
Comparative Study of Deleuze “Body Without Organs” and Merleau-Ponty’s “The Living Body” Physical Interaction with Sensory Perception and Contemporary Art

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Abstract

The French philosopher Gilles Deleuze was more concerned with the concept of the body in comparison to other French poststructuralist theorists. On the other hand, Merleau-Ponty was a French existentialist and phenomenological philosopher, known for his emphasis on the role of body in the cognitive science, and among the philosophers is known as the philosopher of the body. The body without organs is a term taken from Antonin Artaud. Deleuze in his philosophy, emphasizes fluidity and consonance with the world, and considers the organism to be the prisoner of life. He considers emotion as a force that brings man from potential to actual moment and counts the foundation of art on sensory perception. The purpose of art for him is to convey the sense of things that lead to the registration of forces by the surface of the body. Merleau-Ponty calls the body as a condition for the possibility of any kind of experience, and the "living body" in his view, is the axis of the human cognitive and being in the world. He considers the harmony of the body with the world as pre-reflective and sensory perception as pre-cognitive, and this enumerates sensory perception following the transfer of sense from the artwork and in lived experience. The purpose of this study is a comparative study of Deleuze "body without organs" and Merleau-Ponty "living body", so that it can finally make its audience aware of commonalities such as becoming and consonance with the world and differences such as intention, timeliness, organism and subject position between the views of these two philosophers. Finally, there is an overview of the interaction of this embodied from the perspective of each philosopher with contemporary art. For this purpose, the article first describes and analyzes these two definitions of the body and the characteristics of each in general, finally to achieve the changing position of the agent from subject to body, in the coordinates of life today and the experience of living (both) has caused the changed in the structure of contemporary art in the direction of fluidity and transmission of today's world with a focus on the physicality.

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1. Introduction

The body has always been the subject of various philosophical and artistic researches. Gilles Deleuze is a French empiricist and poststructuralist philosopher who, in comparison with other French theorists, has thought more about the concept of the body (Lash, 2014, 109). For Deleuze, the body is a kind of empty realm (ibid., 110). Following Artaud, Deleuze speaks of body without organs; here, he and Guattari are also influenced by Freud's highly regarded account of Schizophrenic, in which the Schizophrenic perceives his body as an ungendered body (ibid., 109). The "body without organs" is an organ freed from the five senses, the six qualities, and the seven sins (Imbert, 1999, p. 146). According to Deleuze, the organism is not life but something that traps life in itself (Deleuze and Bacon, 2003a: 70). So, he considers the subject for the body as an organic process and wants to decentralize the body. Deleuze ontology is based on becoming and being philosophy (Boundas, 2002: 102).

Deleuze considers organization as a body with a definite organization with a definite organ, and separate from organization relates the body to a "body without organs" or a body with an indefinite organ (ibid., 71). Debatably, the most contemporary concern of any painting in postmodern art is the body. Artists' view of the human body has changed greatly in the twentieth century. The human form gained new life in contemporary works of art. In *The Logic of Sense*, Deleuze tries to establish a subtle connection between sense and art. It can be said that the purpose of art is to convey the sense of things as they are perceived or sensed (Harrison and Wood, 1998: 125). On the other hand, sensation occurs when forces affect the body (Kulbrook, 1999: 218).

In fact, the concept of "body without organs" has been Deleuze and Guattari's attempt to de-normalize the human body in order to place it in direct relation to the particle flows of other bodies or objects (Paxon, 2001: 4).

Deleuze and Guattari refers the body without organs as experiencing the body on the basis of non-biological organization, and so he found that this inorganic view about body is close to Merleau-Ponty's view of the living body: Except that he did not wanted to attribute unity, cohesion and intention to the body (Lash, 2014: 109).

Merleau-Ponty, a French existentialist philosopher and phenomenologist, pursued to present a new method of describing human experience in the world. To achieve this idea, he chose the phenomenology method to get purge of the bottleneck and problems of rationalists and empiricists (Gholami, 2012: 51). According to Merleau-Ponty's early phenomenological reflection denotes an attempt to observe and describe the world as it is experienced, free from scientific interpretations, increases and decreases, and philosophical presumptions (Spielberg, 2013: 816). Merleau-Ponty describes phenomenology from the perspective of lived experience, an experience through which the body is turning to the phenomenological and kinetic aspect of our physical and bodily world (Naghashian, 2012: 88).

The body is not a mediator, a means and a method to understand the world, but it is the physicality of our vital living situation in the world and the possibility of our moral living with others (Khabazi Kanari, and Sabti, 2016: 75).

Merleau-Ponty is known as the philosopher of the body among philosophers and thinkers with his emphasis on the role of the body in the field of cognition (Rafiqi and Asghari, 2017: 119).

According to Merleau-Ponty, the body is the probability condition for any kind of experience. This description of the body gives a new meaning, which Merleau-Ponty, calls “the living body” (ibid., 119).

In short, Merleau-Ponty's phenomenology is based on the description of the world perception with which the subject is entangled due to malice (Sabti, Rahbarnia, and Khabazi Konari, 2016: 45).

In the phenomenology of his sensory perception, Merleau-Ponty pays special attention to modern art, especially from the nineteenth century and the first half of the twentieth century (Gholami, 2012: 52). For Merleau-Ponty, the important issue in art is not the question of beauty, but the question of perception and expression (Sabti, Rahbarnia and Khabazi Konari, 2016: 44).

2. Theoretical Framework and Research Background

The theoretical framework of the research is a comparative study of Deleuze's concept of “body without organs” and Merleau-Ponty's “living body”, which deals with the interaction of these two concepts with sensory perception and contemporary art with emphasis on painting.

These two descriptions of the body have been separately subjected to many books, articles, and dissertations. In this study, we have used some of these sources, which are relevant to the present study subject, for analyzing the data. It seems that despite the hidden potential in the subject of body and physicality, and also many studies that have been done in this field, less research has been done on its analysis in the interactive context with sensory perception and art and its adaptation. Addressing this issue is important that as the framework of philosophical theoretical concepts on art expands, the broader perspective will be available to artists, philosophers, and critics, so that they can take a more accurate approach to the body to achieve development in contemporary art (especially in art painting) and, in other words, be able to challenge the distortions made in these descriptions and analyzes.

The present study, in the introductory sections, will describe and analyze Deleuze's “body without organs” and Merleau-Ponty's “living body” and the characteristics of each separately, and give a brief description of sensory perception from the point of view of the two thinkers. Finally, interacting with contemporary art will be mentioned by referring to the sensory perception as a concept related to body and art. We begin the study with a description and analysis of Deleuze's “body without organs” and then Merleau-Ponty's “living body”:

2.1. Deleuze “Body Without Organ”

“Body without organs” is the term originates from Antonin Artaud. “Body without organs” is a body like the political body of the state, a body that is always taking shape and falling out of shape. The “body without organs” does not create a connection with the co-institution. It is neither an image of the body nor its projection (Lechte, 2003: 177). Deleuze states that, “Organism is not life, but something that confines life in itself” (Deleuze, 2010a: 70). This refers to the basic principle of Deleuze's philosophy, which is Becoming and Structuralism. Life flows with mobility, change and difference, and where there can be privacy and structure for this flow in fact, we have stopped this political life. For Deleuze, the body is an empty territory, the surface of which is formed in four ways, says Lash. Through each of these methods, a pattern of intensities is engraved on the body (Lash, 2014: 110). These four ways represent the same forces that affect the surface of any object in four main ways in dealing with its flexibility, and naturally the more dominant force is the force

that has the most shaping power. A body without any fixed form allows shapes to be recorded on it from the outside world.

For Deleuze, the body is the intersection of libido forces on the one hand, and external and social forces on the other. It is the interaction effect of these forces that creates the shape of the body and its special qualities (Lash, 2014: 119).

Although Deleuze and Guattari are influenced by Freud's theory of the schizophrenia body as a non-sensory body, this does not mean that they follow psychological perspectives, as Deleuze has repeatedly referred to the separation of his path and perspectives from psychological perspectives in his book *The Logic of Sense*. The body without organs is contrasted with Freud's pivotal psyche in the book *Anti-Oedipus*, which essentially denies and demilitarizes the psyche (Olkowski, 2000: 200). This category of psyche demystification does not mean that we suspend the psyche in its original position and then expand the same topic related to the psyche in another context and relate it to the body, but according to Deleuze's view considers decentralization to be the prelude to his philosophy. In a way, we accept cognitive fluidity in the form of body, and bring the body as fluid in the form of a schizophrenia mind and his thoughts cause the body to recover fluidly and asexually. As if it is not governed by any internal control, perhaps we can give an example of mercury in comparison with this body. Generally, looking at this metal it is understood that when it is shaped by a force, the fluidity of the metal, which is actually structured but has a fluid structure, is affected by the force but exerts no resistance to that force.

The body without organs is multiple, which is the source of its originality and power. The body is not a place to be engaged with different forces, but relative to the other force, whether to take or give command. It is the ratio of forces that make up the body, whether it is a chemical, biological, social or political body. Both forces that are not equal, as soon as they are in relation to each other, forms a body (Deleuze and Guattari, 2012b: 114).

2.2. Factors that Tend to Create a “Body Without Organs”

A general classification can be made that addresses two main factors that lead to a need to create a “body without organs”:

1. The issue of doctrinal escape
2. A kind of compensatory mechanism to the coordinates of today's life

Regarding the issue of doctrinal escape, it should be noted that in Deleuze's view, the organism or organization of the body is result of the judgement of God.

The body is experienced as something alien to the true soul, known as prison or the realm of the soul. The body is the enemy, which is something that does not subordinate and snatches its bridle from our hand (Mills, 2010: 155). To protect the body from the judgment of God, Deleuze somehow escapes this reading by constructing a “body without organs”. He marginalizes the subject. He does not eliminate the subject, but takes its place from it and lowers it to an extent where there is no centralization and marginalizes it. The result is that no judgmental power can recognize a being without mind. This can be considered as a kind of conscious intelligence, that is, a conscious loss of structure and organism in exchange for a kind of liberation and fluidity.

“Body without organs” is not a concept, but a kind of behavior. A set of behaviors, might not been successful, understood, accomplished, or determined, you will never reach the “body without organs”, because you are always in control of it, which is to a limit (Paxon, 2001: 44).

Says Elizabeth Grosz: What is clarified in the “body without organs” is the process of flow, the action against the identity of the domination of the divine body (i.e. the body as an organism). As a

result, the “body without organs” can never be, but always will be; as Dorothea Olkowski points out, it is a field of becoming (Paxon, 2001: 45).

In the second case, that is a kind of compensatory mechanism against the coordinates of life today and desire, one can argue that in European philosophy there has been a shift from the place of mind to the body, according to Deleuze: Sometimes we go so far that people cannot express themselves. In fact, they are always expressing themselves (Deleuze, 2011b: 37). Today’s human must be able to flow in confronting different social and cultural actions, the existence of inflexible structure in man leads to his greater vulnerability in confronting of various biological, sociological, cultural, etc. forces. Transmission and fluidity, while expressing a kind of movement and life, can also be considered as a kind of defense system against structuralism damage and inflexible organism. The “body without organs” develops various existential possibilities and, by increasing connections in different flows causes the development of body forces.

For example, in the case of becoming an animal, which Deleuze refers to, Kolbrook believes that: According to Deleuze and Guattari, (becoming an animal) is not just a matter of psychoanalysis, (Becoming an animal) is a new way of perception offered by transmission (Kulbrook, 2008: 216).

2.3. Features of “Body Without Organs”

- The full body without organ, is sterile, unproductive and unconsumable (Kahon, 2011, 427).
- The “body without organs” is not early tradition, nor a remnant of a lost integrity, nor projection, it has nothing to do with the body itself or the image of the body (ibid.).
- “Body without organs” does not have organs but simply lacks organism (Deleuze and Bacon, 2003a: 72).
- “Body without organs” is a surface on which figures of various intensities are engraved. And the only subject is in the subjugation of speech (Ardalani, 2016: 79).
- “Body without organs” is multiple and this multiplicity is the source of its originality and power (Deleuze, 2010b: 84).
- In contrary to appearances, the “body without organs” is not in conflict with the organs, but with the organization of the organs, which is called the organism.
- It cannot be fully ascertained except with the death of man, man is always inclined to a “body without organs” (Ardalani, 2016: 76).

2.4. Merleau-Ponty’s “Living Body”

The “living body” contrasts with the mechanical concept of the body. Merleau-Ponty proposes a new definition of the body in his phenomenology, calling it the living body. The “living body”, which is in opposition to the mechanical concept of the body, is considered to be the axis of human cognitive and being in the world, and in fact includes all the aspects of human existence (Rafiqi and Asghari, 2017: 117). According to Merleau-Ponty, the intellectual trajectory that follows in his anthropological concept, on the one hand overcomes dualism, and on the other hand, materialism and behaviorism, and in other words, it goes beyond the opposition between idealism and materialism (Copleston, 2013: 473). Merleau-Ponty has made this same body, mind, and perception as the headline of his thoughts. In me, I am aware of my body through the world, and I am aware of the world through the medium of my body, “body is our anchor in the world” and “the general way of the world is to have us” (Naghashian, 2012: 73). In fact, he seeks to prove that cognitive activities, that is, the existing activities at more or less enlightened level of consciousness, do not

give rise to mental vitality, but that these activities are recognized based on the existence of the subjective-objective (Copleston, 2013: 475).

He sees the experience the body as a kind of existence, means “the existence of our body”. Merleau-Ponty sees the world as a field of experience and us as a commentary from it, and considers the subjective, the objective, the inside and the outside inseparable. According to Merleau-Ponty, there is no dividing line between bodies. This body, which is the focal point of the world's views, has a whole unit and order between its components. On the other hand, beside another body perhaps the entire unit as phenomena of unit which are made up of my body together with another body. He emphasizes that man is not just the mind and, of course, not just the body.

In fact, the body is what is close to me and can never appear before me, I can never put it in front of my sight; body is a margin of all my perceptions (Khabazi Kanari and Sabti, 2016: 79). In his view, the body is not a matter of cognition, but the duality of mind and body is essentially irrelevant. Because perception and body, along with the ability to move as preconceived philosophies, determine intention and how to navigate man in the world. This way of understanding the world can be considered as living between objects and people or understanding the perception of flow according to the fluid body and having sense of intention towards objects (Ibid, 84).

In his view, the body is presented as both a subject and an object. Of course, it should be noted that the body can never be compared and commented on as an object. Throughout his philosophical period, Merleau-Ponty tried to emphasize not only the existential nature of the human subject, but also his physical nature (Rafiqi and Asghari, 2017: 119). The dualism and separation between "body" and "soul" was a great tradition that began with Aflatoon, developed in Christianity and culminated with Descartes in the originality of a comprehensive and absolute philosophy; and was firmly grounded through Kant with precise logical belief and in Hegel, metaphysics beyond the world and the history of the world. In modern times, a gradual tendency emerged that valued the body more than the soul. In the philosophical system of Maurice, Merleau-Ponty, was expressed extraordinarily (Naghashian, 2012: 73). For Merleau-Ponty, it is important to overcome the Cartesian duality and pay attention to the fact that human existence should not be thought as mere mind or absolute bodies.

He uses “Etre-au-monde” based on consciousness instead of Descartes-Cogito. This true cogito is the concept of my existence, that the existence of mine does not refers only to the mind or body, but at the same time includes the whole mind and body.

This whole existence at the same time is in connection with the world existence (things that is exist from the beginning)

He, in addition to this connection, which expresses order in the details of my whole existence (mind and body) and also the connection with the existence of the world, he mentions another connection: The other is like a piece of my body that together makes a whole. With this description, physicality overshadows the phenomenology and leads it to the phenomenology of morality, in which I and the other belong to the physical relationship and participate in it (Sabti, Rahbarnia and Khanbazi Kanari, 2016: 46).

He considers the body as a condition for the possibility of any experience and considers as a precondition, the connection of the body to the world.

Merleau-Ponty describes the body's relationship with the world as: Our body in the world is like the heart of a living thing; It constantly maintains the visible vision, gives life to it, preserves it from within and forms a system with it (Rafiqi and Asghari, 2017: 123). If we look at the body in this way, we can say that when my body is considered as the heart of a living thing, which is the world, on the other hand, my body for another is like a part of one body and another body for me is

like a part of my body, that together make a whole. Therefore, this heart, which is supposed to be imagined as the center of the world and in connection with it, can be imagined as a field that expresses connections with other bodies, and on the other hand, it induces a structural whole to the mind that is supposed to belong not as perception but as condition for the possibility of perceiving everything in the world. That this bodies itself is equivalent to consciousness. In fact, at the level of “living body” I do not have a body but I am my body, so at this level there is no separation between the subject and body (Rafiqi and Asghari, 2017: 126).

2.5. Characteristics of “Living Body”

1. The “living body” shows the intentionality in all its worldly requirements that shows the dynamic connection between the body and the world. That is, the “living body” is tied to the world of experience and faces it, “I am the body that leads to the world” (ibid.).

2. Merleau-Ponty attributes the body to a unifying function that Kwant had placed in the transcendental mentality. Each of our sensory organs is open to a distinct field of phenomena, and this is the “living body” that combines these distinct things into a single world. “I cannot understand the unity of the object without mediation of physical experience” (ibid.).

3. The “living body” is an intertwined being, both as evidence, mental and materialistic (ibid., 127).

4. The “living body” is not a set of accumulated components, but as an active and organizing force (ibid.).

3. “Body Without Organs” and Sensory Perception

Considering the decentralization and deconstruction in Deleuze's philosophy, it can be said that feeling is integrated. There is no set of emotions that results from different orders, but from Deleuze's perspective, these different systems originate from one and only one feeling, and therefore the integrated “body without organ” is related to the integrated feeling and in contrast introduces the set of emotions to the organized body in contrary to its philosophy (Ardalani et al., 2015: 36). It can be said that he considers the body as a continuous embryonic piece, what it has in common with the human fetus is that it is alive and the difference with it is that it has an indefinite organ and lack organism. He relates the notion of the body in which details are omitted to a complete “living body”.

The figure, or “body without organs” or the continuous piece of the fetal shape, is constantly involved with the experience, based on its becoming, and it is through this that it creates tangible things for itself. If these experiences lead to similar repetitions, it is as if the body tends to erode during its transformation, while fluidity and becoming require repetitions of different kinds, so it can be said that no matter how many tangible cases the “body without organs” creates through experience, are dissimilar and this enables man to utilize his full potential cognition.

While this does not happen in similar representations and repetitions. This refers to Deleuze's view of “becoming an animal” in terms of its inhuman experience. In fact, “everybody will expand its power as much as possible” (Olkowski, 2000: 182).

Deleuze sees reality as beyond the narrative that occurs in representation; he sees representational narrative in relation to the brain as a definite organ that is part of a definite bodily structure. He relates the achieving and perceiving reality to “body without organs”.

Feeling is the same force that pulls man from potential to de facto and makes it becoming. The perception of this feeling by the “body without organs” is done by the impact of fluidity waves on

the surface of the body, so the feeling as a whole, hits the general surface of the “body without organs”. Therefore this body by receiving these waves transforms itself into an indefinite organ and, in a way decentralizes itself. After the collision of these forces with the body, it is seen by the reactions it creates in the body, and of course, in other words, it is the level of “body without organs” that makes the emotional forces visible. Now, we have to ask this unique feeling, which is not going to be repeated and does not imagine representation and narration, but creates a pure feeling every time that the reactions evoked by the body do not repeat the same thing every time and can create a new force, a new perspective, leading to an increase in the strength of the body how is this force possible and created? The answer to this question can be found in the discussion of art, which will be briefly mentioned in the next section.

4. “Body Without Organs” in Connection with Sensory Perception arising from Art

The connection between art and its perception has been raised in the society through feelings from the distant past. “In art, the feeling must be freed from the perceptions of subjectivity” – “We paint sensitivities, we make sculptures, sensitivities like perceptions are not perceptions that refer to an object” (Deleuze and Guattari, 2012a: 210). From Deleuze's point of view, art seeks to bring out a set of senses but to bring it to the surface of the body as a whole. Deleuze says: “we must deal with art in a way that a hysterical person perceives his body” (Lash, 2014: 100). The hysterical person constantly sense forces on his body from the outside, and it is like we facing art, let the set of pure emotions that emanate from it hits the surface of our body as a single force, and influence us.

“Sense is *etre-au-monde*”, Deleuze says about sense. Phenomenologically speaking, in a single moment one become emotional and something happens through feeling (Etehad, 2012: 43).

We do not seek cognition in the sense we receive from art, but “purpose of art is to convey the sense of things as they are perceived or sensed, not as they are known” (Harrison and Wood, 2000: 125).

In *The Logic of Sense*, Deleuze attempts to make a subtle connection between sense and art.

Artists' view of the human body changed dramatically in the twentieth century. The human form gained significant importance in contemporary works of art.

To better understand the changes that took place beyond the twentieth century in relation to body and art, a hypothetical division can be considered, one of which shows the effect that changes in the views and approaches of artists according to the characteristics of the present age, and changed their behavior with the body in a way that can be called as the effect of art on the body. The second category of this division includes changes that happened during the war, the periods between the war and after, on contemporary art. And it is the impacts that artists' thinking on the body and the issues created surrounding it, and call it as the effect of the body on art:

4.1. The Effect of Art on the Body

1. Avoid representation and figurative art: The body was no longer used as a subject to be represented.

2. Presenting the concept of the artist's self: One of the main pillars of this new art was presenting the concept of the artist's self, which had to be explained (Harrison and Wood, 1998: vol. 2).

3. Presentation of reality or realism of sense: This inconsistent view resulted to the creation of characters that appeared on exaggerated scales, perspectives without the necessary views, photographic image sections, sharp colors, unnatural and unpleasant colors (Parmzani, 2010: 10).

*Undoubtedly the most prominent English figurative painter and indeed one of the most famous contemporary European artists is Francis Bacon.

Bacon English along with French Balthus are the leading contemporary painters who were able to express the modern European perception and mentality in visual language or figurative art (Lucy Smith, 2001: 73).

Among twentieth-century artists and the lack of narrative, we can name Cézanne, who believed that sense is specially a body.

4.2. Influence of the Body on Art

1. Violence and the loss of characters resulting from war: Despite the world wars, according to Raslini (filmmaker), human life was involved in violence and the disappearance of characters, so inevitably art presented this violence (Deleuze et al, 2010b) This violence can be best observed in the works of Picasso, Giacometti and Bacon (Bacola, 2008).

2. Experience, Realism, and Surrealism the distance between two Wars: The theoretical discussions of art revolve mainly around three dominant and problematic axes: abstraction, realism, and surrealism after the mid-1920s, which was the name of the main movement leading that phase (Harrison and Wood, 1998: J 4).

3. The Protest image arising from the Cold War Years: The Cold War years from 1950 to 1956 marked a turning point in the development of the art of death and related theoretical issues. The motivation to portraying the protest became important instead of any other glorious monument (Buchheim, 2000).

4. Post-war avant-garde: After the World Wars, especially World War II, avant-garde began to become more prominent in world art. There are two issues in this period, one is the despairing and isolated art of European expressionism and the other is the exciting art of abstract expressionism, of New York school or American pop art (expressing happiness).

As can be seen, all of the above issues are views that have been influenced by what has happened to the body over the years and has affected art. It reminds the lived experience to the body. The body is in harmony with its own world under certain conditions.

What makes art is not its content, but is its effect, and the force or sensory ways from which art creates the content. No matter how much the main role of art is infused with other roles, in fact, we create something tangible in art (Kulbrook, 2008:45).

5. “Living Body” and Sensory Perception

In short, Merleau-Ponty's phenomenology is based on the description of the perception of the world with which the subject is physically intertwined. The perception of subject's does not originates from the thoughts about the world, but the source of his relation to the world is the pre-reflective understanding through his physicality and his interrelationship with the world. In this way of confrontation, the subject engages in intentional relationships with the world, but this intention is not specific to the subject, but he himself is exposed to the intentions of others. Intentional relationship is not based on understanding and awareness, but through the senses, movement and physicality of the subject that senses and is felt (Sabti, Rahbarnia and Khabazi Kanari, 2016: 45).

To better understand the characteristics of sensory perception according to the view point of Merleau-Ponty's in relation to the body, a general classification can be considered:

1. Perception as body–subject cognition prior to consciousness: He deals with the dialogue between the body, as the subject cognition, and his world at the level on which his consciousness is based (Copleston, 2013: 476).

2. Existence of a dialectical relationship between man and his environment: This is an emphasis on the fact that man from the very beginning has been a being in the world, and there are real things on both sides of this relationship. Therefore, Merleau-Ponty is a realist (*ibid.*, 478).

3. Priority of the body of evidence: According to Merleau-Ponty, this body of evidence has priority (Naghashian, 2012: 85). All forms of our experience and understanding are created by our finite orientation in the world alone. The body both perceives and gives meaning and it is perceived and gives meaning.

4. The precedence of our way to deal with the world over thought: According to Merleau-Ponty, our sensory perception of the world is the mode of our physical encounter and our access to the world. This mode of encounter precedes thinking, "Each of us before consciousness is a body that receives and shapes the world" (Sabti, Rahbarnia and Khabazi Kanari, 2016: 45).

5. Direct connection "embodiment" with consciousness: In Merleau-Ponty's thought, more the consciousness develops, the more "embodiment" it becomes. That is, the body is aware. Consciousness is a form of sensory perception, that is, they are [perception]. The characteristic of consciousness is that as perception is sensory, it is a bodily manifestation, and thus consciousness is nothing but my body (Gholami, 2012: 54).

6. Sensory perception is a precondition: Merleau-Ponty says that in the initial encounter with another, we do not find him in the form of a mind, distinct from our own, but my experience of other is not a cognitive thing, but a "pre-cognitive experience" made possible by our physical coexistence in the world. Another is a creature like me incarnated in a body like me (Khabazi Kanari and Sabti, 2016: 88).

7. Transcendental attitude towards body (the body is the source of all things): For Merleau-Ponty, being a subject is the same as being a body, and the physicality of a subject is, the ability to sense (all senses together) and move through the world, and on the other hand, his entanglement with the world and things, and both organizes how to find human understanding in the world (*ibid.*, 92). The body is the origin of all things, the movement that speaks for itself, causes other things to begin to form such as objects our bodies.

8. Refer to lived experience: Merleau-Ponty believes that in order to know the world, we must return to lived experience and the objects, and for this purpose we must put aside any preconceptions based on scientific and metaphysical theories (Rafiqi and Asghari, 2017: 121). In his view, perception opens a window to the objects of the world and truth (*ibid.*, 122).

9. Body resuscitation by sensory perception: Perception is always the perception of something, but no perception can take place without vision, and our body is our vision for the perception of the world, so it is because of perception that we find ourselves the owner of the body: "In distinguishing between subject and object, my body disappears. As a result, man cannot be considered like other objects in the world" (*Ibid.*, 123). Therefore, there should be no distinction between subject and object so that the body recoups its main focus on perception.

6. "Living Body" in Connection with Sensory Perception arising from Art

Merleau-Ponty in the phenomenology of his sensory perception pays special attention to modern art, especially painting of the nineteenth century and the first half of the twentieth century

(Gholami, 2012: 52). In modern art, according to Merleau-Ponty, artists seek to exceed the meaning of realism (ibid.) Representation and narrations are no longer considered by the artist, but he seeks sensory transfer from his work. Which comes from his own life experience, but it does not tell the narrative reality of his life, but expresses the truth about the world as he lived. Merleau-Ponty refers neither to speech nor to the expression of emotions and moods, as does the expressionist art. Rather, he means expressions as physicality in a state that the intentionality of action is meaningful to us (Sabti, Rahbarnia and Khabazi Kanari, 2016: 44). He considers the artist's relationship with the work of art. The painter tries to reveal the truth about the world as he has lived in a completely personal way. The experienced world is full of meaning that is embodied and revealed on the painting canvas in which the subject and the object are inseparably intertwined (Gholami, 2012: 52).

Among painters, Merleau-Ponty associated Cézanne's work and his sensory perception with his own findings and definition of sensory perception. As he believed that Cézanne's work challenged tradition and preconceived notions and a view to the world sets a new path.

7. Discussion

According to the definition of the body from the two philosophers perspective, is that Deleuze does not consider "body without organs" as a concept but as a behavior, on the other hand Merleau-Ponty sees "living body" as a margin of all individual perception. It should be noted that both Deleuze places the foundation of sensation on the empirical basis, and Merleau-Ponty proposes the intentionality of the "living body" with experience. One point that emerges from this discussion is ambiguity, and that is since Merleau-Ponty sees the construction of sensation on experience and, on the other hand, the basis of art as sensory perception and effects, so should it be concluded that he believes in experience in art, and whether this be a presupposition that calls his becoming into question? The superficial answer to this question goes back to the discussion of the differences in repetition in Deleuze's debates, which represents the experiences that occur each time in a different context and each time bring a new sensory perception to the level of the "body without organs". Therefore, causing new invisible forces visible at the surface of the body, this is not under discussion in the scope of this study and can be the subject of further studies.

About the characteristics of the body in Purdom's postmodernity in 1997, researches have pointed to the fragmented human body, which is necessarily the production under certain conditions and defined by assets, the production of new relations of forces, certain through the process of accumulation or reproduction. On the other hand, in some interpretations, such as Lawrence Kahon, refers infertility as a feature of the "body without organs", so that this contrast of meaning can be explained that the concept of production used in connection with Deleuze's "body without organs" refers to increases connections of becoming life (Kahon, 2011).

The present study is inconsistent with all the studies conducted based on the lack of organism of the "living body" of Merleau-Ponty. Because unity, cohesion and intention, which are "living body" characteristics, its prerequisite is organization and organism which, has been mentioned in Copleston, Volume 9, 2013. Merleau-Ponty considers man as a documented and experiential organism that resides in his habitat and interacts with it.

The interactions and effects of the body on contemporary art, especially painting, is a subject that needs further discussion and study, which cannot be addressed through one research all the desired aspects, and prerequisite is a more comprehensive research which can be focused on specific art such as painting with the effect of body and figure from the two thinkers perspective focusing on

the body, so as to find more depth of differences and commonalities, and present theoretical framework and detail structure for comprehensive studies and future dissertations.

One of the limitations of research is the lack of resources that directly show the views of these two philosophers. In this study, the researcher to obtain more information has used interpretations and articles that have been published in this field.

8. Conclusion

The results of a comparative study of Deleuze's "body without organs" and Merleau-Ponty's "living body" indicate that both philosophers sought to discover the subject's relationship to the world including objects and individuals free from epistemological presuppositions, focusing on the concept of body and physicality.

Commonalities and general differences of Deleuze's "body without organs" and Merleau-Ponty's "living body"

1. Deleuze's "body without organs" in contrasts with Freudian psychology, while Merleau-Ponty's "living body" in contrasts with the mechanical concept of the body.

2. Deleuze's "body without organs" is an empty territory whose surface is formed in four ways. Through each of these methods, a pattern of intensities is engraved on the body, but Merleau-Ponty's "living body" is accounted as the place of human existence.

3. Deleuze's "body without organs", is done because of two reasons, one is due to Deleuze's doctrinal escape from the divine reading, with the intention of preserving the body, and the other due to the coordinates of contemporary life and desire.

But the incarnate in Merleau-Ponty's "living body" takes place in a historical context and relates to the life experience at every stage of life.

4. As Deleuze's physicality is reminiscent of becoming and fluidity, Merleau-Ponty's "living body" is responding to the world and without passive aspect but active and guided from within, although guidance from within is a part that is inconsistent with Deleuze decentralization.

5. Merleau-Ponty's "living body" expresses intentionality in all its worldly requirements, which is inconsistent with Deleuze's view of "body without organ".

6. "Living body" is a living body that open path to the world and its engagement is done with the world through movement, time and desire. Deleuze in discussion on movement and existence of desire has common views, but the discussion of time and the historical aspect of living experience are not in line with Deleuze's view.

7. In both philosophers, the body is in symphonious with the world, which is considered as lived experience for the body, and this is a significant effect on the body.

8. My entanglement with another in the "body without organs" despite being physicality is not a pre-personal experience.

9. The importance of the position of the "body without organs" in Deleuze's thought is such that the subject is completely pushed to the margins. But the "living body" in Merleau-Ponty's thought takes precedence over the pure mentality of the transcendent subject.

10. Deleuze's "body without organs" in one of the ways of thinking of empiricism, is introduced through the connections flow of interacting bodies. But Merleau-Ponty's "living body" is not reduced to a machine, despite his opposition to dualism. According to his view, man is a bodily unit that has life, desires, thinks, acts, and so on.

11. Both experiences of Deleuze's "body without organs" and Merleau-Ponty's "living body" are not based on biological organization.

Commonalities and general differences of Deleuze's "body without organs" and Merleau-Ponty's "living body" in interaction with sensory and artistic perception

1. The sense of art that strikes the surface of Deleuze's "body without organs" is integrated and not definite. Set of emotions, just like the unity of belongings of experience occurring for Merleau-Ponty's "living body" through the preconscious abilities of body composition. The application of rules and mental categories do not make sense here.

2. The "living body" of Merleau-Ponty is an active and organizing force that is not in line with lack of an organism in the Deleuze's "body without organs".

3. Deleuze's "body without organs" on its surface, regardless of the organism, is the collision of fluidity waves resulting from the sensory perception that has been created through art, by sense and effective ways. But Merleau-Ponty's "living body" is a state of the body that experiences the senses.

4. Both definitions of the body are surfaces and places of experience that expresses the lack of representation in art. For Deleuze, a sense is created by the effect of forces on the body.

5. The working methods, ideas, and assembling of Deleuze's "body without organs" that he produces through philosophy and art are supernatural and empirical, but they are created from the flow of life, but Merleau-Ponty's "living body" is pre-experimental.

6. Art must be sensed through the body, which is present in Deleuze's "body without organs" and Merleau-Ponty's bodily precedence. The art and its relation to the sense are the coordinates of contemporary human life.

7. In Deleuze's "Body without Organs" and Merleau-Ponty's "Living Body", the transfer of sense is not meant to mean cognition, but the transfer of sense of things as they are sensed and not known, in Deleuze's view and sense of things as present in lived experience is not seen in Merleau-Ponty.

8. Merleau-Ponty's "living body" is intertwined with the subject. His "living body" has mutual interaction with the world. In modern and postmodern art, transcendence of the body is more important than representation is not important, and transmission of sense is most important.

9. Merleau-Ponty's physicality is considered equivalent to the expression of art, the intentionality of which is meaningful to us by the body. But Deleuze does not represent art. Rather, he recognizes art as an invisible force, which, by the sensory effects it creates on the surface of the body, causes the body to act, is the same visible force which was invisible before the sensation conveyed by art.

10. Deleuze's body and environment and sensations are related, but Merleau-Ponty knows me and believes that Deleuze's body is fluidity in relation to the environment and sensations.

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