision that this world-memory enacts will be colored and configured by the body. This is not a perspectival limitation, as in the case of perception, but an affective one. Here, I argue that the body's affectivity constitutes the difference between memory of the present and the indifferent vision of matter. The key to this lies in the crucial yet often overlooked role of affect in enabling perception and memory for Bergson. According to Bergson, affect arises in a body when the sensori-motor schema achieves a complexity that allows indetermination and hesitation between different courses of action. Instead of an excitation causing an action in predictable sequence, the future action is interrupted or delayed, and replaced by an affective state within the body. Affects *prefigure* or *symbolize* possible future actions which are no longer merely automatic outcomes. This has two important consequences: (i) The delay or interruption in the body's immediate reaction allows *conscious perception* to arise as the obverse side of affect. Instead of automatically and unconsciously reacting to excitations, the body reflects *possible* actions onto objects, selecting out relevant aspects of these objects and thereby perceiving them (MM 32; 29). (ii) The body waits before acting; it has the time to *remember*. In light of the delay opened up by affect, memories can be actualized and inserted into the present to help determine the future course of action (MM 17–18; 11–12).

The way in which affect delays and prefigures action defines my body's hold on time – its access to memory and the openness of its future. To feel is to no longer *play* out the past automatically, but to imagine and remember it (MM 223; 251). Affectivity allows my body to retain the past, rather than acting it out; it opens for my body a particular intensity of remembering (MM 222; 250). My bodily affectivity incarnates then a particular rhythm of duration – a certain way of modulating and living time. Here, a plane or level of tension in the cone of pure memory is seen to take material form as a particular sensori-motor schema, a singular body. As Bergson points out:

> [W]e can conceive an infinite number of degrees between matter and fully
> developed spirit ... Each of these successive degrees, which measures a

growing intensity of life, corresponds to a higher tension of duration and is made manifest externally by a greater development of the sensori-motor system. . ... [W]e note that [the nervous system's] increasing complexity appears to allow an ever greater latitude to the activity of the living being, the faculty of waiting before reacting, and of putting the excitation received into relation with an ever richer variety of motor mechanisms. . ... [This complexity] is only the [material] symbol of the inner energy which allows the being to free itself from the rhythm of the flow of things and to retain in an ever higher degree the past in order to influence ever more deeply the future – the symbol, in the special sense which we give to the word, of its memory. (MM 221–222; 249–250)

The delay opened up by affect translates a particular rhythm of duration, i.e., a particular level or intensity of memory in the cone. There is, for Bergson, an internal connection between a life's hold on time – the intensity of its memory, the rhythm and tension of its duration – and the affective complexity and coloration of its body.

Since my body lives at a particular rhythm of duration, and since it actualizes a level of memorial intensity from the cone, this colors its hold on the present. In the virtual image, the universe is therefore experienced with the affective coloration of my duration; it is repeated according to the memorial tension of my body. This means that, while perception delimits the universe from my body's perspective and renders it representationally, the virtual image opens onto this universe affectively and renders it in intensive and memorial terms.[59] The virtual image participates in the unconscious vision of matter, but it does not repeat the material universe indifferently. This world-memory is colored by the affectivity of my body. Such affective memory forms the link between the particular rhythm of duration that I am (the level of tension or relaxation that I jump to most readily in the cone) and the universe as a whole. My argument here is that the concept of "virtual image" or "memory of the present" links together the two senses of the unconscious for Bergson – the unconscious as pure memory and the unconscious as materiality. Bergson presents an analogy between the two, but does not explicitly relate them.[60] As we have seen, memory of the present participates in both senses of unconsciousness in different ways. On the one hand, it registers the unconscious universe in dynamic and affective terms. On the other, it attracts a plane of pure memory into the present to be actualized, in order to render perception concrete. This choice of plane is not, however, made at random. There is an affective resonance, we might say, between the memory of the present – configured according to the body's affectivity – and the plane of the pure past (or the intensity of memory), of which this body is already the material symbol or embodiment.

I have shown that the memory of the present is a world-memory. It "sees" the universe as a virtual nexus of dynamic and intensive relations, not yet actualized or made determinate by perception. Although this memory, or "vision", is contracted to the speed of my duration, it is open to other affective tonalities, intensities or rhythms of duration that continue to be implied within it. The unconscious universe is not reducible to my perspective – to what I perceive – but opens onto others from within. These perspectives define other affective tonalities and open onto other planes of memory. Material objects have their own plane, i.e., the indifferent and infinitely relaxed duration of extension, while other bodies and other lives occupy different planes, at different levels of intensity.[61] In contrast to two bodies or spatial perspectives which exclude one another (they cannot occupy the same position at once), two affective planes, two moods or feelings can coexist and even intertwine. "It is feeling which stretches out on a sheet and is modified according to its fragmentation," says Deleuze (IT 124; 163). These different feelings, which translate different configurations or rhythms of duration, are not inaccessible mental states. Feelings can move beyond individual viewpoints; they can communicate between planes.[62] In the same vein, durations are mutually implicating for Bergson. There is not one rhythm of duration, but a multiplicity that repeat each other at different levels of tension or relaxation and remember each other differently (MM 207; 232). Once posed in terms of time rather than space, it becomes possible to understand the intertwining and coexistence of different perspectives and of diverse rhythms of being (MM 221; 249). I can then also see that my pure memory of the present is not strictly mine. It registers interconnections with other affective tonalities and hears other voices, so that each plane of the cone of pure memory is constituted as a "world-memory," even while these world-memories come together to form an intersubjectivity within the cone.

In this context, the metaphor of hearing may be more useful than that of seeing. However much we may try to rethink it, vision continues to imply an act of focusing and the corresponding discernment of a figure against a background. It is difficult to imagine a vision that was not selective and that did not differentiate between figure and ground. But we seem to be able to hear a multiplicity of sounds and of voices at once. Understanding *what* is being said may require us to pay attention to one voice and to filter out the rest, but other sounds and voices with distinct affective tonalities persist even when only distractedly heard. An unfocused or distracted form of hearing thus seems possible where a multiplicity of affective tonalities intermingle and are registered. This is not to exclude the possibility of other ways of seeing, but rather to say that hearing already offers us a different model of receptivity and of affective contact with others and with the universe – a model which may prove helpful in our attempt to understand memory intersubjectively.

4. Towards an intersubjective theory of memory: Bergsonian intuitions and inter-memorial attunements

This paper has moved from a past which has never been present, to a universe that has never been represented and that cannot be represented as a whole. I have attempted to show the relations between these concepts in Bergson's thought. The "virtual image" or "memory of the present" brings us into contact not only with a plane of pure memory, but with the universe as a whole. In both cases, this contact is circumscribed by my bodily affectivity: on the one hand, the plane to which I jump or the intensity of memory to which I have access accords with the sensori-motor configuration of my body and, on the other hand, the universe is rendered at my level of intensity or duration. The question remains: how can we have access to a different past, to different planes of pure memory or world-memories, and how is this possible without reducing the past to presence or representation? The answer, for which I will provide a sketch, lies in Bergsonian *intuition*.

While attentive recognition represents an effort with respect to automatic recognition (or habit), in delaying the precipitation of consciousness into action, it still has utility as its guide. Its aim is to call forth or actualize memory-images that will enrich the perception of the object and that can prolong themselves into useful movements. Attentive recognition is thus insufficient on two counts – in relation to the past in general that it remembers and in relation to the universe or world that it perceives. It is reductive of memory (in Bergson's sense of *souvenir pur*) and of the affective contact with the universe (described as "world-memory" above). In the first case, it reduces memory to recollection (in the form of *souvenir-images*). This involves selecting a particular plane of pure memory (the one to which I jump most readily) and forgetting other planes, i.e., other configurations of pastness or voices that convey the past differently (MM 168; 188 and B 63; 59). But on the plane chosen, attentive recognition also excludes those memories that are not relevant to present interests and actions. What remains is then oriented to, and interpreted in light of, the present (MM 169; 188 and B 65; 62). Only useful memories are actualized and made conscious, recollected in the present.[63] Secondly, recognition focuses attention on a particular object of interest and perceives only those aspects of the object to which future action can be applied. This ignores the entanglement of the object with the whole of the material universe and reduces the multitude of perspectives and of voices that constitute world-memory to a single perspective. In both cases, what is unconscious or virtual is elided in favor of what can be consciously represented. The insufficiency of memory-based recognition – and hence of the recognition model of knowledge – has important consequences for both

Bergson and Deleuze. It means that, although recognition may be adequate for the purposes of survival and action, it should not be taken as a model for philosophical thinking, knowledge or intersubjectivity.[64] But the failure of recognition is not the failure of memory. This points rather to the failure of any model of memory that attempts to reduce it to representation, or to mold it into images that fit the present. It shows the surplus of memory over recollection, recognition and representation. And it opens the way to another kind of remembering, another kind of contact with the universe and with the past – what Bergson calls intuition.

Intuition represents a double effort with respect to recognition: it is not only the temporary suspension of habitual action (automatic recognition), but also a pulling back from the actualization (condensation and selection) of memories into representational images (attentive recognition). Intuition thus involves an effort to remain within the cone of pure memory – within a plane of the pure past – and to adjust, affectively or spiritually, to this level without molding it to fit a particular present, interest, perception or act. This is as Bergson notes "a work of adjustment" ("*un travail de tâtonnement*") (MM 134; 148). But such an effort is not merely an adjustment of degree, since "[e]ach sheet of past has its distribution, its fragmentation, its shining points, its nebulae," as Deleuze says. (IT 123; 161) Each plane corresponds to a different intensity of memory, a different hold on the past. That is, each plane possesses a different degree of contraction, a different dispersion or density of the past, and hence different internal relations and configurations. Each has its singular affective coloration or "feeling". (IT 124; 163) Each expresses a different "tone," style or rhythm of becoming[65] – a distinct voice. Each diverges from the others and implies a radically different future if actualized. Thus, even though it is the whole of the past that is found on each sheet, there is difference in kind between the sheets of the past. Between these sheets "time gets out of joint," Deleuze says, "and we enter into temporality as a state of *permanent crisis*" (IT 112; 147).[66] In this sense, "[e]verything depends on which sheet you are located on" (IT 120; 157). The past is rearranged, it undergoes transformation and fragmentation, between different planes. Events that are together on one plane may be separated or allocated to different regions of the past on another.[67] What is prominent on one plane may be hidden on another (MM 171; 190–191). Not only are alternate connections drawn in different planes, but associations of resemblance and contiguity function differently between planes (MM 170; 189–190).

Each of us has her/his own plane of memory to which s/he jumps most readily, as I have shown. The dreamer and the impulsive, in Bergson's examples, correspond to diverse "tones" of mental life (MM 169; 189).[68] It takes a concerted effort to find and be attuned to other levels dissonant from one's

own. What makes this move between planes of the past possible in intuition is that each plane – including the one which corresponds to the rhythm of my own duration – implies the others. Each remembers the others as pure or virtual pasts that have never been present for it (not as mere possibilities but as imaginary or virtual differences). This point is made most clearly by Bergson in *L'évolution créatrice*, where each line of evolution, or form of life, is seen to carry the trace of all the other lines or lives that have split off from it.[69] Bergson calls this trace a *memory*. Life continues to remember other lines of differentiation and other planes – so that we can meet, on one line of evolution, the memory of what develops along other lines (EC 120).[70] This interpenetration is understood by Bergson as a virtual coexistence of tendencies, each with its own degree of attention to life and its own intensity of remembering – each corresponding to a different plane in the cone, we might say. Thus, although each line of evolution only actualizes one tendency within life (or one plane of the past), it holds simultaneously the trace of other non-actualized lines, other excluded or forgotten planes, all in virtual form.[71] My body or sensori-motor schema may actualize a particular plane of memory, but other planes will continue to haunt it. The memory of other pasts which have never been present for me, of other lives that I have not lived, persist as a virtual "nebulosity" accompanying my own life or past (B 95; 97). And it is through my plane of memory that I have access to the others, as the past is never simply mine. As mentioned above, my memory is already constituted as a world-memory, which "retain[s] the whole, except from a certain perspective" (B 101; 105). It thus opens onto incompossible memories, onto different histories and onto other perspectives and planes.

What Bergson's cone of pure memory shows is hence an inter- or intra-memorial past. Each plane is a world-memory. Virtually, these world-memories coexist – repeating each other from different perspectives and at different intensities – in the cone. Together these planes constitute, I believe, a memory-based intersubjectivity within the cone. In my view, it is this inter-penetration of pasts, the virtual coexistence of planes of pure memory, that forms the ground for intersubjectivity in Bergson's account. (The present is not elided here, but is seen as the most contracted or condensed level of such an intersubjectivity.) The challenge is then to move between planes and not simply within one of them. Intuition is the attunement to a plane different than that opened up by my body and corresponding to my rhythm of duration. Intuition will not simply deliver a past different in content, though this may be its consequence. It involves remembering differently, according to the configuration and affective tonality of another plane, and hence from another perspective and at a different intensity than my own.

Although intuition is first employed by Bergson as a philosophical method suited to the understanding of duration and life, its role is expanded in *La pensée et le mouvant*. Here, intuition is applied to an inter-temporal or inter-memorial reality – to other rhythms of duration or ways of living time (PM 210–211) – what I am calling intersubjectivity.[72] Intuition represents a special kind of effort, a leap, by which I install myself at once in a plane of pure memory. This involves, according to Bergson in *La pensée et le mouvant*, a violent effort with respect to one's habitual way of thinking and of remembering. (PM 213) It involves the dilation or contraction of my own rhythm of duration, the modulation and transformation of my plane, in order to transcend it towards another.[73] At the same time, this effort is an attention to the other, to the singular tone of another duration or plane with which intuition aims to resonate. Hence, it is from the other that intuition takes its bearings, rather than from the self (i.e., one's habitual plane). This means that intuition is a unique effort every time (PM 197); it represents "an indefinite series of acts," as diverse as the rhythms and planes of being (PM 207). It is for this reason that Bergson insists on concrete contact with others and coexistence over time as conditions for intuition, which are necessary though not in themselves sufficient (PM 226). Such experiences destabilize our habitual and preconceived ideas of others and open the way to an intuitive leap. (PM 226) Intuition is therefore not a vague feeling; it requires practical and empirical preparation, but also affective effort and active attunement to others.

Taking the intersubjective memory of Bergson's cone as a point of departure, I will attempt to extend the intersubjective role of intuition farther.[74] In a suggestive metaphor in *La pensée et le mouvant*, Bergson describes intuition as "*auscultation spirituelle*" (196). Intuition is a way of listening and becoming attuned to the past. It is not simply to jump to the plane of the past at which I am "at home," but to other planes that present unfamiliar distributions and perspectives and that are recounted in other voices. For if, as Deleuze says in *Cinema 2*, "[i]n its very essence, memory is voice, which speaks, talks to itself, or whispers, and recounts what happened" (IT 51; 71), then the cone of pure memory is a polyphony. Because the memory of the present inscribes the whole, memory is recounted along with others and with the world and is thus inscribed at different rhythms, levels of tension, with varying affective tonalities and colorations, and in different styles – it is recounted in multiple voices. These voices do not necessarily form a harmony, nor are they organized according to any overriding logic or order. Indeed, more often than not, the polyphony of memory records dissonant, and dissenting, voices and inscribes discordant histories.

Virtual memory is thus not univocal. Rather, consciousness through its attention to life attempts to establish univocity. It does so by eliding the

multiplicity of pure memory and by allowing only those memory-images into the present that actualize the plane of the past to which I jump most readily (i.e., those memories that are recounted in "my" voice). Just as memories are attributed by being recollected, "my" voice is defined and actualized by coming into the present where it accords with my actions and interests; traces of virtuality, of other voices, hence go unheard. In this way, consciousness attempts to impose coherence and univocity on the fluid and fragmented whole of pure memory – by closing off other histories and forms of remembering, by silencing other affective configurations of the past, that could trouble or undermine my own. This shows a fragmented subjectivity, of which consciousness is but a part, attempting to unify and constitute itself univocally.[75]

But others (including the material universe, animal life, human subjects, etc.) are already there in pure memory and demand to be heard. In this sense, other memories can sometimes slip into my recollections, whether non-actualized (or non-relevant) memories from the plane of the past where I locate myself, or memories from other planes. This is the case of dreams according to Bergson, but it can also occur whenever the attention to life, or the focus of recognition, falters.[76] In this way, other voices are heard, distractedly, along with the dominant voice and other memories slip in among the useful ones which consciousness is seeking to actualize. (MM 154; 171) Here is witnessed the power of virtual memory. But memory is still only experienced in recollected or actualized form in these cases; it is ultimately appropriated by the subject or dreamer and retrospectively inserted into the narrative of her/his life. Intuition, however, goes farther than dreaming. It allows me to hear other voices and be attuned to other planes of the past without the mediation of actuality and hence without making them mine. Intuition, in other words, neither recasts the other from my perspective, nor does it retell her/his past in my voice. For memory is not a possession – although it may be recollected and uttered in the possessive and thus attributed to an individual as a content of consciousness or the brain. Pure memory is in excess of recollection, actuality and consciousness. It is we who belong to memory, to different planes of the past. This is the sense of subjectivity that Deleuze discovers in Bergson's philosophy: "the only subjectivity is time, non-chronological time grasped in its foundation, and it is we who are internal to time, not the other way round. . . . Time is not the interiority in us, but just the opposite, the interiority in which we are, in which we move, live and change." (IT 82; 110) The plane of memory according to which I live defines my personality, colors my bodily affectivity and inflects the tone of my voice. But it also interpenetrates with others and continues to hold their trace. Memory is already an intersubjective field.

Thus, memories and histories are not isolated in consciousness, but coexist, collide and interact. Resonances and dissonances can be formed between

them and planes can move closer or farther apart (IT 118; 154). Subjectivity is, then, the process of navigating these planes and of moving within these histories. We must put aside the picture of subjects as products of individualized and isolated streams of memory that meet only in the present where perceptions intersect and where actualized (i.e., selective and useful) memories are exchanged, mostly in narrative or linear form. Here, Bergson's critique of attentive recognition can be recast. Recognition flattens not only my plane of pure memory, which is molded to fit the present and heard in only one voice, it demands the same of others. Traces of interpenetrating planes, of hybrid memories, are removed, so that what is mine and what is other are clearly defined. Whereas planes of memory are dynamic and shifting, recognition identifies voices that are static and uniform and isolates other voices as *other*, representative and predictable in their idiosyncrasy. At the same time as it is posited as an absolute, recognition gives us access to this otherness, but at a safe distance and from a familiar perspective. Memories are communicated, not in their virtuality and power, but in actualized form – within preestablished paradigms and according to acceptable and determinate forms of narration. Bergson, I believe, provides an alternative to recognition in the guise of intuition. This is an effort of auscultation, in which there is an intertwining and transference at the level of the past, where language plays a suggestive rather than a descriptive role, and where communication occurs in terms of affective attunement to the "tone" or style of another rather than in terms of discursive content. Such attunement is not merely a vague inspiration, nor does it aim at identity or coincidence with the other. It is an encounter that will take place in proximity – auscultation being impossible at a distance or from a point of view detached from lives and events. Intuition is therefore a difficult effort of coexistence that does not reduce the other to a character in my history, to an echo of my voice.

5. Conclusion

With the help of Bergson and Deleuze, I have attempted to develop a memory-based theory of intersubjectivity that avoids the pitfalls of recognition and representation. What makes such a theory possible within the framework of Bergson's philosophy is the place that the past occupies in his account of duration in *Matière et mémoire*. The non-chronological and non-linear temporality – which I elaborate in this paper by means of the paradoxes of the past – shows the past no longer to be conceived as a dead repository of events, an archive passively awaiting the present that will recover it. Not only does the past coexist with the present in Bergson and Deleuze's view of time, but memory is

created along with the present and is the condition for the present's fullness and succession. The "virtual image" shows the power of non-representational memory to connect us to a past in general and to the universe as a whole; memory is not closed in on itself, but opens onto other planes of the past and other affective intensities – onto other memories and lives, different in kind. Memory is not therefore a collection of inert or indifferent contents of consciousness, rather it is a virtual and active reality that exceeds consciousness and presence. We might say that pure memory is "attentive," receptive and responsive in Bergson's account. (ES 99) This can be seen in the instances where the demands of action and utility are suspended and where recognition falters. The potential of pure memory, however, is more clearly seen in intuition. What we discover is then an expanded, though fragmented, sense of subjectivity. Moreover, an intersubjective field of memory is revealed. Here, the encounter with others is based on affective attunement rather than spatial perspective, proximity rather than distance, entanglement and interpenetration of pasts rather than stagnant and exclusive histories. Time is unhinged by contact with other pasts and memory creates different futures.

Acknowledgements

Notes

1. The second assumption, that memories are not stored in the brain, may raise an objection based on current scientific experiments – in particular an experiment in which a proton charged wand repeatedly discharged on a specific area of the brain was seen to "cause" the same memory to reoccur. This experiment may lead to the belief that memories are indeed stored in the brain, i.e., that the discharge activates an area of the brain to release the memory stored there. However, an alternative interpretation of this experiment is plausible based on Bergson's theory that the brain (or body) is the organ of attention to life and acts as a filtering or selection mechanism allowing only certain memories, which are useful to the present, to break through into consciousness, i.e., to be actualized. As the center of action and organ of attention, my brain or body maintains a certain tension of duration which is adapted to the needs of life and the present situation. To the variation of this tension correspond the degree of elaboration, aspect and detail of virtual memories that

come forth to be actualized in the present, i.e., the plane of pure memory that is selected. In the experiment, the function of the discharge would be to alter my brain dynamic so that a tensional shift occurs. This allows memories – that were ordinarily repressed and remained virtual since not directly useful to the present and not resonant with the usual tension of my brain – to break through and be actualized. The brain, according to Bergson, does not store these virtual or "pure" memories, but rather operates as an instrument of selection and actualization only. (For the relation between pure memory and the body, see Section 3 of this paper.) It should be noted that Bergson uses contemporary experimental evidence in chapter two of *Matière et mémoire* to argue that memories are not stored in the brain; he argues that brain lesions do not destroy memory, but rather interrupt the actualization of memories by severing the link to movement and action (pp. 99–131; 107–146). (For an extensive discussion of the relation of Bergson's philosophy to the neurosciences, see Gallois and Forzy (1997). I am indebted here to the anonymous reviewer who brought both the above experiment and its Bergsonian interpretation to my attention.

2. Deleuze (1985), Cited as IT, with French edition pagination following English.

3. The standard picture can also be found to some degree in Henri Bergson's *Essai sur les données immédiates de la conscience* – though temporal succession in that text is already characterized by an interpenetration of moments which puts its status as absolute or "pure" succession into question. By the time of *Matière et mémoire*, however, Bergson's theory of time is no longer based on succession but rather on coexistence, and thus offers an alternative to the standard or phenomenological picture (as I will show in Section 1).

4. Husserl (1991), For a comparison of Husserl and Bergson on time, see Crocker (2004), especially pp. 46–47.

5. Deleuze (1968), Cited as DR, with French pagination following English.

6. Deleuze (1966), Henceforth cited as B, with French edition pagination following English.

7. A different picture is presented in Husserl's *Analyses Concerning Passive and Active Synthesis*.

8. It is interesting to note that other philosophers of time have recognized some of these illusions and attempted to overcome them. Husserl is a notable example of one who recognizes the illusion but ends up repeating it in a more subtle form. Husserl begins his lectures *On the Phenomenology of the Consciousness of Internal Time (1893–1917)* with a criticism of Brentano; Brentano took the difference between past and present to be a matter of degrees of intensity. But Husserl's own solutions in the Time Lectures fall into the same trap. This is particularly the case with early formulations of time-consciousness where Husserl attempts to apply the hylomorphic schema. The difference between past and present is reduced to differences in apprehension, where a different index is applied to the same hyletic content – an index of pastness in the case of primary memory and of presence in the case of the primal impression. As mentioned above, the revised theory of retention – that can also be found in the Time Lectures and which attempts to escape the problems associated with the hylomorphic schema – still suffers from some of these problems. (It could be argued, however, that a different picture of temporality is presented in Husserl (2001).)

9. It is mainly in *Matière et mémoire* that I find the alternative theory of time to the standard, phenomenological picture. Deleuze's stress in the afterword to *Bergsonism on* the difference between the Bergsonian and phenomenological approaches is more dramatic because of their potential kinship. Michel Foucault, for instance, notes this kinship when he includes Bergson with the philosophers of lived experience in "La vie: l'expérience et la science" (in *Dits et écrits, 1954–1988*, vol. IV. Paris: Éditions Gallimard, 1994), p. 764.

My view differs from both Deleuze and Foucault: whereas I find a kinship in Bergson's *Essai sur les données immédiates de la conscience* with the phenomenological picture of time, I see *Matière et mémoire* as offering a sharp distinction. Despite Deleuze's attempt to give a systematic account of Bergson's philosophy in *Le bergsonisme*, divergences can be found within Bergson's career (see Mullarkey 1999). In addition, phenomenology is not itself a homogeneous discipline, as Husserl's later thinking on time (in e.g. *Analyses Concerning Passive Synthesis*) clearly shows. Deleuze already recognizes the diversity of phenomenology in his afterword to Bergsonism, when he sees a "possible convergence" between Bergson and some phenomenologists (B 117–118).

10. Bergson (1939), Henceforth cited as MM, with French edition pagination following *English*.

11. I am not distinguishing in this paper between "differentiation" and "differenciation" as Deleuze does in chapter four of *Différence et répétition*. This is because the differentiation of duration to which I am alluding incorporates both processes, that of virtuality and that of actualization. These differentiations form two jets by which duration is simultaneously virtualized and actualized (cf. section two of the paper).

12. This is not to say that memory is never represented, but that its representation or actualization always involves some selection in view of the present, some translation and loss. Hence the distinction between pure memory and memory-images for Bergson.

13. For extensive studies of *Différence et répétition*, see Williams (2003) and Pearson (1999), in particular chapter two of the book.

14. For detailed and insightful studies of Bergson's *Matière et mémoire*, see Worms (1997b) and Leonard (2003).

15. In Figure 1, the solid lines represent the circles of memory at different degrees of expansion or contraction; the dotted lines represent the projection of these memories in the form of images onto the material object O in space. The circuits in the figure should be seen as dynamic – so that a perception-image goes from O to A, B or C, etc. and a memory-image is the response projected back onto O and forming the circuits O, B', C', etc. (MM 104–5; 114–5). Note that even the smallest circuit OA contains this dynamic back and forth, although in this case the memory molds exactly to the contours of the object O.

16. Translation corrected: "D'où l'idée bergsonienne que chaque actuel présent n'est que le passé tout entier dans son état le plus contracté." (DR 82; 111)

17. Several studies exist on Bergson's theory of time or duration: notably (Worms, 1997a; Crocker, 2004; Durie, 2000).

18. Bergson's argument is as follows: "Supposons en effet que le souvenir ne se crée pas tout le long de la perception même: je demande à quel moment il naîtra. Attend-il, pour surgir, que la perception se soit évanouie?" Bergson continues, affirming that there are no absolute divisions within the flow of duration: "Mais, pour que la chose se passât ainsi, il faudrait que le cours de notre existence consciente se composât d'états bien tranchés, dont chacun eût objectivement un commencement, objectivement aussi une fin." (Bergson, 1919, p. 130. Henceforth cited as ES.)

19. My argument here is indebted to Alain François (François, 1998, pp. 79–80).

20. The circuit in which the virtual image is to be found is represented by OA in Figure 1. As Bergson describes it: "De ces différents cercles de la mémoire [A, B, C, etc.] … le plus étroit A est le plus voisin de la perception immédiate. Il ne contient que l'objet O lui-même avec l'image consécutive qui revient le couvrir." (MM 104; 114)

21. Or so it seems. I will challenge the view that the virtual image is only a copy of present perception below, revealing a more expansive sense of this image for Bergson. Bergson's

argument for the non-actualization of the virtual image is as follows: "Mais quoi de plus inutile à l'action présente que le souvenir du présent? Tous les autres souvenirs invoqueraient plutôt des droits, car ils apportent au moins avec eux quelque information, fût-elle sans intérêt actuel. Seul le souvenir du présent n'a rien à nous apprendre, n'étant que le double de la perception. Nous tenons l'objet réel: que ferions-nous de l'image virtuelle? Autant vaudrait lâcher la proie pour l'ombre." (ES 146)

22. "C'est bien dans un abaissement du ton général de la vie psychologique qu'il faut chercher la cause initiale de la fausse reconnaissance." (ES 123–124)

23. This is because the past that is remembered cannot be dated or localized: "Dans la fausse reconnaissance, le souvenir illusoire n'est jamais localisé en un point du passé; il habite un passé indéterminé, le passé en général." (ES 112) In this way, the memory of the present is "une impression brusque et courte, qui surprend par son étrangeté." (ES 112)

24. "*Nous prétendons que la formation du souvenir n'est jamais postérieure à celle de la perception; elle en est contemporaine*. Au fur et à mesure que la perception se crée, son souvenir se profile à ses côtés, comme l'ombre à côté du corps. Mais la conscience ne l'aperçoit pas d'ordinaire, pas plus que notre œil ne verrait notre ombre s'il l'illuminait chaque fois qu'il se tourne vers elle." (ES 130)

25. "Ici les deux expériences apparaissent comme rigoureusement identiques … nous ne sommes pas simplement devant du 'déja vu': c'est bien plus que cela, c'est du 'déjà vécu' que nous traversons. Nous croyons avoir affaire au recommencement intégral d'une ou de plusieurs minutes de notre passé, avec la totalité de leur contenu représentatif, affectif, actif." (ES 116)

26. As Deleuze points out: "Le présent, c'est l'image actuelle, et *son* passé contemporain, c'est l'image virtuelle, l'image en miroir. Selon Bergson, la 'paramnésie' (illusion de déjà-vu, de déjà-vécu) ne fait que rendre sensible cette évidence." (IT 79; 106)

27. Bergson echoes this in his essay of 1908. He sees in "false recognition" a *sui generis* phenomenon and not the absence of true recognition. It results not from a cognitive error, but rather from a diminution in the tension of psychological life which usually keeps the virtual image hidden (ES 126–127). He notes: "La question importante n'est donc pas de savoir pourquoi [la fausse reconnaissance] surgit à certains moments, chez certaines personnes, mais pourquoi elle ne se produit pas chez tous a tout instant." (ES 129)

28. Bergson has, on occasion, described the virtual image as a representation or copy of the actual object: "Il est vrai qu'il s'agit ici d'images photographiées sur l'objet même, et de souvenirs immédiatement consécutifs à la perception dont ils ne sont que l'echo." (MM 103; 112) Similarly, the parallel that Bergson draws between the virtual image and the image in the mirror maintains the same ambiguities (cf. ES 136).

29. Bergson continues: "cette mémoire, que son élasticité permet de dilater indéfiniment, réfléchit sur l'objet un nombre croissant de choses suggérées, – tantôt les détails de l'objet lui-même, tantôt des détails concomitants pouvant contribuer à l'éclaircir. Ainsi, après avoir reconstitué l'objet aperçu, à la manière d'un tout indépendant, nous reconstituons avec lui les conditions de plus en plus lointaines avec lesquelles il forme un système." (MM 105; 115)

30. Cf. François, "Entre Deleuze et Bergson," p. 69.

31. We could also formulate this problem as follows: how does the most contracted level of the past understood in the first sense of contraction – i.e., the virtual image – mediate between the second and third senses of contraction outlined above? How do the three senses of contraction work together in attentive recognition, allowing the actualization of "relevant" memories within the sensori-motor schema of the present?

32. This reading is in line with Deleuze's reading of the crystal-image. Deleuze hints at a similar function for the virtual image: "Et c'est du dedans que le petit circuit intérieur [crystal-image] communique avec les profonds [whole of the past], directement, à travers les circuits seulement relatifs." (IT 80; 108) Moreover, "Les circuits plus larges du souvenir ou du rêve supposent cette base étroite, cette pointe extrême, et non l'inverse." (IT 68; 92)

33. The analogy between virtual image and shadow is Bergson's. Bergson takes the point of the analogy to be the simultaneous formation and coexistence of the virtual image with perception, as well as the invisibility of the virtual image to normal vision (ES 130). Here, I am extending this analogy. This can be done if we understand the shadow to be more than a mere effect of the body. The shadow works to make the body visible, while it itself recedes into invisibility. By accompanying and profiling the body, it makes that body appear materially concrete; it renders it real. In the same way, memories both immediate and remote make perception concrete. Not only is perception richer as a result of memory, perception is only possible by contracting the past, by taking time. Without memory, perception would remain fleeting and instantaneous, a *pure perception* that was barely conscious (as Bergson argues in chapter one of *Matière et mémoire*.)

34. "Disons donc . . . que [le souvenir pur] est à la perception ce que l'image aperçue derrière le miroir est à l'objet placé devant lui . . . . Notre existence actuelle, au fur et à mesure qu'elle se déroule dans le temps, se double ainsi d'une existence virtuelle, d'une image en miroir." (ES 136)

35. An example of someone who does rethink the function of the mirror image in this way is Maurice Merleau-Ponty in *L'Œil et l'esprit*. Cf. A. Al-Saji, "La vision dans le miroir: l'intercorporéité comme commencement d'une éthique dans *L'Œil et l'Esprit*" in *Chiasmi International: Trilingual Studies Concerning the Thought of Merleau-Ponty*, Vol. 6.

36. Indeed, it appears to be from the *virtual* mirror image that Bergson's "virtual image" acquires its name (cf. ES 136). My point here is that, although the metaphor of the mirror is useful for what it tells Bergson's readers about the virtuality of memory, it can mislead us into extending the category of "image" or representation to pure memory and to the virtual.

37. "Il ne faut pas croire que les souvenirs logés au fond de la mémoire y restent inertes et indifférents. Ils sont dans l'attente, ils sont presque attentifs." (ES 99)

38. "[L]e souvenir, qui la suggère du fond de l'inconscient d'où il emerge à peine, se présente avec cette puissance *sui generis* de suggestion qui est la marque de ce qui n'est plus, de ce qui voudrait être encore." (ES 133)

39. "Mais la suggestion n'est à aucun degré ce qu'elle suggère, le souvenir pur d'une sensation ou d'une perception n'est à aucun degré la sensation ou la perception mêmes." (ES 133)

40. "Il n'a pas de date et ne saurait en avoir; c'est du passé *en général*, ce ne peut être aucun passé en particulier." (ES 137)

41. As we shall see in section three, the connection between rhythm of duration and tension of memory (i.e., the degree of contraction and expansion of the plane of pure memory in the cone) is an important one. Each plane of Bergson's cone holds the entire past at a different level of tension. Although such formulations are sometimes interpreted in purely spiritual terms, the tension of a plane of pure memory is not without connection to bodily being. Each level of tension corresponds to a rhythm of duration that a particular body incarnates in its affective make-up; it corresponds to a certain way of modulating and living time that is a singular being.

42. "L'image virtuelle (souvenir pur) n'est pas un état psychologique ou une conscience: elle existe hors de la conscience, dans le temps, et nous ne devrions pas avoir plus de peine

à admettre l'insistance virtuelle de souvenirs purs dans le temps que l'existence actuelle d'objets non-perçus dans l'espace." (IT 80; 107)

43. Although he describes this image, "Bergson does not feel the need to draw [it]" (IT 294; 109). Figure 2 is explicitly rendered by Deleuze (IT 295; 109).

44. "Plus on y réfléchira, moins on comprendra que le souvenir puisse naître jamais s'il ne se crée pas au fur et à mesure de la perception même. Ou le présent ne laisse aucune trace dans la mémoire, ou c'est qu'il dédouble à tout instant, dans son jaillissement même, en deux jets symétriques, dont l'un retombe vers le passé tandis que l'autre s'élance vers l'avenir." (ES 131–132)

45. "[L]e souvenir apparaît comme doublant à tout instant la perception, naissant avec elle, se développant en même temps qu'elle, et lui survivant, précisément parce qu'il est d'une autre nature qu'elle." (ES 135)

46. Several kinds of images populate Deleuze's Cinema books, movement-images, time-images, crystal-images, etc. For studies of Deleuze's treatment of the image in his *Cinema 1* and *Cinema 2*, (see, Rodowick (1997); Pelbart (1998); Ménil (2003)).

47. "Mais ce dédoublement ne va jamais jusqu'au bout." (ES 140) As Deleuze notes: "Seulement, ajoute Bergson, cette scission ne va jamais jusqu'au bout . . . . Ce qu'on voit dans le cristal, c'est donc un dédoublement que le cristal lui-même ne cesse de faire tourner sur soi, qu'il empêche d'aboutir, puisque c'est un perpétuel *Se-distinguer*, distinction en train de se faire et qui reprend toujours en soi les termes distincts, pour les relancer sans cesse." (IT 81–82; 109)

48. "[Tout moment] consiste dans cette scission même, car l'instant présent, toujours en marche, limite fuyante entre le passé immédiat qui n'est déjà plus et l'avenir immédiat qui n'est pas encore, se réduirait à une simple abstraction s'il n'était précisement le miroir mobile qui réfléchit sans cesse la perception en souvenir." (ES 136)

49. "La durée se révélera telle qu'elle est, création continuelle, jaillissement ininterrompu de nouveauté." (Bergson, 1938, p. 9. Henceforth cited as PM.)

50. This is to say that *Matière et mémoire* allows us to understand the structure of duration that is presented in *Essai sur les données immédiates de la conscience*. (For an extensive analysis of Deleuze's use of the concept of multiplicity, see Jean-Clet Martin (1993).)

51. Bergson uses "image" in chapter one of *Matière et mémoire* in the following sense: "La matière, pour nous, est un ensemble d'"images'. Et par 'image' nous entendons une certaine existence qui est plus que ce que l'idéaliste appelle une représentation, mais moins que ce que le réaliste appelle une chose, – une existence située à mi-chemin entre la 'chose' et la 'représentation'." (MM 9; 1)

52. For a thorough-going study of this sense of image as material object, see Pearson (2002), in particular Chapter 6 entitled "Virtual image: Bergson on matter and perception." The image that Pearson describes here is Bergson's material image and not the "virtual image" which I focus on in this paper and which is the equivalent of memory of the present.

53. "La représentation est bien là, mais toujours virtuelle, neutralisée, au moment où elle passerait à l'acte, par l'obligation de se continuer et de se perdre en autre chose. Ce qu'il faut pour obtenir cette conversion [de virtuel en actuel] ce n'est pas éclairer l'objet, mais au contraire en obscurcir certains côtés, le diminuer de la plus grande partie de lui-même" (MM 36; 33).

54. "Ce qui se dédouble à chaque instant en perception et souvenir, c'est la totalité de ce que nous voyons, entendons, éprouvons, tout ce que nous sommes avec tout ce qui nous entoure." (ES 137)

55. I have already shown how both of these senses, material and virtual, differ from a third, narrower use of *image* by Bergson – image as representation, or memory-image.

56. Bergson describes the duration of matter as follows: "tendant de plus en plus à n'être qu'une succession de moments infiniment rapides qui se déduisent les uns des autres et par là s'équivalent." (MM 221; 248–9) "La matière se résout ainsi en ébranlements sans nombre, tous liés dans une continuité ininterrompue, tous solidaires entre eux, et qui courent en tous sens comme autant de frissons." (MM 208; 234)

57. "C'est dans le moment actuel, un souvenir de ce moment. C'est du passé quant à la forme et du présent quant à la matière. C'est un souvenir du présent." (ES 137)

58. Deleuze describes Bergson's cone of pure memory as a "world-memory": "La mémoire n'est pas en nous, c'est nous qui nous mouvons dans une mémoire-Etre, dans une mémoire-monde." (IT 98; 129–130) (Also see IT 117; 153 and DR 212; 274.) I am limiting the sense of world-memory in this paper to a plane in the cone. This is because the totality of the cone represents an intersubjective memory and not simply a world-memory in my account. Each plane of the cone then holds its own world-memory. In the context of memory of the present, world-memory designates the most contracted plane of the cone that contains this memory (i.e., the summit).

59. It should be noted that perception also varies with the contraction or expansion of duration. This is because memory (in the form of retention of the immediate past) is already part of concrete perception. Perception contracts the universe according to my own duration (MM 208; 233). There are more or less expansive or full perceptions. Perception is not only a perspective on the world or "pure perception."

60. "En réalité, l'adhérence de ce souvenir à notre état présent est tout à fait comparable à celle des objets inaperçus aux objets que nous percevons, et l'inconscient joue dans les deux cas un rôle du même genre." (MM 145; 161)

61. "Ainsi, entre la matière brute et l'esprit le plus capable de réflexion il y a toutes les intensités possibles de la mémoire, ou, ce qui revient au même, tous les degrés de la liberté." (MM 222; 250)

62. "Et le sentiment, c'est ce qui ne cesse de s'échanger, de circuler d'une nappe à l'autre, au fur et à mesure des transformations." (IT 124; 163)

63. Deleuze notes: "... *il y a plus profondément une insuffisance de l'image-souvenir par rapport au passé* ... . l'image-souvenir ne nous livre pas le passé, mais représente seulement l'ancien présent que le passé 'a été'." (IT 53–54; 74–75)

64. This is a refrain heard throughout Bergson's work: that philosophical thought and knowledge (*connaissance*) of duration, life, self, other and even of a work of art is different in kind from perceptual recognition (which is a function of action and utility). (cf. MM 16; 9 and PM 196, 210) In this regard, the project I am engaged in rejoins, from a different angle, that of Oliver (2001), to which I remain indebted.

65. "Entre le passé comme préexistence en général et le présent comme passé infiniment contracté, il y a donc tous les cercles du passé qui constituent autant de régions, de gisements, de nappes étirées ou rétrécies: chaque région avec ses caractères propres, ses 'tons', ses 'aspects', ses 'singularités', ses 'points brillants', ses 'dominantes'." (IT 99; 130)

66. It should be noted that Deleuze uses this Hamletian formulation to describe the future in the third synthesis of time in *Différence et répétition* (88; 119). This shows not only that the planes of pure memory already point to the radical becoming of the future, but that the syntheses of time should not be seen as discrete moments in Deleuze's thought.

67. "[L]es événements ne se succèdent pas seulement, ils n'ont pas seulement un cours chronologique, ils ne cessent d'être remaniés d'après leur appartenance à telle ou telle nappe de passé, à tel ou tel continuum d'âge, tous coexistants …. En effet, les transformations ou nouvelles répartitions d'un continuum aboutiront toujours et nécessairement à une fragmentation: une région si petite soit-elle sera fragmentée, en même temps que ses points les plus proches passeront chacun dans une moitié" (IT 120; 157). Deleuze notes that this is what mathematicians call "the Boulanger transformation" (IT 119; 156).

68. These are examples of exceptional cases according to Bergson, but they serve to illustrate my point here. The dreamer "tiendrait … sous son regard, à tout moment, la multitude infinie des détails de son histoire passée." (MM 155; 172) S/he lives according to the most expansive level of memory in the cone, the base AB (MM 162; 181). The impulsive, on the other hand, "*jouerait* sans cesse son existence au lieu de se la représenter … il suivrait la pente des habitudes utiles qui prolongent l'excitation en réaction appropriée." (MM 155; 172) S/he lives at the most contracted level of the cone, the summit S (MM 163; 181). In this context, a connection can again be made between a particular form of bodily affectivity, or habituation, and the intensity of memory opened up.

69. Bergson (1941). Cited as EC.

70. This memory is dynamic and pliable; it is not a representation identically imagined by all lines. If a trace is actualized within a different line, its form will not resemble that of the life of which it is the memory; the actualization is creative each time of a new form, adapting to the direction of, and taking its material from, the line in which it is found (B 101; 105).

71. "Il n'y a pas de manifestation essentielle de la vie, disions-nous, qui ne nous présente, à l'état rudimentaire ou virtuel, les caractères des autre manifestations." (EC 119)

72. I am putting aside, for the purposes of this paper, the discussion of the scope and limits of this intersubjectivity. My concern is the application of this theory to inter-human relations. Although it is clear that human beings are included in this category for Bergson, animals and other forms of life cannot be excluded a priori. Bergson conceives of a continuity between living beings on the basis of the intensity of their memory, although he also argues for the uniqueness of human beings within this schema.

73. "[L'intuition] nous met en contact avec toute une continuité de durées que nous devons essayer de suivre soit vers le bas, soit vers le haut: dans les deux cas nous pouvons nous dilater indéfiniment par un effort de plus en plus violent, dans les deux cas nous nous transcendons nous-mêmes." (PM 210)

74. I agree here with John Mullarkey's argument that Bergson's philosophy must also be read as an ethics. Mullarkey offers a compelling account of the importance of alterity in Bergson's philosophy in the chapter entitled "The Ethics of Durée" in *Bergson and Philosophy*. However, I find this ethics in a different place than Mullarkey – in Bergson's concept of intuition and in an intersubjective reading of the cone of pure memory.

75. François Zourabichvili notes: "Une telle conception du temps, pluridimensionelle ou intensive, est vertigineuse … le moi éclate en âges distincts qui tiennent lieu de centre chacun son tour, sans que l'identité puisse jamais se fixer." (Zourabichvili, 1994, p. 81.)

76. "Quant au rêve lui-même, il n'est guère qu'une résurrection du passé. Mais c'est un passé que nous pouvons ne pas reconnaître. Souvent il s'agit d'un détail oublié, d'un souvenir qui paraissait aboli et qui se dissimulait en réalité dans les profondeurs de la mémoire. Souvent aussi l'image évoquée est celle d'un objet ou d'un fait perçu distraitement, presque inconsciemment, pendant la veille." (ES 93–94) Deleuze's reading of dream is slightly different (cf. IT 56; 77–78).

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